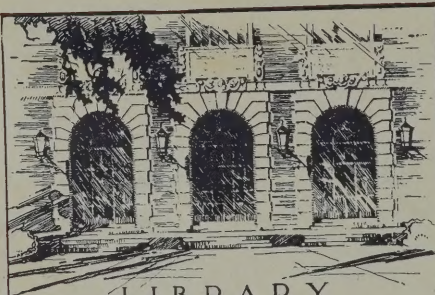


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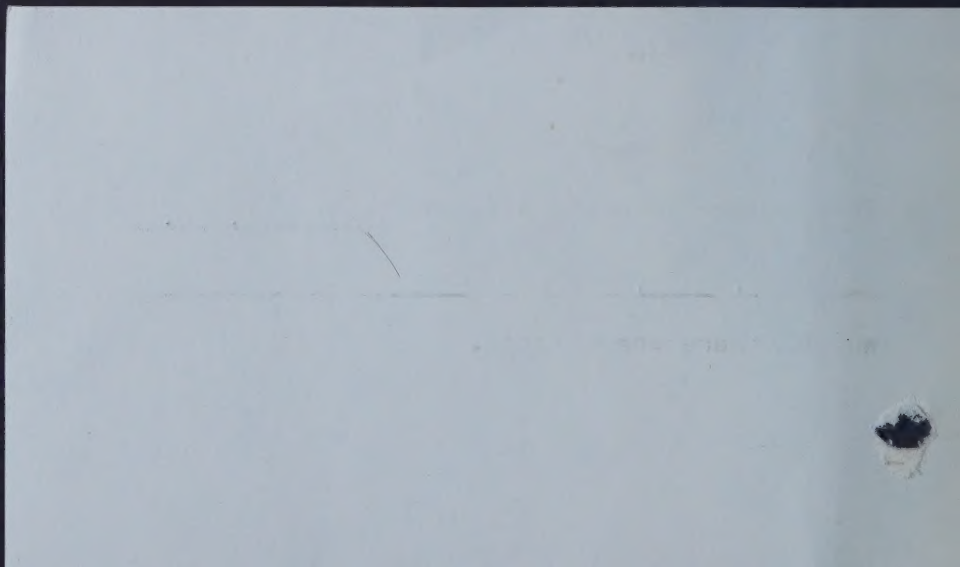


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# INTERNATIONAL Art Market

CURRENT WORLD MARKET PRICES OF ART, ANTIQUES & OBJETS D'ART

VOL. I, NO. I

NEW YORK, N. Y.

DEC 5 1961

MARCH, 1961.

## HANDS ACROSS THE SEA

The year 1960 is likely to go down in collecting history as that of the great invasion from Europe . . . Traffic in antiques and works of art across the Atlantic was great . . . Dealers from abroad flocked here in numbers to recapture at record prices art treasures and antique collections brought here from Europe in decades past . . . Only to sell most of them back to Americans, who just as promptly returned them to the United States . . . Experts estimate that roughly 75 per cent of the major art works and better antiques sold at auction in Europe last year were purchased by Americans or bought for the American market. . . . What percentage of those articles had actually been shipped from this country to be sold abroad can only be guessed at . . . From the extent of activity by the big London houses in New York last year, it must have been considerable . . .

The big London houses have been working hard to convince American buyers and sellers that there are great advantages to be realized in dealing in the London market . . . In January there was an article in the financial section of The New York Times which gave the auction business the status of big industry . . . The article reported Sotheby's sales for the year ended July 1960 at a gross of \$19 million, Christie's total sales were listed at a gross of \$10 million . . . The article gave as the reasons for London's position of "eminence in the world of art" the fact that London auction houses charge a flat commission rate of 10 per cent, the absence of sales taxes, etc . . .

Naturally the article stirred considerable debate and not all of the reaction was favorable to the London point of view . . . One point that has been brought up is the fact, often overlooked, that the system of reserve prices used to such a great extent in London, and which, at first glance, seems so irresistably attractive, frequently operates to the disadvantage of both buyers and sellers . . . This, not to mention the extent to which it distorts the market for both the dealer and the collector. . .

The auction market, when it is allowed to operate without restraint or artificial influence is the very essence of the laws of supply and demand in operation . . . Prices paid at auction determine to a large degree [See quotation from FORTUNE Magazine at right] the prices on the retail market . . . But only when the auction is free of artificial factors. . . Many collectors have been persuaded to send articles abroad for sale by over-optimistic estimates of the reserve prices they can safely and reasonably set . . . But in many cases the item fails to reach the high reserve, is bought in by the auction house for the seller and remains his property . . . And at a tidy cost to him for the expenses of this abortive operation . . . Commissions, though at a low rate, to be sure, the costs of packing, shipping and insurance, not to mention the exasperating necessity of going through it all once more . . .

While American auction houses might charge higher commissions on

LIBRARY

## PRICES OF THE MONTH

- A Silver-Gilt Ewer and Basin . . .  
Palais Galliera, Paris . . . . .  
\$29,435
- A Painting by Paul Klee . . . . .  
Parke-Bernet, New York . . . . .  
\$25,000
- A Small Circular Louis XVI Table  
Palais Galliera, Paris . . . . .  
\$48,000

"It is a safe generalization that public auctions set basic price trends, and a dealer, while listening to hearsay of private transactions, takes prices reached through open bidding as the main basis for evaluating his own stock."  
-- FORTUNE, June, 1960.

- A Louis XVI Dog Kennel (!) . . . . .  
Palais Galliera, Paris . . . . .  
\$15,375
- A Utrillo Painting . . . . .  
Parke-Bernet, New York . . . . .  
\$52,000
- A Green and Lavender Jade Vase . . . . .  
Parke-Bernet, New York . . . . .  
\$4,000
- A St. Louis Glass Paperweight . . . . .  
O. Rundle Gilbert, New York . . . . .  
\$6,100

Continued on Page 3

[ For Details See Listings Inside. ]



# INTERNATIONAL *Art Market*

A Monthly Report on Current World Market  
Prices of Art, Antique Furniture  
and Objets d'Art

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Display, Full Page, \$200; Half, \$100  
Quarter page, \$50 or \$12 an inch.

## CLASSIFIED ADVERTISING

SEVRES PORCELAIN, Pair of "Hollandais" Jardinières, with jonquil yellow ground, the fluted sides having four reserves framed in gold and painted with children at play in the Boucher manner; the separate base pierced on four sides with holes for tulips in the Dutch manner and four flower-painted reserves. MARKS: The crossed L's on bottom of base and pot with dot between and below on one the numeral 2, on the other a 6. No distinguishable artists' marks. Similar vases described and illustrated in "Porcelaines de Sèvres," Gerard le Prat, Editeur, 268 Blvd. St. Germain, Paris. Offers entertained by private collector. Box A10 Art Market.

DEMI-LUNE TABLE, the top finely inlaid with a chess board, tapering Louis XVI legs, needs minor repairs, Private collector, \$350. Box A 14, International Art Market.

HAN DYNASTY BRONZE BIRD CHARIOT, a unique piece from the collection in the Summer Palace at Peking, the bird fitted with wheels, having three nesting birds on its breast, back and tail. Private \$5,000. For photographs write Box A16, this paper.

COLLECTOR SEEKS Chinese Export ("Lowestoft") porcelain, "Embroideress" pattern in black, gray, white and gold; plates or pieces from a tea service. Perfect only. List items and prices in letter. Box A 24, International Art Market.

ITALIAN RENAISSANCE CHEST XVI CENTURY, finished in light green with emerald green marbled top. Interior fitted with later drawers and shelves. Dimensions: 5 feet 4 1/2 inches wide, 3 feet 8 inches high, 1 foot 8 inches deep. Price \$750. Box A 28, International Art Market.

ORIGINAL RUBENS CARTOUCHE, beautifully framed, size 15 X 19 including frame. Dealer. Telephone UN 1-7468.

PRIVATE COLLECTOR wants a BOKHARA RUG predominately blue, 5 X 7 feet. Box A 30, International Art Market, 133 E. 95th St., New York, 28, N. Y.

WANTED: CHESTER FRENCH bronze, "End of the Trail," Private Collector. Box A 32, International Art Market.

PRIVATE COLLECTOR seeks a Louis XV style circular library table. Box A 34, International Art Market.

CHIPPENDALE ARCHITECT'S TABLE DATED 1765, for sale by private owner. Original wood and hardware. Top is 33" X 22" deep, height 31 inches. Box A 36, International ART MARKET, 133 E. 95th St., New York 28, N. Y.

REMINGTON BRONZE GROUPS. Collector seeking "An Indian With His Pony," and "A Cowboy With His Horse." Box A 38, International Art Market, 133 E. 95 St. N. Y. C.

WILLIAM AND MARY SETTEE, 6 feet long, for sale by private owner. Box A40, International Art Market.

PRIVATE COLLECTOR wants African ivories: Warega, Bapende, Baule. Box A 42, International Art Market.

COLLECTION OF PRINTS 1930's - Social Realism. Private collector wishes to dispose of original lithographs, etchings and woodcuts. Write: Apartment 3E, 50 West 67th St., New York City.

RALPH ROSENBERG Abstract for sale. 24 X 24. Asking \$750. Also three smaller canvases by the same artist -- Studies in oil of the Florida Keys, each 6 X 12 inches. Handsome frames included in asking price of \$350 per painting. Telephone New York TE 1-2510.

## ANNOUNCEMENTS OF SALES

PARKE-BERNET GALLERIES, INC., 908 Madison Ave.  
New York, 21, N. Y.

March 3-4 at 1:45 P.M. -- English, French and Italian Furniture; Georgian Silver and Decorative Objects, Property of Mrs. Anderson Fowler and others.

March 10-11 at 1:45 P.M. -- Adam, Sheraton and other Georgian furniture, including an important pair of Adam carved torches with the original candelabra; a Georgian Mahogany partner's desk; Sheraton inlaid and decorated satinwood consoles, card tables and chairs. A small group of French furniture includes a pair of Louis XV carved and gilded tabourets and two Louis XV occasional tables, and a rare set of Louis XVI Aubusson tapestries, circa 1780.

Property of the late Angelica Livingston Gerry.

March 30 at 1:45 P.M. -- Suits and elements of armor. XVI-XVIII centuries, including a number of suits, helmets, rondaches and other shields; a wide variety of swords including two-handled and flambe examples; several rare maces; powder horns; also flintlocks and wheel lock guns and pistols. Property of a mid-Western educational institution.

March 17-18 at 1:45 P.M. -- English furniture, paintings and decorations including several grandmother clocks, a rare early T'ang red sandstone head of a Bodhisattva and a group of Chippendale furniture. Paintings include works by Gilbert Stuart, watercolors by Jacob Epstein and Epstein's bust of Einstein. Property of the late Hiram J. Halle.

March 21-22 at 1:45 P.M. -- An extensive collection of books characterized by lavish French levant morocco and other leather bindings, some with inlaid miniatures. A copy of the smallest printed book extant, "The Rose Garden of Omar Khayyam," 3/8 X 1/4 of an inch. A presentation copy of the first edition of Goethe's works

Continued on Page 4



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## HANDS ACROSS THE SEA

(Continued from Page 1)

the average sale, they sometimes ask as little as 10 per cent to sell important items of great value . . . And important works of art find their true market value here just as readily as they do abroad . . . Take, for instance, the Picasso portrait of Fernande, sold in January by Parke-Bernet as part of the Church collection [See details on the Church sale, Page 5] . . . The experts thought it would bring \$60-70,000 . . . It sold to a Swiss collector for \$75,000 . . . There is no question but that this was a valid sale . . . On the other hand there is considerable reason to believe some of the big prices brought by modern works sold abroad last year actually represented the bids by sellers on the basis of highly inflated reserve prices . . . It is widely believed, and with good reason, that many of the pictures sold in this way never actually change hands . . . But their publicized value on today's market is the price at which they were sold at auction, whether it was arrived at in a bona-fide sale, or through the artificial stimulus of a high reserve price . . .

France is feeling the pressure from across the Channel, too. The great French commissaires-priseurs (auctioneer-appraisers, of course) have long regarded themselves as the masters in the art auction world. . . Now they see their status threatened by the London houses . . . The 10 per cent commission rate is less effective there than here since that is roughly what the seller pays in Paris . . . But the buyer in France gets nicked for roughly 20 per cent on top of his successful bid . . . Which means that the canny bidder has in his mind not the price he is actually bidding, but the sum one-fifth higher that he will have to pay . . . The seller in France can justifiably assume that if this tax on the buyer were to be lifted . . . that extra 20 per cent would go to him . . .

The buyer, on the other hand, must pay:

- 12 per cent to cover the various Government fees to register the transaction.
- 6 per cent (decreasing to 1.50 as the purchase price rises) as the buyer's share of the auctioneer's fee.
- 3 per cent in addition to the auctioneer for his commission.

This is how the bill looks for the seller in Paris:

- 5 per cent to the auctioneer, for his fees.
- 3 per cent honorarium to the expert appraiser (which can rise to 6 per cent, on books for instance)
- 3 per cent, more or less, for expenses (catalogues, publicity) (In addition, in the sale of modern paintings and sculpture, an additional 3 per cent is charged which, under French law goes to the artist or his heirs for fifty years after the work was completed).

In actual operations this means that when an item sells at auction in Paris for \$6,000, the buyer actually pays \$7,200, while the seller receives only \$5,400. No wonder there is a campaign in France to cut these costs!

CINCINNATI SERVICE Among the unusually fine items of Americana to be offered at the sale of the Reginald M. Lewis collection at the Parke-Bernet Galleries in New York on March 24-25 are four "Oriental Lowestoft" plates from the famous Order of The Cincinnati service originally owned by George Washington. Scattered items from this service have appeared on the market over the years, with a steady rise in price discernible. One of the most recent sales in which a plate from this service was offered was that of the Frances Clemson Cross Collection, sold by O. Rundle Gilbert, at the Westchester County Center, White Plains, N. Y. This is a particularly famous plate, traceable from Washington through the Kountze and Wohl collections to the Cross Collection, which acquired it May 1, 1954. [The sale of the Cross Collection is reported upon elsewhere in this issue.] This plate, nine - and - one - half inches in diameter and decorated with the blue floral border and emblem of The Cincinnati in the center, fetched the remarkably high price of \$5,200. It is interesting to speculate on the prices which might be bid at the Lewis sale, since it will offer collectors an opportunity to bid on not one, but a pair and even four plates from this most famous of American porcelain services. Details of the Lewis sale, including, of course, the prices paid for the Cincinnati plates, will be reported in a forthcoming issue of International ART MARKET.

SOME THOUGHTS ON ARMOUR (or, Armor, as we say in America). In contrast to the steady rise in prices of such collector's items as antique furniture, porcelains, paintings and paperweights, arms and armor have presented a decidedly bearish picture as far as auction prices are concerned. A timely reminder of this is the record of prices realized recently at Christie's in London, where a group of European arms and armor from the collection of the Metropolitan Museum of Art, New York, was sold. One may assume that the expectation was high of attracting all the European collectors, since the cost of packing and shipping the collection all the way to England must have been considerable. For decades, British and Continental castles were drawn on to satisfy the appetites of rich Americans. Now, perhaps, the tide had turned and the opportunity was at hand for prosperous Europeans to recapture some of their medieval treasure. The price results of the sale were disappointing, however. The two-day sale, comprising 358 catalogue lots, brought only a total of 10,769 pounds, or some \$33,746. This sum is not really very much by international auction standards, and, in fact, many items went for rock-bottom prices (e.g., No. 33, "A German dress-sword, the brass hilt chased with foliage and classical figures, with grip of banded agate, the blade of flattened hexagonal section -- Circa 1750" sold for 8 pounds, or \$22.40. The highest price of the sale was 280 pounds (\$783), paid for an English three-quarter suit of armor, which had been sold previously in New York in 1923, at the American Art Association for \$400.



(Continued from Page 2)

from the author to Thomas Carlyle. A rare miniature example of illuminated manuscripts, Sloane's "Life of Napoleon," extended with extra illustrations to eight volumes, the front cover of each displaying a hand-painted miniature on ivory bordered with seed pearls. Also European, English and American historical and literary autographs with a set of Presidential correspondence, all of which was written from the White House. Property of the late Charles H. Morse.

March 23 at 1:45 P.M. -- Modern paintings and drawings from various owners.

March 24-25 at 1:45 P.M. -- XVIII Century American furniture and decorations including: An important Philadelphia secretary-bookcase illustrated and described in Hornor; a Chippendale mahogany high-back open arm-chair originally owned by George Washington when President; a walnut Constitution mirror with the label of Josea Douglas, New York; a Hepplewhite inlaid mahogany serpentine sideboard; A valuable group of Currier & Ives lithographs among which are the rare "Central Park, Winter, Skating Pond"; "American Express Train" and "The American National Game of Baseball." Property of the late Reginald M. Lewis.

[The schedule for April includes a sale of precious-stone jewelry early in the month and the sale of the Hiram J. Halle library, which includes a Second Folio Shakespeare; seven rare manuscripts of Sir Isaac Newton and a group of first editions of the XVII and XVIII centuries including Adam Smith's "Wealth of Nations."]



SOTHEBY & CO., 34 and 35 New Bond Street, London W.1  
U. S. Representatives, Sotheby of London, Ltd.,  
717 Fifth Avenue, New York, 22, N. Y.

March 2 at 11 o'clock -- English and Continental Silver, The property of the Countess of Liverpool and others; including a silver-gilt snuff-box, the property of the late T. Gregory-Smith.

March 3 at 11 o'clock -- Works of art including a marble bust of Lady Elizabeth Monck, by Joseph Nollekins, the property of Lord Oranmore and others.

March 7 at 11 o'clock -- The collection of Bow porcelain of John A. Ainslee, Esq., including the I. C. 1763 cup, the Target Bowl (1754) and the Martin Bowl (1750).

March 13-14 at 11 o'clock each day -- The collection of Japanese color prints, the property of Miss Hettie Rhoda Meade of New York City, including superb examples of Koryusai, Utamaro, Kiyanoga, a rare print of the court-

esan Hitomoniku by Choki, a series of triptyches in fine state, by a number of masters, and the thirty-six views by Hokusai.

March 20 (all day sale) -- Part 2 of the important collection of glass, the property of the late Robert Guggenheim of Washington, D. C., including a series of rare American pedestal weights, fine French paperweights, and a series of portrait weights, among them General Washington, President John Adams, General Nathan Bedford Forrest, Thomas Jefferson, Benjamin Franklin.

March 22 - Impressionist and Modern Drawings and Sculpture, including "Danseuse Rajustant sa Sandale" a pastel by Degas, and a bronze by Degas, "Cheval Debout."



ADOLF WEINMULLER, Brienner Strasse 14, Munich.

March 15-16 -- Antiquities, sculpture, furniture, rugs and objets d'art.



HUGO RUEF, Gabelsbergerstrasse 28, Munich.

March 15-16 -- Paintings, sculpture, Furniture, Rugs, and objets d'art.



KARL UND FABER, Karolinenplatz 5a, Munich.

May 23-27 -- Spring Auction. Art of the XV to XX Centuries. Books and autographs.



GERD ROSEN, Kurfürstendamm 215, Berlin W 15.

April 24-29 -- Art Auction.

PAPERWEIGHTS IN LONDON On March 20, at Sotheby's in London, the second part of the important collection of glass paperweights formed by the late Col. M. Robert Guggenheim of Washington, will be sold. The lavishly illustrated Sotheby catalogue lists some 400 lots and makes for some fascinating speculation. Aside from the usual Baccarat, St. Louis and other French paperweights, a sizeable group of Sandwich and other American examples are included. It will be interesting to see if these weights will find appeal among European collectors. At a recent sale of Early American Lacy, Sandwich, Pressed and Art glass, held by O. Rundle Gilbert [See Page 3], several French weights brought amazingly high prices. The top, in a sale that saw a dozen weights bring prices in four figures, was \$6,100, paid for a St. Louis Green Lizard weight, which must be near to setting a record. It will be interesting to see whether any of the superb examples in the Guggenheim collection make such a high price.





## RESULTS OF SALES



PARKE-BERNET GALLERIES, INC. New York.  
Modern paintings, drawings, sculptures from the  
estate of Barbara Church and others, January 25, 1961.

### DRAWINGS

5. WHISTLER, James Abbott McNeill. VENICE AT  
SUNSET. Two gondolas on the shimmering lagoon  
against a glowing sunset. In the distance, the build-  
ings of Venice. Signed. Pastel.  
8 X 11 3/4 inches. \$2,700.
9. KLEE, Paul. COMPOSITION WITH BIRDS. A  
group of exotic birds, flanked by skeletal trees, all  
in pastel tones of yellow, rose, green, lavender,  
blue. Signed. Ink and watercolor.  
10 1/2 X 6 3/4 inches. \$9,000.
12. KLEE, Paul. BERGSTURZ-GEbiet (GLACIER  
REGION). Irregular deep blue lines are outlined on a  
variegated pale blue, white and gray ice surface. Signed.  
Also titled on mount by the artist and dated 1939 D 19.  
Watercolor and crayon.  
10 1/2 X 16 1/2 inches. \$2,750.
13. GROSZ, George. SOLDIER SECOND CLASS.  
Standing figure of a German infantryman looking dole-  
fully to right. Signed. Watercolor.  
22 X 15 1/2 inches. \$1,550.  
(Collection of Hildegard and Anna Sosenko, N. Y.)
16. KLEE, Paul. BEFESTIGTE DUENEN (FORTIFIED DUNES).  
Fanciful landscape with shaded lavender sky. Signed.

### ANTIQUE SILVER AND PORCELAINS

S. WYLER

713 Madison Avenue

TE 8-1910

Established 1893

Also inscribed by artist on the mat: II 1923 241 Befestigte  
Dünen. Watercolor.  
9 1/4 X 12 inches. \$5,500.

17. KLEE, Paul. UBERSCHWOMMUNG IM L (FLOOD IN L).  
Steep-roofed buildings of a town, seen beyond rising waters  
of a lake. Signed, titled by the artist, and inscribed: II  
1925 Edrei. Watercolor and ink.  
8 3/4 X 13 1/4 inches. \$4,250.

20. MATISSE, Henri. FEMME LISANTE. A young woman  
with dark hair seated at a table gazing down at an open  
book. Signed. Charcoal.  
12 1/4 X 13 1/4 inches. \$2,100.

21. DEGAS, Hilaire Germain Edgar. FEMME S'ESS-  
UYANT. Seated figure of a nude woman drying her-  
self with a towel. Charcoal heightened with pastel.  
17 3/4 X 23 3/4 inches. \$2,250.

24. RENOIR, Pierre Auguste. GABRIELLE ET JEAN.  
A young woman facing half-left, looking down at an  
infant held in her arms. Charcoal.  
22 X 17 3/4 inches. \$4,000.

### Rhoda Sande Gallery

For sale: Two Sargeant drawings,

exquisitely framed. size inc. frames,

21 1/2 X 27; 21 1/2 X 28 1/4.

\$900 and \$1,200 list. For the Trade Only

BU 8-2568.

25. DEGAS, Hilaire Germain Edgar. BALLET DANCER  
IN POSITION. Standing figure with her left leg raised  
and her arms extended gracefully outward. Signed.  
Black crayon heightened with white on pale green paper.  
15 1/2 X 13 1/2 inches. \$5,500.

26. CÉZANNE, Paul. PANIER DE FRUITS. A circular  
deep basket containing several pieces of fruit, rose,  
lavender and yellowish highlights. Pencil and water-  
color. (Recorded and illustrated in Lionello Venturi,  
"Cézanne," 1936, no. 1140.)  
12 X 18 1/2 inches. \$16,000.

28. PICASSO, Pablo. COURSE DE TAUREAUX. A  
toreador standing at left near a fallen bull. Signed at  
lower right P. Ruiz Picasso. Watercolor.  
10 1/2 X 8 1/2 inches. \$16,000.



## MODERN SCULPTURE

37. EPSTEIN, Jacob. RAGAMUFFIN (JACKIE). Bronze.  
Head of the artist's son. Executed about 1940.  
8 1/2 inches. \$2,000.

38. BRAQUE, Georges. CHEVAL. Bronze. Stylized  
horse with dentiled mane and long tail, at the left side of  
the head a Z-shaped form. Very rare and one of only six  
casts. Executed in 1939.  
7 1/4 inches. \$19,000.

42. EPSTEIN, Jacob. CHAIM WEIZMANN. Bronze.  
Head and shoulders of the famous Zionist, with distinctive  
pointed beard. Executed about 1933.  
Height: 18 inches \$4,000.

44. LIPCHITZ, Jacques. JOY OF ORPHEUS. Bronze.  
Abstract forms suggesting two human bodies entwined in an  
embrace. Executed in 1945.  
Height: 18 3/4 inches. \$4,250.

45. CHADWICK, Lynn. JET BIRD. Bronze. Stylized bird  
of prey on three "feet".  
Length: 26 1/2 inches. \$2,000.

## MODERN PAINTINGS

51. LAURENCIN, Marie. TROIS JEUNES FILLES. Three young  
women wearing large white pearls, rose drapery at right.  
Signed and dated 1935.  
18 X 15 inches. \$4,000.

56. LURCAT, Jean. VISION D'ESPAGNE. Sparsely foliated  
trees before a clouded sky of yellow, orange and pink.  
Signed and dated '38. Gouache.  
18 X 22 inches. \$425.

57. VLAMINCK, Maurice de. VILLAGE AND POND. A  
gray farmhouse and a red-roofed barn seen beyond a small,  
deep blue pond, trees silhouetted against a stormy winter  
sky. Signed.  
13 X 16 inches. \$6,250.

60. FEININGER, Lionel. RUE ST. JACQUES, PARIS. Linear  
architectural fantasy. Signed, inscribed and dated on  
stretcher, 1943.  
19 X 16 inches. \$7,000.

61. BRAQUES, Georges. FRUITS AND JUG. A pitcher  
and a dish containing two apples arranged on a green cloth,  
lattice-patterned wallpaper background. Pastel.  
18 X 23 3/4 inches. \$7,000.

62. KLEE, Paul. HALL C. Small rectangles and other  
geometric forms in muted tones of green, violet, rose and  
rust red, suggesting a long narrow room, three doors in

foreground, one inscribed R2; at left a large letter C.  
signed and dated 1920.29. Board.

7 3/4 X 17 1/2 inches. \$25,000.  
Exhibited at the Museum of Modern Art, New York.  
Illustrated in "Paul Klee," (Museum of Modern Art), 1946,  
P. 27. Recorded and illustrated in C. Giedion-Welckler,  
"Paul Klee," 1952. P. 49, no. 41.

63. VLAMINCK, Maurice de. NATURE MORTE: LIVRES  
ET CHANDELLE. A large open book, a stack of smaller  
volumes, a pipe and a candle are arranged on a table top.  
Signed. 21 1/2 X 29 inches. \$8,500.

64. KLEE, Paul. MORDBRENNER (THE HOLOCAUST MAKER).  
A figure with red spear seen in the right foreground before  
an arrangement of cubes, rosettes and other symbolic objects.  
Signed. Tempera on paper.  
13 1/2 X 18 3/4 inches. \$11,500.

Paul Klee Exhibition, Museum of Modern Art, New York,  
1930, no. 63. Illustrated in "Cahiers d'Art," 1930 no. 6.

65. KLEE, Paul. WIE EIN VERWILDERTER GARTEN (LIKE  
AN OVERGROWN GARDEN.) Irregular white area, shaded  
with smaller areas of lavender, yellow and buff, the whole  
in a pattern of red, magenta, green yellow and blue dots.  
Signed. Also titled by the artist on mount and dated 1932,  
K 3 Sch XI. Gouache.  
12 3/4 X 18 3/4 inches. \$9,500.

66. MASSON, Andre. BOTTLE AND GLASS. A decanter,  
a bottle and a truncated sculpture, arranged in a cubistic  
manner upon a table before an arch.  
18 X 15 inches. \$1,750.

67. BRAQUE, Georges. BOUGEOIR ET VERRE. Cubistic  
composition suggesting a candle and a stemmed goblet.  
12 3/4 X 9 3/8 inches. \$16,500.

79. WEBER, Max. COSMOS. A white pitcher containing  
reddish pink cosmos blossoms on a rust-colored table top,  
blue background. Signed.  
22 1/4 X 16 1/4 inches. \$2,000.

72. PASCIN, Jules. PORTRAIT DE SIMONNE LUCE. A  
young girl seated in a large wing arm-chair; she wears  
a bright blue dress and a green long-sleeved smock.  
Painted in Paris about 1924. Signed.  
32 X 25 3/4 inches. \$13,500.

74. D'ESPAGNAT, Georges. FRUIT. Apples and pears  
around a faïence plate. Signed.  
13 X 16 1/2 inches. \$1,100.

75. COROT, Jean Baptiste Camille. LA REMISE DU  
BATEAU. A man poling a boat from the shore of a calm  
river. Signed.  
13 X 23 1/2 inches. \$5,000.  
(Recorded and illustrated in Alfred Robaut, "L'Oeuvre de  
Corot," 1905, vol. III, p. 348, no. 2271.



76. CASSATT, Mary. FEMME ET ENFANT. A young mother is seated gazing thoughtfully down at the nude child lying on her lap; patterned golden yellow wall-paper background. Signed. Pastel; Executed about 1914. 29 1/2 X 24 1/2 inches. \$30,000.

79. GUILLAUMIN, Jean Baptiste Armand. AU BORD DU SEINE. A mother and child on the river bank before a pile of sand; factories and the outlines of Paris in the distance. Signed. Pastel; 31 3/4 X 43 1/2 inches. \$5,000.

80. DUFY, Raoul. VUE DE VENISE. Looking across the lagoon, the Church of San Giorgio Maggiore, a steamer, scattered feluccas and gondolas on greenish-blue water. Signed and dated, Venice, 1938. Gouache and Watercolor. 19 X 24 1/2 inches. \$5,750.

84. GROMAIRE, Marcel. LA MARCHANDE DE FRUITS. A young woman fruit vendor surrounded by brightly colored red and blue abstractions of her wares. Signed and dated 1953. 31 3/4 X 39 1/4 inches. \$11,250. (Exposition, Regards sur la Peinture Contemporaine, Musée Galliera, Paris, no. 42.)

85. UTRILLO, Maurice. RUE DE CRIMEE, PARIS. View down the narrow street flanked by garden walls, clumps of trees and houses on both sides. Signed. Painted about 1910. 28 3/4 X 39 1/2 inches. \$52,000. (Illustrated in color in Basler, "Maurice Utrillo," 1959, pl. 18.) (Recorded and illustrated in Paul Pétridès, "Maurice Utrillo," 1959, vol. I no. 197, p. 246.)

88. PICASSO, Pablo. FERNANDE. Proto-cubist head and shoulders portrait of a woman turned to half-right, her dark hair arranged in a chignon; a vase of flowers on a table behind her at right. Signed. 24 X 16 3/4 inches. \$75,000.

(One of the earliest of an important series of heads of the model Ferrande Olivier, painted by Picasso at Horta in 1909. Monroe Wheeler /20th Century Portraits, Museum of Modern Art, 1942, p. 49/ notes the influence of Cézanne and a sculptural feeling for form.) Collection of Ambroise Vollard. Recorded and illustrated in Alfred H. Barr Jr., "Picasso: Fifty Years of His Art," 1946, P. 68.

90. GRIS, Juan. NATURE MORTE A LA GUITARE. Cubist composition of brown boards and a guitar on a table; yellowish-green striped background. Dedicated: "A mon cher ami Kahnweiler bien affectueusement," and signed Juan Gris. Mixed media on paper, mounted on board. 25 1/2 X 18 inches. \$21,000. (Presented by the artist to M. Daniel Kahnweiler in 1912.)

91. DE STAEL, Nicholas. ABSTRACTION. Whitish-blue planes interspersed with geometrically composed areas of



Meissen Eagle  
Hard Paste

Height: 22 3/4 inches  
Inscribed inside: October 29, 1734

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dark green, yellow and blue, against a slate background. Signed and dated 1943. 23 X 32 inches. \$12,500.

93. KLEE, Paul. THE YELLOW HAT. Stylized figure wearing a bright yellow hat before a pale rose background, with areas of blue and brown above. Signed. Gouache on paper, mounted on academy board. 19 3/4 X 13 3/4 inches. \$12,000.

94. BAUCHANT, Andre. LA DECLARATION DE L'INDEPENDENCE DES ETATS UNIS. George Washington standing before a small tent holding a document captioned, "Union Stated of America of Independence," accompanied by two aides and two Indians. Signed and dated 1926. 31 1/2 X 48 1/2 inches. \$1,700.



95. DELVAUX, Paul. EGYPTIAN LEGEND. Pharaoh gesturing toward a blond young woman who stands near two companions. Signed and dated 11/53.

Panel: 48X58 3/4 inches. \$1,100.

97. APPEL, Karel. TETE ECLATANTE. Forms of white and scarlet and gray against a background of green, blue and ochre planes. Signed and dated '57.

51 X 35 inches. \$1,600.

98. MASSON, Andre. LA PYTHIE-XLIII. Abstract composition with embryonic forms against a background of crimson, violet, yellow, orange and black areas. Signed. Painted in 1943.

51 3/4 X 41 3/4 inches. \$7,750.

103. AVERY, Milton. THE QUARRY. The artist seated on a springboard with the family pet, a black dog named Picasso, crouched behind him. In the waters of the quarry are the artist's wife and daughter. Signed. Painted about 1940.

24 X 36 inches. \$1,000.

106. DUFY, Jean. PLACE DE LA CONCORDE, PARIS. Colorfully depicted buildings flanking the rue Royale, the Madeleine at rear. Signed and dated '26.

21 1/2 X 25 1/2 inches. \$2,100.

#### PORCELAINS

369. ROYAL WORCESTER 'DOUGHTY BIRD', porcelain figurine of a golden-crowned kinglet modeled by Dorothy Doughty, naturalistically, with downcast yellow and gray wings and fanned tail, with open beak and brilliant yellow and orange cresting, perched on a fir branch.

7 3/8 inches. \$700.

370. Companion to the preceding, with the male bird described above perched on a fir branch above the crouching female bird.

7 3/8. \$750.



PARKE-BERNET GALLERIES, INC., New York.  
Pre-Columbia (Mexican and Central American) Art.  
Jan. 12, 1961.

13. THREE VERA CRUZ POTTERY HEADS, smiling, with flat, flaring head-dresses, two with relief-molded geometric designs. Buff ware.

Heights 5 to 6 1/4 inches. \$130.

20. MEZCALA SCULPTURED BLACK SERPENTINE FIGURE, Rude, standing figure of a man with angular head.

8 inches. \$90.



31. VERA CRUZ POTTERY HEAD, finely modeled youthful head with open mouth and flaring nostrils, wearing a ceremonial head-dress.

9 1/2 inches high. \$230.

44. TWO NAYARIT POTTERY FIGURES, a man and a woman standing, shortened figures, wearing turban-like head-dresses, ear and nose ornaments, one holding a jar, other a sphere. Red ware with buff and ochre markings.

13 1/4 and 14 inches high. \$250.

56. TWO NAYARIT POTTERY FIGURES, seated man and woman wearing caps. Red ware with brown and ivory markings.

15 inches. \$350.

71. JALISCO POTTERY FIGURE OF A WOMAN, seated, with elongated head and studded helmet-like head-dress. Buff ware with black markings.

16 1/4 inches. \$275.

73. COSA RICA (GUETAR CULTURE) POTTERY STATUETTE a highly formalized standing figure of a man with rudimentary features. 34 inches. \$400.



89. PANAMA (VERAGUAS) GOLD EAGLE MASK PECTORAL. Finely molded spread eagle wearing a headdress in the form of two stylized alligator heads. 2 3/4 inches high. \$300.

150. CHANCAY PAINTED WOOD MASK, red-painted, stylized, applied with hair and embroidered wool head-band. 11 1/4 inches high. \$200.

164. CHIMU GOLD MASK, flattened shape with projecting nose, impressed in slight relief with tear-shaped eyes. 14 inches long. \$350.



O. RUNDLE GILBERT, Garrison-on-Hudson, New York. Collection of American glass and European porcelain, of the late Frances Clemson Cross.

[Editor's Note: Although the three parts of this important sale concluded Oct. 12, 1960, some of the details are included in this report since it was the last major sale on record of American glass and established several important high prices. The collection consisted of more than 2,300 items. Regretably, only the high-lights can be reported.]

27. CUP PLATE, deep green, rose center; dark line within glass resembles leaf stem. [227B in Lee & Rose.] \$230.

42. LACY PLATE, amber, 60 scallops. [242A in Lee & Rose.] \$120.

162. THE ROUND GEORGE WASHINGTON PORTRAIT, most important of all cup plates, one of two specimens. [Ill. on jacket of "American Glass Cup Plates," Lee & Rose.] 3 7/16. \$1,350.

179. VICTORIA, medium blue. [576, Lee & Rose]. \$120.

182. RINGGOLD, PALO ALTO, very rare. [585, Lee & Rose] \$110.

263. PAIR LACY SANDWICH SALTS, box type, ribbed interior lines. 1.3" \$190.

265. SAPPHIRE BLUE BOAT SALT, side-wheeler named "Lafayet." 1.3 7/8" \$100.

363. IMPORTANT PEACOCK EYE LACY BOWL, seven peacock eyes surrounding twelve-petalled flower in center. Border has sixteen peacock eyes. Looper and scalloped edge. 12 inches. \$250.

384. PAIR OF TALL GREEN FLARE VASES, Circa 1835-45. Hexagonal sides with thumb-print and drape. Knobbed stem. 9 1/2 inches. \$400.

410 IMPORTANT PAIR OF BLUE WHALE OIL LAMPS, pear-shaped bowl with thumb-print and dart, knobbed stem. 11 1/4 inches. \$330.

622. MT. WASHINGTON PITCHER, cylindrical, with small pinched spout, three-inch rose band blending to grey-white at base. Applied grey handle. 9 inches. \$1,200.

#### PAPERWEIGHTS

746. BACCARAT GREEN SNAKE, on lace background, red eyes, coiled. 3 1/8 inches. \$1,300.

752. ST. LOUIS GREEN LIZARD, no flowers; lizard in an active position. Sand base. 4 inches high, 5 " diameter. \$2,500.

771. ST LOUIS SNAKE, vivid green, with deep blue eyes and markings of brown. Coiled. Sand base. 3 inches. \$1,600.

790. CLICHY, double overlay of pink over white. Center, mushroom and punty-cut roundels of blossoms. One circle consists of pink Clichy roses. Strawberry cut base. 3 1/4 inches. \$1,700.

803. BACCARAT SNAKE, light green with black spots and red eyes and mouth. Coiled on a muslin background of small, tubular latticino pieces. 3 1/8 inches. \$1,100.

808. ST. LOUIS, enclosed double overlay, dark blue punties. Five-petaled pink flower in leaves. 3 inches. \$1,700.

809. ST. LOUIS LIZARD, brown with green diamond markings and green spots on entire spine. Flower of red which lizard is approaching. Green leaves edged in yellow. Sand base. 4 inches. \$3,700.

810. CLICHY RARE BIRD. Green head and light pink body. Opal legs. Stands on orange-colored twig above two cherries. Strawberry-cut base. 3 inches. \$1,500.

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816. MILLVILLE, American rose weight attributed to Ralph Barber. Delicate pink with deep tones forming two sprays of leaves in dark to whitish green.  
3 1/4 inches. \$1,050.

825. ST. LOUIS SKUNK OR SALAMANDER, black body with white spots and red-spotted eyes. One white flower and one red flower on green bushes. Sand base.  
3 1/4 inches. \$2,900.

826. ST. LOUIS, encased white and green overlay. Very rare with an upstanding group of red, white and blue and honey-colored pansies. Green leaves in center, all encased in opaque and apple green glass through which three windows have been cut. Oval panels of a fox and a hound on sides.  
\$3,100.

937. ST. LOUIS GREEN LIZARD with white spots all over body and legs. Two flowers, one pink, one yellow, both upright. Beautifully-formed leaves of dark green shading to light green. Lizard has head erect, body resting on a sand base.  
3 3/4 inches high, 4 1/4 diameter. \$6,100.

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Georgian furniture, silver, paintings and rugs, belonging to Mrs. Samuel A. Peck, Mrs. Anderson Fowler and others. Jan. 20, 21, 1961

### TABLE PORCELAINS AND SILVER

15. RUSSIAN PORCELAIN GAME SERVICE. Twelve game plates and an oval platter finely painted with a variety of game birds. \$110.

16. VIEUX PARIS APRICOT AND GOLD PORCELAIN BOWL AND PAIR OF FRUIT COOLERS. Bowl and two-handled covered fruit coolers. Lack liners \$230.

29. VICTORIAN SILVER TEAPOT WITH SPIRIT-BURNER STAND. (Robert Garrard, London, 1862). Plain pyriform teapot. Height 10 3/4 inches. \$95.

35. SILVER-PLATED TEA AND COFFEE SERVICE. (Georgian Style). Teapot, coffee pot, hot-water kettle on spirit-burner stand, two-handled sugar bowl, creamer and waste bowl; plain with gadrooned collars and covers. \$200.

45. PAIR GEORGE III SHEFFIELD PLATE DISH COVERS. Oval domical cover with gadrooned border and foliated lock handle. Circa 1815. Length: 19 1/2 inches. \$320.

### FURNITURE AND DECORATIONS

63. SILK PETIT POINT SAMPLER. A group of trees, birds, butterflies and two sprawling peasants. Southern French, Circa 1830. 9 3/4 X 12 1/2 inches. \$40.

104. PAIR HEPPLEWHITE CARVED BEECHWOOD AND CELADON DAMASK ARMCHAIRS IN THE FRENCH TASTE. Oval back, conjoined to graceful swirl-molded ogival up-rights; slender cabriole legs carved at the knee with an anthemion. English XVIII Century. \$550.

120. GEORGE I INLAID WALNUT SLANT-FRONT DESK. Narrow top with hinged sloping front lined in brown leather and enclosing a covered well, small drawers and pigeonholes; bracket feet. English, XVIII Century. 38 1/2 inches high; 26 1/2 inches wide. \$425

127. CHIPPENDALE CARVED MAHOGANY SILVER TABLE. Oblong top with solid gallery, over a frieze with cabochon-carved edge; on marching molded and camfered square legs. Some imperfections. English, XVII Century. 28 1/2 inches high; 31 1/2 inches wide. \$325.

128. CHINESE CHIPPENDALE CARVED AND GILDED WALL MIRROR. Richly carved with foliated C-scrolls, a pagoda cresting. Regilded. English, XVIII Century. 5 feet 2 inches high; 31 inches wide. \$750.

138. GEORGIAN MAHOGANY AND SCARLET LEATHER DOUBLE-SIDED PEDESTAL DESK. Oblong top with molded edge, resting on pedestals with banks of graduated drawers on one side and paneled cupboards on the other. 31 inches high; 5 feet long. \$550.

145. GEORGIAN DECORATED VERMILLION LACQUER SMALL BREAK-FRONT BOOKCASE. In two sections. Decorated at a later date in the Chinese manner with rocky islands and river scenes, etc., on a brilliant vermilion ground enriched with gilding. 6 feet 11 inches high; 5 feet 2 inches wide. English, circa 1800. \$900.

164. EARLY VICTORIAN CARVED MAHOGANY SETTEE IN OLD GOLD DAMASK. Three oval and cartouche-shaped conjoined backs crested with foliations, open arms. 5 feet long. \$100.

166. PAINTED CAROUSEL HORSE. Black horse rearing up on its hind legs; green saddle, red trappings. 5 feet, 2 inches high. \$125.



191. SILVER-EMBROIDERED ROSE SATIN ALTAR FRONTAL.  
Worked with sprigs of flowers. French, XVIII Century.  
8 feet 6 inches X 38 inches. \$40

#### STUART AND GEORGIAN SILVER

203. JAMES I SILVER SEAL-TOP SPOON. With plain pear-shaped bowl. London, 1604. 6 1/2 inches long. \$50.

205. THREE WILLIAM AND MARY SILVER TRIFID-END SPOONS  
Two monogramed. London, 1690. \$170

218. SET OF SIX GEORGE III SILVER BOAT-SHAPED SALTS.  
Peter, Ann & Wm. Bateman, London, 1794 and 1807.  
\$250.

220. PAIR GEORGE III SILVER GOBLETs, Engraved with crest.  
Hester Bateman, London, 1786.  
6 1/4 and 6 3/4 inches high. \$340.

222. WILLIAM AND MARY SILVER TAZZA. Circular,  
on flaring gadrooned foot. Mark I intersecting S.  
London, 1694. Diameter 9 1/2 inches. \$200.

233. CHARLES II SILVER CAUDLE CUP. Pyriform cup  
having two S-scroll handles wrought with cartilage  
motives; repoussé with a frieze of a coursing unicorn  
and lion separated by large blossoms, beneath an en-  
graved inscription and the date 1669. Mark; I.C.  
with crown, crescent below (Jackson p. 124). London,  
1699. Length 8 1/2 inches. \$375.

242. PAIR GEORGE III WROUGHT SILVER CANDELABRA.  
Beaker-form standard wrought with a cresting of foliation  
and shells, centring a floriform candleholder fitted with  
two leaf-wrought and fluted scrolling candle arms; urn-  
form candleholders and grease pans of radial endive leaves  
centring a draped classical urn, the cover forming the  
snuffer. Engraved with crests. Wm. Holmes, London,  
1794. Height 19 inches. \$1,300.

244. GEORGE III AJOURÉ SILVER EPERGNE, Waisted  
standard crested with an oval bowl, ajouré with a trellis  
pattern, supporting six foliated scrolling arms terminating  
in four matching circular ajouré bowls. Emick Romer,  
London, 1773.  
Height 16 1/2 inches; length 23 inches. \$700.

246. GEORGE III SILVER OVAL TEA TRAY. Reeded rim  
and foliated handles. Thos. Robins (London, 1791).  
27 inches long. \$1,150.

#### PAINTINGS AND DRAWINGS

250. MORLAND, George, British; 1763-1804. Beached  
fishing boats and men on the shore of the Channel. Both  
signed. Watercolor.  
4 X 5 3/4 inches \$300.

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253. BUTTERSWORTH, Thomas, British; fl. 1813-1827.  
SHIPPING. A man-o'-war and fishing vessels on a  
turbulent gray sea, a rocky shore at left. Panel.  
10 X 14 inches. \$100.

256. COVARRUBIAS, Miguel, Mexican; 1902-1957. WEST  
INDIAN DANCERS. Strutting figure of a young Negro in  
wide scarlet sash; before him the contorted figure of a  
girl. Gouache; 13 1/4 X 18 3/4 inches. \$80.

266. DE BOCK, Theophile, Dutch; 1851-1904. RURAL  
LANDSCAPE. Signed.  
15 1/4 X 22 1/2 inches. \$80.

274. SARTORIUS, J.N., British; 179-1828. STOP, FAVORITE  
HUNTER OF THE MARQUESS OF ANGLESEA. Standing profile  
figure of a gray hunter, saddled and bridled and held by the  
groom. Signed and dated 1794.  
19 X 24 inches. \$350.

275. SARTORIUS, J.N., British, 1759-1828. HOUNDS GO-  
ING OUT. A bevy of foxhunters led by the Master and sur-  
rounded by gamboling hounds. Signed and dated 1793.  
30 X 35 inches. \$550.



276. ALKEN, Henry, Sr., British: 1774-1850. THE EXETER, LYMINGTON AND POOLE COACH. Four-in-hand coach moving briskly to right, a second coach rounding curve in the left middle distance. Signed and dated 1827. 27 X 35 inches. \$350.
279. HERRING, John F., Sr., British: 1795-1865. THE DON-CASTER GOLD CUP, 1826. View of the rolling heath, six thoroughbreds, with jockeys up, in full gallop to the right. Signed at lower right and dated 1829. 30 X 48 1/2 inches. \$2,000.
283. HUDSON, Thomas, British: 1701-79. PORTRAIT OF A YOUNG GIRL WITH A PET CAT. Standing figure, wearing a lace-trimmed rose pink dress, in profile to left before a Chippendale footstool upon which she balances a kitten with her left hand. 42 X 38 inches. \$425.
284. ROSSEAU, Percival Leonard, American: b. 1859. Two black and white hunting dogs coming through autumn underbrush. Signed and dated 1920. 40 X 30 inches. \$1,500.
285. MULREADY, William, British: 1788-1863. PETER STUYVESANT'S ARMY ENTERING NEW AMSTERDAM. Satirical view of a procession of grotesque and portly men in Dutch dress, moving to the left to enter the gate of the walled town; the North River behind. 28 X 84 inches \$5,500.  
(Erroneously listed in the catalogue as the work of Wm. Heath/British, 1795-1840/ who actually did the sketch for a lithograph of the subject by Sarony & Major, New York, which accompanied the painting.)  
From the collection of Percy R. Ryne II, N. Y. (A. A. A. 1917, and the collection of Willard Straight, Westbury, Long Island.
286. VAN DYCK, Sir Anthony and Atelier, Flemish: 1599-1641. EQUESTRIAN PORTRAIT OF CHARLES I. The King in armor holding a baton with the right hand; mounted on a white charger caparisoned in scarlet. Inscribed at the upper left "Charles I by Van Dyck. He is attended by His Equerry Monsr. De St. Antoine, a Knight of Malta. 122 X 91 inches. \$6,000.  
Another version in Windsor Castle. See Smith, "Catalogue Raisonné" Vol. III.
368. GEORGIAN BURLWOOD AND BLACK LEATHER PEDESTAL DESK. Narrow oblong top with molded edge, resting on pedestals with paneled cupboard doors and bracket feet. English, XVIII Century. 33 inches high, 58 inches long. \$250.
370. BRUSSELS TAPESTRY, JEU DE COLIN-MAILLARD. Maidens and a youth playing blind man's buff within a rolling landscape. Circa 1720. 7 X 12 feet. \$1,200
397. KASHIN SILK VASE RUG. Fawn field with a central flower-filled vase flanked by cypress trees; wine-red cypress border. 6 feet 6 X 4 feet 5. \$270.
402. SAROUK CARPET. Scarlet field patterned with a symmetrical entanglement of lotus palmettes. 9 feet 9 X 12 feet 4. \$1,000.
403. IMPORTANT KIRMAN PALACE CARPET, with inscriptions. The field centered with a crimson mihrab containing a vase filled with dropping branches of blue blossoms. Mihrab surrounded with a frame of compartments each containing an elaborate floral device, enclosed by six cartouches containing Nastalik inscriptions. 20 feet 10 X 15 feet. \$1,100.



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#### MAJOLICA AND FAÏENCE

16. TWO CASTELLI MAJOLICA handleless cups and saucers, painted in pastels with cupids and mythological scenes. Some repairs and imperfections. \$60.
18. NUREMBERG BLUE AND WHITE FAÏENCE covered bowl and small ewer, decorated with vignettes of buildings, flower-filled vases and arabesques. Circa 1760. Some imperfections. \$45.
25. BERNE (LANGNAU) FAÏENCE covered bowl on leaf-molded tripod supports and with swirl-molded handles, decorated with white and yellow spots on a chocolate brown ground; cover with a knobbed finial of six green and yellow loops. Rare. Minor imperfections. \$45.
26. TWO OLÉRY (MOUSTIERS) CACHEPOTS, pail-shaped, with rope handle, decorated in pastel tones with mythological reserves and a coat of arms, respectively. 4 1/2 inches high. \$170.
29. HANNONG STRASBOURG FAÏENCE PITCHER, ribbed, pyriform, with flaring spout, painted with flowers. Chips. 8 3/4 inches. \$60.
30. HÖCHST PLATE with Lilac Harbor Scene, octagonal notched rim. \$40.
32. BERNE (LANGNAU) COVERED TUREEN, flaring foot, decorated in sky blue, chocolate-brown and yellow with V-shaped scroll handles; matching dome cover with bird finial. 12 inches. \$160.
34. ROUEN BLUE AND WHITE FAÏENCE plate, the border decorated in the Chinese manner with a narrow band of underglaze blue brocaded lattice, lotus blossoms and other shrubs; center a coat of arms. Has age crack. Scarce. Circa 1760. \$60.



36. BERNE (SIMENTHAL) TORTOISE-SHELL WARE bowl, in orange and dark-brown tortoise shell glaze with mottled pale green lip; matching cover with yellow fruit finial. Dated 1791. 9 3/4 inches wide. \$130.

38. ROUEN BLUE AND WHITE FAÏENCE EWER with polychrome decoration, relief-molded satyr mask beneath the spout. Scroll and reverse scroll handle. Circa 1760. 10 1/2 inches. \$90.

39. PAIR VENETIAN MAJOLICA blue-glazed drug ewers, ovoid, with short spout, strap handle, decorated with flowers and leafage. Circa 1600. 9 1/2 inches. \$110.

44. PAIR NUREMBERG BLUE AND WHITE FAÏENCE jars, covered, two handles, decorated in underglaze blue with bandings of foliations; matching dome cover. Some repairs. Circa 1725. \$70.

46. ROUEN BLUE AND WHITE FAÏENCE DISH with polychrome decoration of apple blossoms and other flowers on border around a dancing couple. Circa 1760. \$55.

49. TWO VENICE MAJOLICA plates with architectural decoration, circular, with small cavetti, beautifully painted in pastel tones of brown, yellow and blue, with ornamental arches and statuary niches; landscape scenes in background. Circa 1710. \$450.

291. LIVERPOOL TRANSFER-DECORATED NELSON PITCHER, Decorated in black transfer with bust medallion of Lord Nelson, flanked by "The Plan of the Battle of Trafalgar." Circa 1810 \$35.

293. LIVERPOOL TRANSFER-DECORATED JUG. Front with Masonic emblems, reverse with American merchant ship, underspout with American eagle and shield. 8 3/4 inches high. Circa 1800. \$60.

300. LIVERPOOL TRANSFER-DECORATED WASHINGTON JUG. (McC. 57.) Printed in black with a medaillon of Washington surrounded by Justice, Liberty and Victory; reverse with an American merchant ship. Circa 1795. 9 inches high. \$100.

336. GEORGIAN MAHOGANY CAMPAIGN CHEST. In two sections with countersunk brass handles and corners. English, Circa 1825. 45 inches high; 42 inches wide. \$375.

338. REGENCY CUT AND MOLDED GLASS SIX-LIGHT LUSTRE CHANDELIER. Standard fitted with tiers of bowls, the central member supporting six downscrolling candle arms hung with circlets of landet prism lustres. Fitted for electricity. Some replacements. 51 inches high, 33 inches in diameter. \$650

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340. GEORGE III 'GRANDMOTHER' CLOCK. Scroll-carved gallery with three turned brass finials. English XVIII century. 5 feet 2 inches high, 13 3/4 inches wide. \$525

347. REGENCY CARVED AND GUILDED PIER MIRROR WITH EGLOMISÉ DECORATION. Upright frame enclosing a mirror; crested with three eglomisé panels of white and gold rosetted lattice pattern centring an oval medallion of a rural scene. 6 feet 2 inches high, 37 inches wide. \$275.

354. GEORGIAN INLAID MAHOGANY BREAK-FRONT SECRETARY BOOKCASE. In two sections. English XVIII Century. 7 feet 11 inches high, 5 feet 3 inches wide. \$1,100

355. WILLIAM AND MARY WALNUT SECRETARY BOOKCASE SECRETARY. In three sections, the uppermost with double-domed pediment, two doors inset with original Vauxhall mirror panels; the two projecting lower sections having a fall front opening to a fitted writing surface above a case of two small and two large drawers; on bracket feet of a later date. Some restorations and imperfections. 7 feet 7 inches high, 45 inches wide. \$1,200.



PARKE-BERNET GALLERIES, INC., New York.  
Chinese and Other Oriental Art. Fine Chinese Jades and Other Semi-Precious Mineral carvings, belonging to Patrick Corso and other owners. Jan. 5, 1961.

#### PORCELAINS, JADES AND OTHER MINERALS

51. KOREAN INLAID CELADON GALLIPOT, wide-mouthed high-shouldered vase with four tiny loop handles sketched in sepia and inlaid in white with four sprigs of chrysanthemum. Koryo. 8 1/4 inches high. \$600.

90. PAIR BLUE AND YELLOW 'NINE PEACH' PLATES, resonant, shallow dish with lemon-yellow glaze, the cavetto reserved in underglaze blue with branches bearing nine ripening peaches, the exterior with a band of morning glory vines. Ch'ien Lung. Seal mark of reign underfoot. 10 1/2 inches diameter. \$525.

99. FAMILLE ROSE 'ANNULAR CYCLE' CYLINDRICAL SECTIONAL VASE. The body in two revolving cylinders enamelled with scrolling lotus vines and small emblems in a canary-yellow ground, together with two rows of twelve circular roundels each reserved in white and painted with characters (see below). The neck and base are formed of overlapping scrolling sections with rose pink ground, enamelled with lotus scrollings and longevity symbols. Chia Ch'ing. 12 1/2 inches high. \$110.  
(Note: An unusual vase of astrological import; the upper row of characters includes the Ten Celestial Elements, and

the lower the Twelve Celestial Branches. A complete cycle of sixty years is formed through the proper arrangement of the two revolving cylinders.

Collection of Prince Kung.

100. PAIR OF THREE-COLORED FU LION STATUETTES. Sejan male and female snarling figures, the male with forepaw resting on a brocaded ball, female with cub. Glazed a brilliant jade green with aubergine manes, bright blue and yellow curls. Heights 12 1/2 & 13 1/2 inches. K'ang Hsi. \$2,200.

102. PAIR FAMILLE VERTE BEAKERS, baluster form, 'yen-yen' shape, enamelled in the famille verte five colors, the bodies with an audience scene in the pavilion of an empress flanked by attendants holding 'flabella', and councillors gathered at a table with a vacant chair, respectively. The necks are finely painted. One shows skilful repairs. K'ang Hsi. 16 1/4 inches high. \$560.

105. FA HWA TEMPLE JAR WITH FIGURAL DECORATIONS. Wide-mouthed baluster jar glazed cucumber-green within, the exterior coated with a viscous Mohammedon-blue glaze, a collar of floral lappets above and a band of formalized plaitain lappets below. Has cover and stand. Ming. 15 1/2 inches high. \$350.

107. IMPERIAL YELLOW TWO-HANDLED JAR, oviform, with wide flaring neck and two loop handles, embossed with three narrow bands around the body; clothed in a lightly iridescent pale yellow glaze. Ch'ien Lung. Seal mark of the reign stamped underfoot. 17 inches high. \$400.

122. CARVED WHITE JADE STATUETTE OF BUDDHA, squatting figure with hands resting in the dhyana mudra and holding a ball; wearing a caped robe. Late Ming or early K'ang Hsi. 4 1/2 inches high. \$180.

125. CARVED CORAL STATUETTES OF THE EIGHT IMMORTALS. Standing robed figures of the pa hsien, with their attributes, in softly polished deep pink coral. 4 1/2 to 4 3/4 inches high. \$550.

128. PAIR CARVED LAVENDER JADE FIGURES OF DOVES, birds with folded wings, perched with head turned to one side; polished pale lavender jade with faint greenish tones. 5 1/2 inches long. \$700.

129. CARVED LAPIS-LAZULI BRONZE-FORM COVERED VASE, flattened, ovate, rimmed with notched projections, the shoulders with two reticulated dragon handles, the shoulder carved in low relief with a collar of t'ao t'ieh lappets, in brilliant mottled blue lapis. 6 1/2 inches high. \$525.

130. PAIR CARVED CARNELIAN BIRD STATUETTES, long-tailed exotic fowl, perched on a tree-stump with a hanging branch of peaches, both on green aventurine stands. 4 1/2 inches high. \$400.



136. CARVED WHITE JADE JAR WITH COVER, quadrangular, with four angular loop handles, finely carved and undercut with dragon heads, the conforming stepped cover surmounted by a gadrooned panel; in softly polished greenish white jade. 4 3/4 inches high. Ch'ien Lung. \$425.

137. IMPERIAL CARVED WHITE JADE TWIN VASE, in the form of two tubular brush-holders, lightly carved, conjoined at the rear by a twin scroll handle springing from a cluster of polyporous fungus; joined at the front by a bird with spread wings, with a loose ring handle in its beak, perched on the head of a dragon. Ch'ien Lung. 5 1/4 inches high. \$875.

138. CARVED MUTTON-FAT JADE BOX IN FORM OF CARP. Serpentine box and cover beautifully carved in the form of a carp swimming between curved lotus stems. Ch'ien Lung. 6 1/2 inches long. \$425.

148. PAIR CARVED MUTTON-FAT JADE BOXES, circular, shallow, on ring foot, the conforming cover carved in low relief with a medallion of a land dragon writhing amid scrolling lotus vines. Ch'ien Lung. 6 3/4 inches wide. \$950.

149. PAIR CARVED ONION-GREEN JADE STATUETTES, maidens, standing in graceful robes, one holding a lute, the other a branch of polyporus fungus and sword, in a polished pale greenish-white jade. 10 1/4 and 9 1/4 inches high. \$600.

154. CARVED CORAL GROUP. Sinuous standing figure of Kwannon, richly jeweled and holding up a two-handled bird vase, a child playing with the tasseled robe. 7 inches high. \$275.

156. CARVED CORAL GROUP. A lady in flowing robes holding a fan, a little boy and girl around her feet playing with the streamers of her robe, in highly polished coral of pink tone. 9 1/2 inches. \$1,025.

159. CARVED ONION-GREEN JADE STATUETTE OF A WATER BUFFALO, crouching with head turned to the right, in softly polished grayish green jade. Ming. 6 1/4 inches long. \$450.

160. IMPORTANT FEI-TSUI JADE NECKLACE, twenty-four matched and slightly graduated large beads, having a gold clasp set with an oval jade cabochon. \$4,500.

161. IMPERIAL CARVED WHITE JADE GROUP, robed figure of a matron holding a ju'i sceptre and a vase of drooping leafy stems; she looks down at a small boy standing on her left side, while at her right smoke pours out of an incense burner, materializing a book. In polished white jade. Has stand inlaid with silver wire. Tao Kuang. 7 1/4 inches. \$2,000.

163. PAIR CARVED MUTTON-FAT JADE BIRD STATUETTES, LONG TAILED MACAW, with folded wings, perched on a high ornamental outcrop of rock. 8 1/4 inches high. \$1,350.

169. CARVED GREEN JADE STATUETTE OF A MEI JÊN. Standing figure with flaring robes, holding a fan and a curving branch of flowers, polished green jade of uniform color. 9 1/2 inches high. \$475.

171. PAIR CARVED MOSS JADE BOWLS, octagonal, deep, petal-molded, on shallow foot rim, the projecting lip rim carved in low relief with lotus blossoms. Semi-translucent brilliant green jade with black fleckings. 7 inches wide. \$1,050.

173. IMPORTANT CARVED FEI TS'UI AND LAVENDER JADE COVERED VASE, ovo-cylindrical, with high, flaring foot and incurvate neck, the dome cover surmounted by two chih lung playing around the knob, two dragon-head loop handles hung with loose rings, and a third, also hung with a loose ring, on the lower body; carved and undercut around the vase there are three small, writhing figures of land dragons (chih lung). The whole is carved of jade richly suffused with lavender and emerald green. 10 3/4 inches high. \$4,000.  
From S. & G. Gump, San Francisco.

178. PAIR CARVED ROSE QUARTZ FLOWERING PLANTS, in white clousonné enamel jardiniers. Tree peony in pale rose quartz. About 17 inches high. \$100.

225. CARVED RED AND GOLD LACQUER CABINET. Rectangular, the front with four doors divided into panels with low-relief reticulated carving, the relief portion of the decoration gilded; on short straight legs with fretted brackets. Late Ch'ien Lung. 5 feet 10 X 5 feet 1. \$425.

231. JAPANESE PAINTED AND GILDED PAPER SIX-FOLD SCREEN, vignettes from medieval Japanese life, set in a panorama of distant mountains and scattered pines and other conifers. Tosa School, XVIII Century. 54 inches X 10 feet 6 inches. \$275.



CHRISTIE, MANSON & WOODS, Ltd. London. Old English and Foreign Silver, the property of Edward Rice, esq., Herbert Luff, esq., and others. Dec. 14, 1960.

34. FOUR PLAIN BOAT-SHAPED SAUCE-TUREENS and covers, each on an oval beaded foot and with reeded rim. By John Eames, London, 1799.



35. A LOUIS XVI WINE-TASTER, with fluted sides and serpent ring handle. By N. C. Boucheroué-Desmarais, Paris, 1786, with the poinçons of Henri Clavel.

\$140.

36. A FRENCH SILVER-GILT DESSERT SERVICE of 18 fiddle-pattern dessert spoons and forks and 18 knives with silver-gilt blades and mother of pearl handles. Paris, Circa 1820.

\$602.

37. A PAIR OF SERVING SPOONS, shell and thread fiddle pattern, each with a coat of arms and crest. Paris, 1759, with the poinçon of Eloy Brichard.

\$42.

41. A GERMAN PARCEL-GILT SPOON STAND, oval, the bowl spirally fluted, with baluster stem above supporting spoon-frame and surmounted by a classical warrior figure. Augsburg, mid-16th Century.

\$126.

50. Part of an old-English pattern table service, engraved with a crest, comprising twelve table-spoons, twenty-four forks, two gravy-spoons. Dublin, 1795.

\$123.

76. A SILVER-GILT VASE-SHAPED EWER, on circular foot, the body chased with palm leaves and flowers, engraved with two coats-of arms, By Charles Fox, London 1826. 14 inches high.

\$257.

78. A LARGE CIRCULAR SALVER on four shell and foliage feet, the center engraved with a coat-of-arms and chased with a broad band of flowers. By J. Craddock and W. Reid, London, 1821. 23 inches wide.

\$420.

81. A PEAR-SHAPED COFFEE POT with curved spout and cone finial to the cover. Newcastle, 1753. 8 3/4 inches.

\$134.

92. A TEAPOT OF OCTAGONAL OVAL FORM and an argyle of similar form with detachable water container. Both by John Robins, 1799.

\$145.

94. A SHAPED OVAL TEAPOT, with straight, tapering spout, engraved with bright-cut festoons of flowers and a coat-of-arms and crest. By Hester Bateman, London, 1785.

\$136.

97. A GEORGE II PEAR-SHAPED COFFEE POT on circular moulded foot, with partly fluted curved spout and acorn finial to the cover. By Thomas Whipham, 1752. 8 1/2 inches.

\$238.

101. A PAIR OF GEORGE II BUTTER DISHES, shell-shaped, each on two small feet. By Thomas England, London, 1746.

\$117.

105. A GEORGE II CREAM JUG formed as a cow, with lid in back surmounted by a fly. By John Schuppe, London, 1754.

\$728.

112. A CHARLES I BLEEDING BOWL, small, circular, with straight spout and pierced trefoil handle. Maker's mark RW, mullet below in heart-shaped punch with corded border. 3 1/2 inches diameter. (Unrecorded by Jackson.)

\$364.

125. An old-English pattern table service engraved with a crest -- 1785, Victorian, etc., comprising 134 pieces.

\$266.

164. A GEORGE II SMALL SAUCE-BOAT ON THREE scroll feet with rising scroll handle, engraved with a crest. Maker's Mark IS.

\$53.



#### PALAIS GALLIERA, Paris.

The Penard and Fernandez Collections. Auctioneer-Appraiser, M. Etienne Ader; Experts, MM. C. and T. Carroux, P. Damidot, H. D. Fromanger, J. Lacoste and L. H. Prost. Dec. 7, 1960.

#### DRAWINGS, LITHOGRAPHS AND WATER COLORS BY OLD MASTERS

7. HILAIRE, Jean Baptiste. "The Macaw." Signed and dated 1793. Water color gouache. 20 X 35 inches.

\$4,567.

10-11. MALLET, Jean-Baptiste. "The Two Friends." Pair. Gouache. Each 10 1/2 X 7 1/2.

\$3,145.

12. MOREAU, Jean-Michel; The Younger. Two pen and India ink wash drawings from the suite entitled, "Festival on the Occasion of the Birth of the Dauphin." One, "The Arrival of the Queen at the Hotel de Ville, Paris," signed and dated 1782; the second, "Fireworks at the Place de l'Hotel de Ville, Paris," with some white highlighting. Each 11 1/2 X 17 1/4. Lots 12 & 13 sold as one lot.

\$3,450.

20. PRUD'HON, Pierre-Paul. Nudy study of a standing woman. Front view. Black pencil with white highlights on blued paper. 18 X 11.

\$3,655.

27. SAINT-AUBIN, Gabriel Jacques de. "The Count of Estaing, wounded at Savannah, is presented to the King by M. de Sartine, Dec. 28, 1779." Black Pencil. 5 X 7 1/4.

\$2,840.

32. TIEPOLO, Giovanni Battista. Studies. Pen and sepia wash. 16 3/4 X 10 3/4.

\$1,420.



## OLD MASTERS

34. DEMARNE, Jean-Louis. "Arrival of the ferry."  
13 1/2 X 21 1/4. \$6,195.

35. FRAGONARD, Jean-Honore. "The Happy Family."  
On the stretcher is inscribed: "To the illustrious Sir Thomas Lawrence, author of the only acceptable way of hanging a portrait; a way that consists in choosing a spot never too far from charm, even in the homes of those little favored by nature -- Marc Antoine Didot, grateful amateur, Paris, Nov. 15, 1825, Quai Malaquais, No.17."  
Diameter, 13 1/2 inches. \$32,475.  
Collections: Peintre Vestier, 1783; M. A. Didot until 1825; Sir Thomas Lawrence.  
Rec. in "Fragonard," by George Wildenstein, ed. Phaidon, P. 313, no. 501, ill. fig. 209.

36. MIGNARD, Pierre. "Portrait of Madame de Sévigné," turned three quarters left.  
32 X 26 inches. \$1,050.  
[According to a family tradition this portrait of Mme. de Sévigné was painted for Mme. de Vence and later was in the Luray family.]

38. PILLEMENT, Jean. Rehearsal in the outdoor theatre at the Chateau of St. Cloud, of an entertainment given by Louis Philippe d'Orleans.  
17 1/2 X 21 1/4. \$6,295.

39. SCHALL, Jean-Frédéric. "The Favorite Cat," wood.  
9 1/2 X 11 1/4. \$9,540.  
Galerie Charpentier, May 28, 1937, No. 146, Ill.

42. VIEN, Joseph-Marie. "The Seasons." Signed and dated, 1762-1763.  
36 3/8 X 27 1/4. \$7,100.

## FRENCH SILVER

43. A SILVER-GILT EWER AND BASIN, bearing the arms of J. M. Champion de Cicé, the work of Nicolas de Launay, Paris, 1704. Ewer 13 inches high; basin, 21 1/2 inches long.  
\$29,435.

44. PAIR OF OVAL PLATES engraved with the arms of the Count de Choiseul-Praslin, the work of Francois-Thomas Germain, Paris, 1766.  
12 3/8 X 11 3/8. \$4,060.

46. BALUSTER-SHAPED EWER, engraved with the arms of Y. D. Malet, Counsellor to the Parliament from 1695 to 1698, the work of Philippe-Auguste Boursin, Paris, 1681.  
7 3/8 inches high. \$6,700.

51. PAIR OF CANDLESTICKS with circular base, the stem engraved, the work of Louis-Joseph Lenhendrick, Paris, 1753.  
11 1/4. \$2,235.

## OBJETS D'ART

67. PAIR OF CUPS OF PI-HU JADE, in the form of a flower, mounted in bronze. "Ancient" work.  
5 5/8 X 8 7/8. \$2,640.

68. PAIR OF BLOODSTONE VASES, covered, baluster shape, mounted in bronze. End of the XVIII Century.  
11 7/8 inches. \$2,639.

83. CENTERPIECE IN BRONZE DORÉ, representing a part of the Pont Neuf, Paris, supporting an equestrian statue of King Henry IV, and statuettes of the Cris de Paris in old Dresden. XVIII Century.  
17 1/4 X 12 5/8. \$5,300.

85. ROCK CRYSTAL CHANDELIER of gilded metal, a dozen lights and numerous pendants, poignards, balls and flowers of rock crystal.  
48 inches high. \$2,450.

87. CLODION (Claude Michel). "Primitive Man, Return from the Hunt," terracotta, signed and dated 1799.  
14 inches high. \$2,450.

## BOISERIES

95. BOISERIE OF OAK, painted cream with some parts in soft-wood, with an alcove. Directoire, attributed to Bellanger.  
110 inches high, 102 inches wide. \$6,750.

96. BOISERIE OF SOFT WOOD, painted and decorated with garlands of flowers, music trophies, masques and attributes of the countryside. Louis XVI. 15 feet 2 inches X 13 feet 8 inches X 8 feet four inches. \$6,950.

## FURNITURE

SMALL LOUIS XV BERGÈRE, cabriolet back, carved with garlands of flowers and leaves. Signed J. Chevenat.  
31 X 24 3/4. \$1,600.

101. LOUIS XV WINGED BERGÈRE of natural carved wood.  
26 1/2 inches wide. \$2,250.

102. LOUIS XV SMALL BERGÈRE of carved natural wood, signed Carpentier.  
29 inches wide. \$1,650.

104. GAME CHAIR (Chaise Voyeuse) inlaid with rosewood, upholstered in leather and studded with nailheads. Louis XV, Signed Nicolas Petit.  
42 4/5 inches X 17 3/5. \$1,740.

[These are chairs built with an armrest atop the back. Men sat them astride (Chaise Voyeur) resting their arms on the back rest, while women kneeled on them. This is a ladies game chair.]



105. PAIR OF SMALL LOUIS XV FAUTEUILS in natural carved wood, upholstered in old silk with a rose background. Signed F. Bonbonne.

24 inches wide. \$3,475.

109. SET OF 10 LOUIS XV CHAIRS in natural carved wood with straight backs. Upholstered in tapestry. Signed Bovo.  
23 inches. \$11,000.

[Mentioned in de Theunissen, ill., pl. VI.]

110. LOUIS XV CHAISE-LONGUE in two parts, of carved natural wood with gondole back. Upholstered in sea-green silk. Attributed to J. B. Boulard.

76 X 32 1/2 inches. \$2,025.

111. LOUIS XVI CANAPE in carved and painted wood with back "a chapeau," upholstered in old Beauvais tapestry. Design of Louis Lagrenée. Signed J. B. Sene.

70 1/2 inches. \$2,350.

114. XVIII CENTURY (GUERIDON) PEDESTAL TABLE, Circular, with caryatid legs of Amours decorated with bronze doré and with a top of lapis lazuli. Attributed to Gouthière.  
27 4/5 X 20 inches. \$12,500.

[Mentioned in "Le Meuble Léger en France," by Guillaume Jenneau, pl. 208-209.]

116. LOUIS XV DESK of curvilinear design with marquetry inlay of leaves. Signed R. V. L. C.

56 X 90 X 146 inches. \$3,675.

117. LOUIS XV SMALL WRITING TABLE, oval, with a drawer that opens to provide a writing surface; inlaid with marquetry. Signed R. V. L. C.

29 4/5 X 19 1/2 X 13 1/2 inches. \$8,275.

119. SMALL LOUIS XV KIDNEY-SHAPED TABLE of rosewood, decorated with painted bouquets of flowers on a cream background, attributed to Huet. Signed J. B. Galet.

29 1/2 X 15 3/4 X 14 3/4 inches. \$2,575.

[Mentioned by Theunissen, P. 65.]

123. LOUIS XVI DOG KENNEL (NICHE A CHIEN) of carved wood, doré, lined with blue velvet. Signed C. I. Sene. With the mark of the furniture stores of Marie-Antoinette.

32 3/4 X 22 3/4 inches. \$15,375.

126. SMALL LOUIS XVI OBLONG TABLE with a drawer that conceals a writing surface, the top of old Sèvres porcelain of soft paste. Attributed to R. V. L. C.

30 1/2 X 13 1/2 X 10 1/4. \$10,250.

129. SMALL CIRCULAR TABLE, LOUIS XVI, with marquetry inlay, the drawer and apron with three plaques of soft paste Sèvres porcelain, the wide gallery in bronze doré. Signed M. Carlin.

14 1/2 X 27 3/4. \$48,000.

135. LOUIS XV BEAUVAIS RUG in a polychrome design of fleurs de lys and garlands of flowers on a cream color background.

10 feet X 9 feet 2 inches. \$25,750.

[From the bedroom of Marie-Antoinette at the Petit Trianon.]

#### OLD FAÏENCE AND PORCELAIN

143. PAIR OF SÈVRES BOXES, rectangular, decorated on all sides in colors and gold with shrubs and birds. Soft paste. Dated 1758. Decorations by Ledoux. \$875.

161. THREE SÈVRES PLATES decorated in colors and gold, in the center a monogram, D.M.J., in a laurel frame. On the rim, three reserves with birds on a turquoise background. Dated 1775. Decoration by d'Aloncle.

9 3/4 inches diameter. \$2,000.

167. FIVE LOBED SÈVRES PLATES, in the center a bird and on the rim three reserves with flowers on a green ground. Frames and edging in gold. Soft paste. XVIII Century.  
10 inches diameter. \$2,200.

168. LARGE SÈVRES CUP AND LOBED SAUCER decorated in four reserves with bouquets of flowers on a green ground touched with gold. Soft paste. XVIII Century. Decoration by Tandar.

Saucer 6 1/4 inches. \$1,100.

170. LARGE SÈVRES CACHE-POT, cylindrical, with garlands of flowers, birds in colors and gilded ornaments on a rose Pompadour background. Soft paste. Dated 1758.  
6 5/8 inches high. \$2,000

183. VINCENNES CUP AND SAUCER decorated in reserves with children in country settings, yellow ground with dots of gilding. Soft paste. XVIII Century.

\$3,300.



SOTHEBY & CO., London.

Important Renaissance Jewelry, 18th Century Snuffboxes and Works of Art by Carl Fabergé. The Property of Her Majesty, the Queen Mother of Rumania, and others.  
December 5, 1960.

7b. A RENAISSANCE ROCK-CRYSTAL VASE carved with spiral gadroons, the short stem with a gold mount enamelled in red and opaque white. Italian XVI Century.  
5 1/4 inches high. \$476.

9. A SWISS GOLD AND ENAMEL SNUFFBOX with an applied polychrome enamel of a seated child; the sides and base with pastoral subjects. Late XVIII Century.  
2 5/8 inches. \$224.



12. A MID-XVIII CENTURY GOLD MINIATURE SCENT BOTTLE of flattened pear-shape decorated in precious stones and three-colored gold.  
3 inches. \$1,008.

13. A GEORGE II GOLD CAGEWORK SCENT BOTTLE with a faceted glass body of flattened pear shape, the gold cage-work mounts chased with fable characters.  
3 7/8 inches. \$280.

17. A LOUIS XVI SNUFF BOX, oval, of gold enameled in translucent dark blue, the lid set with an oval enamel after Bouchér. Maker Joseph-Etienne Blerzy, Fermier Général J. Baptiste Fouache, date perhaps 1775.  
2 5/8 inches. \$1,848.

22. A LOUIS XVI COLORED GOLD PORTRAIT SNUFF BOX, the lid with an oval portrait miniature of a man by Sicardi, signed and dated 1774; set within a laurel wreath, the borders with laurel sprays and four-petaled flower-heads in colored gold. Fermier-Général Jean-Baptiste Fouache.  
2 5/8 inches. \$1,232.

25. A VERY FINE LOUIS XV COLORED GOLD SNUFF BOX, oval, the lid with an oval panel containing hunting trophies in four-colored gold, the border chased with wave scrolls, the base similarly decorated. Maker Jean Frémin, Fermier-Général Jean-Jacques Prevost. Paris, 1763.  
3 1/4 inches. \$5,040.

27. A GERMAN PORCELAIN SNUFF BOX, rectangular, with silver mounts, the inside of the lid with a portrait of a peasant girl. XVIII Century, perhaps Nymphenburg.  
3 1/4 inches. \$252.

33. A SWISS GOLD AND ENAMEL SNUFF BOX with a view of mountains and water by Richter, signed, in a split pearl border. Early XIX CENTURY.

33. A SWISS GOLD AND ENAMEL SNUFF BOX with a view of mountains and waters by Richter, signed; in a split pearl border. Early XIX Century.  
2 3/4 inches. \$1,176.

36. A FRENCH MINIATURE OF A LADY, circular, XVIII Century.  
2 3/4 inches. \$56.

45. A GERMAN XVII CENTURY ENAMELED WATCH by Michael Hoffkichter of Augsburg, with the figure of a woman seated in a garden, the inside with Venus in her chariot drawn by doves. Circa 1670.  
\$1,344.

52. A GOLD-MOUNTED JASPER SNUFF BOX, the lid carved in the form of a shell; English, Mid-XVIII Century.  
2 3/8 inches. \$644.

56. A LARGE BATTERSEA ENAMEL CASKET, the cover painted with "Les Amusements Champêtres," by Antoine Watteau, and "Pensent-ils au raisin," after François Bouchér.  
8 1/2 inches. \$4,750.

64. A RARE VIENNESE XVIII CENTURY CARILLON SNUFF BOX by Peter Peckmann, gilt-metal. The musical movement plays six tunes on a carillon of five bells; a snuff compartment at one end. Circa 1770.  
3 3/8 inches. \$1,008.

73. A LOUIS XV CHISELED GOLD SNUFF BOX, rectangular, superbly chased with rakes, baskets, watering cans and other gardening implements. Paris 1746. Maker, Jean Frémin, Fermier-Général Antoine Léchaudel.  
3 inches. \$8,960.

75. A LOUIS XVI SNUFF BOX, oblong, painted with classical battle scenes, by Louis Nicolas van Blarenberghe. Probably Paris 1786.  
3 3/8 inches. \$7,000.

76. AN EXTREMELY RARE SWISS GOLD AND ENAMEL TRYPTICH SINGING BIRD BOX, the lid divided into three parts, in the center a snuff compartment, to the left the feathered singing bird, and to the right a watch. Circa 1820.  
3 1/4 inches. \$6,020.

80. A LOUIS XV GOLD-MOUNTED LACQUER SNUFF BOX, rectangular, with panels of Japanese Takamakiye lacquer. Paris, 1752.  
3 1/4 inches. \$7,770.

84. A FINE FABERGÉ GOLD BOX, circular, the lid set with a glazed miniature by Gravelot. Signed. Workmaster Michel Perchin.  
2 3/8 inches. \$4,340.

92. A FABERGÉ BOWENITE AND ROSE DIAMOND EASTER EGG, the pale green stone encased with a latticework of rose diamonds. Workmaster August Holmstrom, Fabergé in Russian characters incised. Supported on the backs of three silver putti.  
4 3/4 inches. \$6,720.

93. THE HOPE VASE. A magnificent jasper vase with enameled gold mounts by Jean Valentine Morel. Signed and dated 1855; in the form of a nautilus shell, the handle of gold modeled in the form of Perseus holding a shield; the lip of the cup carved with the head of Medusa; the foot with satyr and female masks set amid strapwork.  
26 inches high, 20 inches wide. \$15,300.

#### RENAISSANCE JEWELRY

101. A SPANISH ENAMELED GOLD PENDANT, the Virgin standing within a rayed mandorla on a crescent moon. XVII Century. 2 5/8 inches. \$700.



103. A SPANISH ENAMELED GOLD RELIGIOUS PENDANT, the Virgin standing on an emerald-set crescent moon, seed pearls at the sides. Barcelona, XVII Century.  
3 7/8 inches. \$1,008.

107. A RUBY CAMEO PORTRAIT OF HENRY IV, dated 1598 set on an oval emerald carved with a laurel garland, set in an XVIII Century diamond mount, an emerald drop below, an inner row of diamonds.  
2 3/4 inches. \$5,600.

[From the collection of Her Majesty Queen Victoria Eugenia of Spain. Cameo portraits of this period are rare, particularly when carved from a ruby.]

110. A LATE GOTHIC POLYCHROME IVORY DEVOTIONAL PENDANT, oval, carved with the Virgin seated on a gilt throne, the Child on her knees reaching toward St. Catherine; above them in an aureole, God, the Father; in a later silver locket frame. 16th Century, Flemish.  
2 inches. \$588.

115. A RENAISSANCE PENDANT EMBLAMATIC OF CHARITY, a seated figure of a woman in gold enameled in opaque turquoise and translucent red, two children seated at her feet; set in emeralds, table-cut rubies and pearls with enamel beading, five pearl drops below. South German, XVI Century.  
2 3/4 inches. \$2,100.

118. A MID-XVI CENTURY SOUTH GERMAN JEWELLED GOLD PENDANT, the narrow upper part with a large claw-set diamond

118. A MID-XVI CENTURY SOUTH GERMAN JEWELLED GOLD PENDANT, the narrow upper part with a large claw-set cabochon turquoise, the broader lower part with a large lozenge-shaped garnet; between the two, caryatid figures of a bearded man and woman, both naked. A baroque pearl drop hangs below. Circa 1560.  
3 1/4 inches. \$16,800.



PAUL BRANDT, Amsterdam, November 30, 1960.

#### OLD MASTERS

7. BRUEGHEL, Pierre the Young. "The Three Crosses."  
41 1/2 X 63 1/4 inches. \$3,168.

20. GOYEN, Jan van. River landscape, with the walls and towers of a town showing the roofs of its houses; on the right bank, a rustic inn, on the river, the sailboats and canoes of the peasants. Wood.  
17 1/2 X 63 1/4. \$7,395.

[Certificates of W. Bode, Berlin; C. Hofstede de Groot, The Hague.]

[Collection, Gallery van Diemen, The Hague.]

24. GUARDI, Francesco. "The Stone Bridge." ("Le Pont en Pierre.") Promenaders crossing a stone bridge under a summer sky touched with clouds. At the right, two figures near the ruins of a gate and in the foreground, a gondola on a large body of water. Against the horizon, distant buildings and a vessel.

10 1/2 X 12 3/4.

\$4,225.

[Collection E. J. van Wisselingh & Co., Amsterdam.]



DOROTHEUM, Vienna. Dec. 5-9, 1960.

#### PAINTINGS

3. AMOROSI, Antonio. Portrait of a young girl.  
20 3/4 X 15 1/2 inches. \$390.

20. CUYP, Jacob Gerritz. Portrait of a Woman. Signed.  
13 1/2 X 23 1/2 inches. \$975.

22. DEFREGGER, Franz von. "The Little Singers." Signed.  
13 1/2 X 16 1/2 inches. \$1,248.

57. KESSEL, Jan. van. Still life.  
5 1/4 X 7 1/2 inches. \$312.

111. EL GRECO. "The Last Supper." after a composition by Tintoretto in San Trovaso, Venice.  
30 X 44 1/2 inches. \$3,900.

#### MINIATURES

170. ENGLEHART, George. Portrait of a Woman. On ivory, in gold frame. Oval.  
2 1/4 X 1 3/4 inches. \$215.

#### MODERN PAINTINGS, WATER COLORS AND ETCHINGS

252. CAMOIN, Charles. "Young Lady of Seville." Signed. 32 1/4 X 25 3/4. \$1,248.

254. CHAGALL, Marc. "Autumn." Original colored ceramic. Signed. 1952.  
36 1/4 X 27 1/2. \$7,020.

#### GRAPHICS

319. BRAQUE, Georges. "Grand Oiseau Gris." Colored lithograph. Signed by the artist.  
22 X 44 3/4 inches. \$163.

322. BUFFET, Bernard. "Le Moulin a Vent." Colored lithograph. Signed by the Artist. Dated 1953.  
68 1/2 X 88 inches. \$97.

329. CHAGALL, Marc. "Le Carousel." Colored lithograph. Signed by the artist. 1953.  
9 1/4 X 30 inches. \$253.



# INTERNATIONAL Art Market

CURRENT WORLD MARKET PRICES OF ART, ANTIQUES & OBJETS D'ART

VOL. I, NO. 2

NEW YORK, N. Y.

APRIL, 1961

## *The Lewis Collection of Americana*

Most Important Sale of American Furniture and Art since the Reifsnnyder Sale in 1929  
Establishes a New and Definitive Schedule of Values

International ART MARKET presents to its readers this month a detailed report on the most important sale of American furniture and decorative objects since the famous Reifsnnyder sale in 1929. The dispersal at that time of the collection formed by the late Howard Reifsnnyder has stood as a landmark and as a reference point for both quality and prices. The sale of more than 700 lots, including many pieces of William and Mary and Jacobean styles made by early American craftsmen, brought in a total of \$605,449, a record for the time.

Now that record has been set aside. A new point of reference has been created by the sale on March 24-25 of the Reginald M. Lewis collection. This sale included some of the most important examples of Queen Anne, Chippendale and Sheraton furniture that have appeared on the market. The 270 lots in the sale brought a total of \$418,000. The individual prices for the furniture, as well as for the prints and porcelains, are likely to stand as the definitive ones for many years.

*Property of the Estate of the Late*  
**REGINALD M. LEWIS**

Public Auction

March 24 and 25 at 1:45 p. m.

**PARKE-BERNET GALLERIES · INC**

*New York · 1961*

### EARLY AMERICAN PRINTS AND DRAWINGS

#### 10. GENERAL WASHINGTON, LATE PRESIDENT OF THE UNITED STATES

*Pub'd. by John Fairburn, 1801*

Small oval mezzotint, colored by hand. Profile to right in military costume. Hart No. 800. Rare. Framed. \$275.

#### 11. AMERICAN FRIGATE

*G. Groenwigen, 1793*

Etching. View of a Frigate flying the American flag, probably in a Dutch port. Small folio. Framed. \$200.

#### 12. VIEW NEAR PORTSMOUTH, VA.

*G. Tobin, 1795*

Prospect of the river with flat shore bordered with trees, houses and a windmill; in the foreground an American schooner, and a ferry built of logs being poled across the water. Signed with initials, and dated 1795. \$650.

*Watercolor: 7 x 10 1/4 inches*

#### 13. THE BOSTON MASSACRE . . . 29TH REGT.

*Paul Revere, 1770*

"The Boston Massacre perpetrated in King Street, Boston on March 5, 1770, by a party of the 29th Regt." Old copper plate engraving, crudely colored by hand. "Engrav'd printed & sold by Paul Revere, Boston." 4to, in very good condition, considering age and crude paper; a few small cracks. Framed. The paper of this impression bears the watermark "w," which would indicate an early print of this exceedingly rare item. \$7,100.

*Note: For further important historical data concerning this rare American engraving see Clarence S. Brigham, Paul Revere's Engravings.*

#### 14. VIEW OF THE DUTCH REFORMED CHURCH, BROOKLYN, N. Y.

*American School, circa 1775*

Scene looking towards the church with its square tower, residences at left and right surrounded by fences, behind trees; figures strolling on the wide street. At left is a British officer on a horse, at the right three cattle in a yard. \$2,250.

*Pen and watercolor: 13 x 24 inches*

Companion to the following

#### 15. VIEW OF BROOKLYN, N. Y., FROM THE MEADOWS

*American School, circa 1775*

In the foreground a pond with two passengers being poled across in a scow and other ladies and gentlemen waiting on the near bank; beyond are fenced fields and scattered houses, and the tower of the old Dutch Reformed Church in the distance at right. \$1,600.

*Pen and watercolor: 12 3/4 x 23 1/2 inches*

Companion to the preceding

### CURRIER & IVES LITHOGRAPHS

#### 16. LANDSCAPE, FRUIT AND FLOWERS

*Currier & Ives, after F. F. Palmer, 1862*

H.T.P. 776. Colored lithograph. F. F. Palmer del. Currier & Ives, copyright 1862. A view of the Hudson in the background. Brilliant impression. Large folio, good margin. Framed. \$210.

### *Also Covered in This Issue . . .*

March 22 — IMPRESSIONIST AND MODERN DRAWINGS AND SCULPTURE — Sotheby's

March 15 — ENGLISH AND FOREIGN SILVER — Christie's, including an American sugar box by John Coney that brought \$18,200.

February 28 — IMPORTANT EUROPEAN POTTERY AND PORCELAIN — Sotheby's.

March 20 — The GUGGENHEIM COLLECTION OF GLASS PAPERWEIGHTS — Sotheby's.

February 24-25 — The SAX COLLECTION OF FRENCH XVIII CENTURY FURNITURE — Parke-Bernet.



17. THE FARMERS HOME: SUMMER *Currier & Ives, after F. F. Palmer, 1864*  
H.T.P. 2353. Colored lithograph. F. F. Palmer del. Currier & Ives, copyright  
1864. Large folio, fair margin. Framed. \$150.

18. THE FARMERS HOME: HARVEST *Currier & Ives, after F. F. Palmer, 1864*  
H.T.P. 2352. Colored lithograph. F. F. Palmer del. Currier & Ives, copyright  
1864. Large folio, good margin. Framed. \$120.

19. THE FARMERS HOME: AUTUMN *Currier & Ives, after F. F. Palmer, 1864*  
H.T.P. 2351. Colored lithograph. F. F. Palmer del. Currier & Ives, copyright  
1864. Large folio, good margin. Framed. \$120.

20. THE FARMERS HOME: WINTER *Currier & Ives, after G. H. Durrie, 1863*  
H.T.P. 2354. Colored lithograph. Painted by G. H. Durrie. Currier & Ives,  
copyright 1863. \$425.

21. AMERICAN FOREST SCENE: MAPLE SUGARING  
*N. Currier, after A. F. Tait, 1856*  
H.T.P. 2312. Colored lithograph. Signed in the stone by A. F. Tait. N. Currier,  
copyright 1856. Splendid impression. Large folio, fair margin. Framed. \$500.

22. LIFE IN THE COUNTRY: "THE MORNING RIDE"  
*Currier & Ives, after L. Maurer, 1859*  
H.T.P. 2406. Colored lithograph. Signed L. Maurer in the stone. Currier & Ives,  
copyright 1859. Very fine impression. Large folio, fair margin. Framed. \$275.

23. PREPARING FOR MARKET *N. Currier, after L. Maurer, 1856*  
H.T.P. 2462B. Third state. Colored lithograph. L. Maurer del., N. Currier,  
copyright 1856. Brilliant impression. Large folio. Framed. \$200.

24. AUTUMN IN NEW ENGLAND *Currier & Ives, after G. H. Durrie, 1866*  
H.T.P. 2325. Painted by G. H. Durrie. Currier & Ives, copyright 1866. Very  
fine impression. Large folio, good margin. Framed. \$900.

*Note: No. 31 of the "Best Fifty."*

25. THE ROAD, SUMMER *N. Currier, after R. A. Clark, 1853*  
H.T.P. 2472. Colored lithograph. Painted by R. A. Clark. N. Currier, copyright  
1853. Splendid impression. Large folio, good margin. Framed. \$325.

26. WINTER MORNING: FEEDING THE CHICKENS  
*Currier & Ives, after G. H. Durrie, 1863*  
H.T.P. 2550. Colored lithograph. Painted by G. H. Durrie. Currier & Ives,  
copyright 1863. Splendid impression. Large folio, good margin. Framed. \$550.

28. CENTRAL PARK, WINTER—THE SKATING POND  
*Currier & Ives, after C. Parsons, 1862*  
H.T.P. 4039. Colored lithograph. C. Parsons del. Currier & Ives, copyright 1862.  
Brilliant impression. Large folio, good margin. Framed. \$1,100.

29. THE GRAND DRIVE, CENTRAL PARK, N.Y. *Currier & Ives, 1869*  
H.T.P. 4035. Colored lithograph. Currier & Ives, copyright 1869. Brilliant im-  
pression. Large folio, fair margin. Framed. \$500.

31. A SNOWY MORNING *Currier & Ives, after F. F. Palmer, undated*  
H.T.P. 2493. Colored lithograph. F. F. Palmer del. Currier & Ives, copyright  
1864. Medium folio, fair margin. Framed. \$125.

32. THE OLD BARN FLOOR *Currier & Ives, 1868*  
H.T.P. 2435. Colored lithograph. Charming colored impression. Large folio,  
fair margin. Framed. \$200.

33. AMERICAN FARM SCENES—NOS. 1, 2, 3 AND 4  
*N. Currier after F. F. Palmer, 1853*  
H.T.P. 2306-2307-2308-2309 (Spring, Summer, Autumn and Winter). Colored  
lithograph. F. F. Palmer del. N. Currier, copyright 1853. Brilliant impressions.  
Large folios, good margin. Framed. \$1,300.

*Note: The set is seldom found complete.*

34. HUSKING *Currier & Ives, after Eastman Johnson, 1861*  
H.T.P. 2392. Colored lithograph. Painted by Eastman Johnson, on stone by  
C. Severin. Currier & Ives, copyright 1861. Fine impression. Large folio, good  
margin. Framed. \$400.

35. THE HOME OF THE DEER: MORNING IN THE ADIRONDACKS  
*Currier & Ives, after A. F. Tait, 1862*  
H.T.P. 3165. Colored lithograph. Painted by A. F. Tait. On stone by Ch. Par-  
sons. Currier & Ives, copyright 1862. Fine impression. Large folio, fair margin.  
Framed. Rare. \$500.

36. AMERICAN "EXPRESS" TRAIN *N. Currier, after C. Parsons, 1855*  
H.T.P. 2087. Colored lithograph. C. Parsons del. N. Currier, copyright 1855.  
Beautiful impression. Large folio, good margin. Framed. \$1,250.

*Note: Extremely rare. An engine and four cars going to the left, a rural sta-  
tion and waiting passengers to the right.*

37. THE EXPRESS TRAIN *Currier & Ives, after Chas. Parsons, 1859*  
H.T.P. 2093. Colored lithograph. Chas. Parsons del. Currier & Ives, copyright  
1859. Very fine impression. Large folio, good margin. Framed. \$800.

38. AMERICAN EXPRESS TRAIN *Currier & Ives, after F. F. Palmer, 1864*  
H.T.P. 2088. Colored lithograph. F. F. Palmer del. Currier & Ives, copyright  
1864. A most brilliant and perfect impression. Large folio, good margin. \$1,900.

*Note: Very rare. Entirely different from the Parsons design, nine years earlier;  
it depicts an engine, tender and seven cars, a Hudson River steamer seen in the  
background.*

39. THE "LIGHTNING EXPRESS" TRAINS: "LEAVING THE JUNCTION"  
*Currier & Ives, after F. F. Palmer, 1868*  
H.T.P. 2103. Colored lithograph. F. F. Palmer del. Currier & Ives, copyright  
1868. Brilliant impression. Good margin. Framed. \$1,400.

*Note: No. 7 of the "Best Fifty," and the most dramatic of the large railroad scenes.*

40. SUNRISE ON LAKE SARANAC *Currier & Ives, 1860*  
H.T.P. 4175. Colored lithograph. Currier & Ives, copyright 1860. Very fine  
impression. Large folio, good margin. Framed. \$175.

41. THE ROCKY MOUNTAINS, EMIGRANTS CROSSING THE PLAINS  
*Currier & Ives, after F. F. Palmer, 1866*  
H.T.P. 1567. Colored lithograph. F. F. Palmer del. Currier & Ives, copyright  
1866. Superb impression. Large folio, good margin. Framed. \$1,900.

*Note: No. 9 of the "Best Fifty." A magnificent Western scene of great historic  
interest, depicting a lumbering wagon train winding its way across the plains at the  
base of the Rockies.*

Companion to the following

42. ACROSS THE CONTINENT: "WESTWARD THE COURSE OF EMPIRE  
TAKES ITS WAY" *Currier & Ives, after J. M. Ives and F. F. Palmer, 1868*  
H.T.P. 2085. Colored lithograph. J. M. Ives del., drawn by F. F. Palmer. Currier  
& Ives, copyright 1868. Brilliant impression. Large folio, good margin. \$2,900.

*Note: The first through train of the Union Pacific Railroad is celebrated here  
in a frontier settlement. Activities of the settlers are interrupted by the arrival  
of the train; Indians, covered wagons and construction workers animate the scene. In  
the background, the snow-covered Rockies spread to the horizon.*

Companion to the preceding

43. TROLLING FOR BLUE FISH *Currier & Ives, after F. F. Palmer, 1866*  
H.T.P. 3243. Colored lithograph. F. F. Palmer del., Currier & Ives, copyright  
1866. Brilliant impression. Large folio. Framed. \$1,000.

43A. MORE FREE THAN WELCOME *Currier & Ives, undated*  
H.T.P. 2607A (Fox and Rabbits). Colored lithograph. Currier & Ives, without  
copyright. Small folio. Framed. \$45.

44. THE GREAT INTERNATIONAL UNIVERSITY BOAT RACE ON THE  
RIVER THAMES . . . BETWEEN THE PICKED CREWS OF THE HARVARD . . .  
AND OXFORD UNIVERSITIES *Currier & Ives, 1869*  
H.T.P. 3367. Colored lithograph. Currier & Ives, copyright 1869. Very fine  
impression. Large folio, good margin. Framed. \$1,000.

*Note: Extremely rare. This international race was held on the River  
Thames, Aug. 27, 1869, and was won by Oxford by a half-length.*

45. THE FOUR SEASONS OF LIFE: OLD AGE. THE SEASON OF REST  
*Currier & Ives, after J. M. Ives, 1868*  
H.T.P. 1080. Colored lithograph. J. M. Ives del. Currier & Ives, copyright 1868.  
Fine impression. Large folio, wide margin. Framed. \$175.

46. FOUR IN HAND *Currier & Ives, after L. Maurer, 1861*  
H.T.P. 3499. Colored lithograph. Signed L. Maurer in the stone. Currier & Ives,  
copyright 1861. Very fine impression. Framed. \$200.

47. "TROTTER CRACKS" ON THE SNOW *Currier & Ives, after L. Maurer, 1858*  
H.T.P. 3849. Colored lithograph. Signed L. Maurer in the stone. Currier & Ives,  
copyright 1858. Fine mellow impression. Large folio, fair margin. Framed. \$225.



48. THE AMERICAN NATIONAL GAME OF BASE BALL: GRAND MATCH  
FOR THE CHAMPIONSHIP AT THE ELYSIAN FIELDS, HOBOKEN, N.J.

Currier & Ives, 1866

H.T.P. 3214. Colored lithograph. Currier & Ives, copyright 1866. Very fine impression. Large folio, good margin. Framed. \$2,900.

Note: Very rare. A fine example of the great, and perhaps the earliest, representation of our American National Game.

49. PEYTONA AND FASHION, IN THEIR GREAT MATCH FOR \$20,000. OVER THE  
UNION COURSE, L.I., MAY 13, 1845

N. Currier, after C. Severin, 1845

H.T.P. 3716. Colored lithograph. N. Currier, without copyright. Superb impression and condition. Large folio, good margin. Framed. \$2,200.

Note: The rarest and finest of the Currier racing subjects. No. 8 of the "Best Fifty."

50. THE GREAT FIGHT, BETWEEN TOM HYER & YANKEE SULLIVAN  
FOR \$10,000

James Baillie [1849]

Colored lithograph. Pub'd. by James Baillie, N.Y., 1849. In addition to captioned title there are 12 references of named spectators. Small folio. Framed. \$90.

Note: Very scarce. The fight, won by Hyer, took place February 7th 1849 on Still Pond Heights, Kent Co., Md.

### SUNDERLAND AND LEEDS ANGLO-AMERICAN HISTORICAL WARE

51. PAIR LEEDS GREEN AND WHITE PLATES, WITH AMERICAN  
EAGLE AND SHIELD DECORATION

Circa 1790

With scalloped, fluted and green-painted rim; the cavetto with an American eagle and shield in tones of brown, blue and ochre. \$280. Diameter  $9\frac{1}{4}$  inches From Ginsburg & Levy, Inc., New York

52. PAIR LEEDS GREEN AND WHITE PLATES, WITH AMERICAN  
EAGLE AND SHIELD DECORATION

Circa 1790

Matching the preceding, but smaller. Small rim chips to one. \$160.

Diameter 8 inches

53. SUNDERLAND PINK LUSTRE DECATUR AND BROWN JUG

Circa 1815

Printed in black and reserved in pink splash lustre; the obverse with a portrait medallion of Commodore Stephen Decatur, enclosed by naval emblems; the reverse with General Jacob Brown, enclosed by military emblems. \$400.

Height  $5\frac{1}{2}$  inches

From Charles Woolsey Lyon, New York

54. TWO LEEDS PLATES, WITH AMERICAN EAGLE AND SHIELD DECORATION

Circa 1790

Octagonal plates having green and blue shell-molded rims, respectively; each cavetto painted with an American eagle, shield and stars, in brown, blue and ochre. [Lot.] \$200.

Diameter  $6\frac{3}{8}$  and 7 inches

54A. PAIR LEEDS BLUE AND WHITE PIKE AND HULL PLATES

Circa 1815

With scalloped and fluted blue rims; the cavetti printed in black with Captain Hull and General Pike, enclosed by naval and military emblems, respectively. \$160.

Diameter  $10\frac{1}{4}$  inches

55. SUNDERLAND PINK LUSTRE PERRY AND PIKE JUG

Circa 1815

Printed in black and reserved in pink splash lustre; the obverse with a bust portrait of Commodore Perry, enclosed by military emblems, the reverse with General Pike. Minor repair to rim. \$500.

Height 8 inches

From Charles Woolsey Lyon, New York

56. SUNDERLAND PINK LUSTRE PIKE AND HULL JUG

Circa 1815

Type of the preceding, with bust portraits of General Pike and Captain Hull of the *Constitution*. \$500.

Height  $7\frac{1}{4}$  inches

57. SUNDERLAND PINK LUSTRE PERRY AND JONES JUG

Circa 1815

Printed in black, the obverse with a bust portrait of Commodore Perry enclosed by military emblems; the reverse with a bust portrait of Captain Jones of the *Macedonian*; reserved in pink splash lustre. Small repairs to spout and rim. \$400.

Height 8 inches

From Charles Woolsey Lyon, New York

58. STAFFORDSHIRE CANARY YELLOW 'PEACE AND  
PROSPERITY TO AMERICA' JUG

Circa 1815

Printed in black and banded in silver lustre; obverse and reverse with a vignette of an Indian seated in a landscape; under spout the inscription: *Peace and Prosperity to America*. \$700.

Height  $8\frac{1}{2}$  inches

From Charles Woolsey Lyon, New York

59. STAFFORDSHIRE CANARY YELLOW AND SILVER LUSTRE CREAMER  
TRANSFER-DECORATED WITH AMERICAN EAGLE AND SHIELD

Circa 1825

Ovoid creamer with silver lustre bandings printed in black; the obverse with the American eagle and shield, reverse with flag, an Indian and *Success to the United States of America*, 1812. \$500.

Height  $4\frac{1}{2}$  inches



[NUMBER 48]

60. TWO LEEDS PLATES, TRANSFER-PRINTED WITH  
AMERICAN EAGLE AND SHIELD

Circa 1790-1810

One octagonal with a blue border, the other circular; both transfer-decorated in gray and green, respectively, one with inscription: *May Success Attend Our Agriculture, Trade, and Manufactures*. \$325.

Diameters 7 and  $7\frac{1}{4}$  inches

61. STAFFORDSHIRE HISTORICAL BLUE AND WHITE PITCHER  
AND CUP PLATE

S.L.W. 68 and A.2. Medium blue creamer and cup plate depicting Washington and Lafayette, and The Landing of the Fathers, respectively. Minor chip to one. \$225.

Height of pitcher 4 inches; diameter of plate  $5\frac{1}{2}$  inches

### LIVERPOOL ANGLO-AMERICAN HISTORICAL WARE

FOR THE CONVENIENCE OF collectors, references are given to list numbers in R. H. McCauley, *Liverpool Transfer Designs on Anglo-American Pottery*, 1942.

62. "ENTERPRISE" AND "BOXER"

Circa 1815

McC. 123, pl. ix. Jug. Printed in black with copper lustre bandings; the obverse with an engagement between the *Enterprise* and *Boxer*; the reverse with the *United States* and *Macedonian*. Small repair to spout. \$175.

Height  $4\frac{1}{2}$  inches

63. COMMODORE BAINBRIDGE

Circa 1800

Pair of saucers. Black-rimmed saucer transfer-decorated with a bust portrait of Commodore Bainbridge, surrounded by naval emblems. Small age cracks. \$60.

Diameter  $5\frac{3}{8}$  inches

64. DEATH OF WOLFE

Circa 1800

McC. 100. Jug. Printed in black, obverse with a vignette of General Wolfe being succored by his fellow officers; reverse with three riflemen wearing kilts; inscription under spout: *Success to the Royal Mull Volunteers*. Small imperfections. \$110.

Height  $8\frac{3}{4}$  inches

65. COMMODORE DECATUR

Circa 1815

Jug. Printed in black, with pink lustre collar; obverse and reverse with a vignette of a naval battle between the frigate *United States* and the British frigate *Macedonian*, inscribed: *Commodore Decature [sic] under spout*. \$500.

Height  $5\frac{1}{4}$  inches

From Charles Woolsey Lyon, New York

66. JOHN ADAMS

Circa 1810

McC. 1. Punch Bowl. Printed in black and colors; the interior with an American merchant ship and various trophies; the exterior with a portrait medallion of John Adams, President of the U.S., a Virtue and Valor medallion and two allegorical vignettes. Minor foot chips. \$300.

Diameter  $9\frac{3}{4}$  inches

From Charles Woolsey Lyon, New York

67. WASHINGTON IN GLORY

Circa 1805

McC. 65, pl. xxv. Jug. Printed in black; obverse with a medallion depicting Washington's tomb flanked by a weeping figure and a spread eagle with inscription: *Washington in Glory, America in Tears*; reverse with an allegory of Peace, Plenty and Independence. Monogrammed and edged in gold. Small age cracks. \$110.

Height  $9\frac{1}{4}$  inches

68. COMMODORE PREBLE

Circa 1805

McC. 45, pl. xxii. Jug. Printed in black; obverse with an oval medallion portrait of Commodore Preble, surmounted by Fame blowing a trumpet, an American Indian to the left; reverse with a view of Commodore Preble's squadron attacking the city of Tripoli, August 3, 1804. Minor age crack and rim chip. \$110.

Height  $8\frac{1}{4}$  inches



## 69. APOTHEOSIS OF WASHINGTON

McC. 64. pl. xxv. Jug. Printed in black; obverse with medallion depicting Washington raised from his tomb by Father Time, other figures at his feet and a bandole inscribed: *Apotheosis*; reverse with American merchant ship, American eagle and shield under spout. \$125.

*Circa 1805*  
*Height 10 inches*

## 70. CITY OF WASHINGTON (COMMODORE PREBLE)

McC. 265. pl. xxxii. Jug. Printed in black; obverse with L'Enfant's Plan of Washington suspended on a pole held by two allegorical figures; reverse with a view of Commodore Preble's squadron attacking the city of Tripoli, August 3, 1804; American eagle and shield under spout. Small chip to foot. \$200.

*Height 10 1/4 inches*

## 71. AMERICAN EAGLE AND SHIELD

*Dated 1802*  
Plate. With border transfer-decorated in black with vignettes of game birds; the cavetto colored and transfer-decorated with American eagle and shield, Jeffersonian inscription, and the date, 1802. Minor rim chips. \$150. Diameter 10 inches

## 72. E. PLURIBUS UNUM

*Circa 1810*  
Jug. Printed in black; obverse with American eagle and shield; reverse with a British man-o'-war. Some discoloration. \$100.

*Height 9 1/2 inches*

## 73. WASHINGTON

*Circa 1795*  
McC. 63. pl. xxv. Jug. Printed in black; obverse with a monument centering a spread eagle with Liberty cap, flanked by numerous figures including Fame and an Indian, enclosed by the thirteen states; reverse with an American merchant ship; under spout a later inscription: *Joseph Wheelwright and the date 1823*. \$450.

*Height 11 3/4 inches*

From Charles Woolsey Lyon, New York

## 74. THE COOPER'S ARMS (MASONIC EMBLEMS)

*Circa 1810*  
Jug. Painted in sepia and colors; the obverse with a cooper at work surrounded by the tools of his trade; the reverse in black with Masonic emblems; under spout the inscription: *Wine, Benjamin Emmons, Born in Boston, May the 10th, 1762, beneath a colorful guilloche collar; under the foot a view of the Wood and Caldwell factory in Burslem*. \$700.

*Height 13 3/4 inches*

## 75. WASHINGTON IN GLORY

*Circa 1805*  
McC. 65. pl. xxv. Jug. Printed in black; the obverse with Washington's monument flanked by a weeping female figure and a spread eagle, with the inscription: *Washington in Glory, America in Tears*; reverse with the Merchant Taylor's Arms; American eagle and shield and monogram under spout. Small repairs and imperfections. \$85.

*Height 12 inches*

## EARLY AMERICAN FURNITURE AND DECORATIONS

## 98. CHIPPENDALE SHELL-CARVED MAHOGANY SIDE CHAIR

WITH CLAW-AND-BALL FEET

*New York, XVIII Century*  
Having a back with flaring uprights and yoke crest ending in scrolled leaf-carved ears and centering a stylized shell device, above a pierced vase-shaped splat of interlaced strapwork enclosing a lozenge, carved with tiny blossoms, graceful leaf scrolls and pendant; on foliated cabriole legs ending in claw-and-ball feet. The slip seat in sky blue floral silk damask. \$700.

*Note: A rare chair, on account of its exceptionally small size.*

From Ginsburg & Levy, Inc., New York

## 98A. CHIPPENDALE TURNED MAHOGANY FOUR-TIERED HANGING SHELF

*American, XVIII Century*  
Having four shaped shelves with channeled edges, on six slender turned supports with conical finials. \$250.

*Height 27 1/2 inches; width 23 inches*

From Charles Woolsey Lyon, New York

## 99. PAIR BRASS LEMON-TOP ANDIRONS

*American, XVIII Century*  
Having an hexagonal short standard with large lemon finials, the incurvate return having a pierced trellis gallery and matching lemon finial; on spurred arched supports ending in ball feet. Together with a matching shovel and pair of fire tongs. [Lot.] \$700.

*Height 22 inches*

From Joseph Kindig & Son, York, Pa.

## 100. GEORGIAN PIERCED BRASS FENDER

*English, XVIII Century*  
Serpentine fender with beaded molding, above a pierced flute-and-wave banding, on three molded quadrangular feet. \$160.

*Length 48 1/2 inches*

## 101. SHERATON INLAID MAHOGANY AND BURL WALNUT

MINIATURE CHEST OF DRAWERS

*New England, circa 1815*  
Oblong crossbanded top with outset rounded corners, applied with a brass plaque engraved with oak leaves and acorns, and the name *A. E. Biddle*; above five long drawers inlaid with bird's-eye maple panels, flanked by fluted three-quarter-round stiles continuing to turned feet.

*Height 13 1/2 inches; length 16 inches*

From Charles Woolsey Lyon, New York \$450.

## 102. CHIPPENDALE TURNED MAHOGANY CANDLESTAND

WITH BRASS TRIPOD BASE

*American, XVIII Century*  
Circular dished top tilting and revolving above a 'bird-cage' support and slender ring-turned and knopped standard; the brass arched tripod ending in snake feet. \$350.

*Height 25 1/2 inches; diameter 15 1/4 inches*

## 103. \*EARLY FEDERAL CARVED AND GILDED MAPLE BRACKET CLOCK

WITH EGLUMISÉ DECORATION

*Aaron Willard, Boston, c. 1795*  
Upright case with cable borders and knob finial, above a white-painted clock face enclosed by an églomisé panel painted in gold, on vermilion and black grounds, with foliations and inscribed: *Aaron Willard, Boston*; a matching églomisé panel below depicting Chronos with scythe, clock face, hourglass and other symbols; on molded base. Has mahogany bracket of later date. \$2,200.

*Height of clock 34 inches; of bracket 11 inches*

From Ginsburg & Levy, Inc., New York

## 106. HEPPLEWHITE CARVED AND INLAID MAHOGANY OCTAGONAL

TILTING-TOP CANDLESTAND, ATTRIBUTED TO SAMUEL MCINTIRE

*Salem, Mass., Late XVIII Century*  
Octagonal crossbanded top inlaid with checkered stringing, tilting above a fluted flaring standard enriched with a vasiform member carved with upright acanthus leafage; the flaring panled tripod ending in plinth base. \$1,700.

*Height 29 1/2 inches; width 26 1/4 inches*

From Joseph Kindig & Son, York, Pa.

## 108. HEPPLEWHITE CARVED AND INLAID MAHOGANY SHIELD-BACK SIDE CHAIR

MADE FOR CARROLL OF CARROLLTON

*Baltimore, Md., Late XVIII Century*  
With molded shield-shaped back filled with a pierced splat composed of a central urn with Prince of Wales' feathers and bearing drapery swags and a bellflower pendant, flanked by pairs of reeded members, above a foliated base; the bowed seat rail inlaid with a satinwood banding and continuing to paneled square tapering legs carved with rosetted dies and bellflower pendants; on plinth feet, and with recessed stretcher. The seat in rose pink floral silk damask. \$2,200.

*Note: This is one of a very important set of chairs made for the signer Charles Carroll of Carrollton; illustrations of these may be found in Albert Sack, Fine Points of Furniture—Early American, 1950, p. 51, and in Baltimore Furniture (Baltimore Museum of Art), 1947, no. 58, which refers to the carving as being of the finest quality and combining details from two chair backs in Sheraton's Drawing Book.*

From Joseph Kindig & Son, York, Pa.

## 109. CHIPPENDALE SHELL-AND-LEAF-CARVED MAHOGANY TILTING-TOP

PIECRUST TABLE

*Charleston, S. C., XVIII Century*  
Circular top with molded piecrust rim, tilting and revolving on a 'bird-cage' support and fluted round tapering standard having a vasiform member finely carved with scallop shells alternate with upright acanthus leafage; on an arched tripod carved at the knees with a leaf medallion and ending in foliated snake feet. Minor repairs. \$4,000.

*Height 28 inches; diameter 20 1/2 inches*

*Note: A piecrust table having a similar tripod, with both knees and snake feet carved with acanthus leafage, is illustrated in E. M. Burton, Charleston Furniture, 1700-1825, 1955, fig. 133.*

From Joseph Kindig & Son, York, Pa.

## 110. CHIPPENDALE CARVED MAHOGANY AND IVORY SILK DAMASK

OPEN-ARM CHAIR, WITH CLAW-AND-BALL FEET

*American, XVIII Century*  
Having a canted back with serpentine cresting, ogival arms with scrolled knuckled terminals, above downcurving supports; on angular cabriole legs with turned recessed stretchers and ending in claw-and-ball feet; the back and flaring seat in ivory floral silk damask. \$4,500.

## 111. CHIPPENDALE MAHOGANY TILTING-TOP CANDLESTAND

WITH 'BIRD-CAGE' SUPPORT

*American, XVIII Century*  
Circular dished top tilting and revolving on a 'bird-cage' support and ring-turned standard with bulbous member; on arched tripod, ending in snake feet. \$900.

*Height 27 1/2 inches; diameter 19 3/4 inches*

## 112. QUEEN ANNE MAHOGANY CARD TABLE

*American, XVIII Century*  
Square hinged top inset with a green baize panel and having outset rounded corners, a conforming frieze with single drawer; on angular legs ending in pad feet, one swinging as a gate support. Small repairs and imperfections. \$3,500.

*Height 28 inches; length 29 inches*

*Note: Rare in this small size, and exceptionally delicate in its proportions.*

From Joseph Kindig & Son, York, Pa.

## 114. PAIR CHIPPENDALE CARVED MAHOGANY AND IVORY SILK DAMASK

UPHOLSTERED SIDE CHAIRS, ATTRIBUTED TO THOMAS AFFLECK

*Philadelphia, XVIII Century*  
Having a cartouche-shaped back and serpentine-fronted seat in ivory floral silk damask; on chamfered and channel-molded square legs carved with foliated brackets and egg-and-dart outer moldings, recessed stretchers. \$3,500 each.

*Note: A similar upholstered side chair by Thomas Affleck is described and illustrated in William Horner, Jr., Blue Book of Philadelphia Furniture, 1935, pl. 262, as belonging to the Chew family of Cliveden, and as one of the few Philadelphia upholstered-back side chairs known.*

From Joseph Kindig & Son, York, Pa.



115. CHIPPENDALE CARVED MAHOGANY DRESSING TABLE  
WITH CLAW-AND-BALL FEET

New England, XVIII Century

With thumb-molded oblong top extending over a long frieze drawer; the gadrooned apron continuing to cabriole legs ending in finely carved claw-and-ball feet. \$3,000.

Height 27¼ inches; length 33 inches

From Joseph Kindig & Son, York, Pa.

116. CHIPPENDALE TURNED MAHOGANY TILTING-TOP CANDLESTAND  
WITH 'BIRD-CAGE' SUPPORT

Pennsylvania, XVIII Century

With circular dished top tilting and revolving above a 'bird-cage' support and a knopped ring-turned standard with arched tripod, ending in snake feet. Stamped M.B. under top. \$475.

Height 24 inches; diameter 17 inches

117. CHIPPENDALE CARVED MAHOGANY AND OLD GOLD SILK DAMASK OPEN  
ARM EASY CHAIR, WITH CLAW-AND-BALL FEET

American, XVIII Century

Having a canted back with serpentine crest, on short downcurving supports, above leaf-carved angular cabriole legs with turned stretchers and claw-and-ball feet; the back, armrests and flaring seat in old gold floral silk damask, worn. Small repairs to arms. \$5,250.

118. CHIPPENDALE SCROLL-CARVED AND PARCEL-GILDED  
MAHOGANY WALL MIRROR

American, XVIII Century

With molded upright frame and gilded bezel, the scroll-carved cresting centering a leaf-carved and pierced roundel flanked by incised leaf sprays, conformingly incised and scroll-carved pendant. \$800.

Height 40 inches; width 20¾ inches



[NUMBER 119]

119. CHIPPENDALE CARVED MAHOGANY CARD TABLE, ATTRIBUTED TO  
THOMAS AFFLECK

Philadelphia, XVIII Century

Oblong hinged top having a guilloche-carved edge and opening to a green baize panel, above a plain frieze simulating a drawer and fitted with Chippendale brass bat's-wing pulls and an escutcheon; the finely gadroon-carved edging above chamfered Marlborough legs card-cut on two sides with interlaced strapwork in the Gothic taste; on block feet, one leg swinging as a gate. \$11,500.

From Joseph Kindig & Son, York, Pa. Height 28¾ inches; length 32 inches

120. PAIR HEPPLEWHITE CARVED MAHOGANY SIDE CHAIRS

Philadelphia, Late XVIII Century

Back with ogival molded uprights and arched crest rail above a pierced vasisform splat composed of strapwork, leaf swags and two tiers of leaf pendants, beneath a fluted urn device; on channel-carved square tapering legs with recessed stretcher; the serpentine-fronted seat in beige and old gold floral brocade. \$2,000.

Note: A virtually identical transitional Hepplewhite side chair is illustrated in William Horner, Jr., *Blue Book of Philadelphia Furniture*, 1935, pl. 406.

From Charles Woolsey Lyon, New York

121. HEPPLEWHITE TURNED AND EBONIZED CHERRYWOOD  
OCTAGONAL CANDLESTAND

American, Late XVIII Century

Molded octagonal top applied with an ebonized cockbeaded banding, above a slender pestle-shaped standard and flaring tripod. One foot repaired. \$375.

Height 26¼ inches; width 12 inches

122. CHIPPENDALE CARVED MAHOGANY KNEEHOLE WRITING DESK

Philadelphia, XVIII Century

Thumb-molded oblong top above a long frieze drawer and central kneehole having a valanced shallow pullout drawer carved in relief with frilled scrolls and a cabochon; recessed cartouche-paneled cupboard door opening to a shelved interior, flanked by banks of three cockbeaded drawers; on scrolled bracket feet which are restored. Refitted with old Chippendale rococo brasses with bail handles. \$1,250.

Height 33½ inches; length 37 inches

123. CHIPPENDALE CARVED MAHOGANY SIDE CHAIR, WITH CLAW-AND-BALL  
FEET, BY THOMAS AFFLECK

Philadelphia, XVIII Century

The back with channel-molded flaring uprights and a serpentine crest rail carved with a central frill and leaf terminals, continuing to a vasisform pierced splat of interlaced strapwork and leaf scrolls with central floral rosette above a leaf pendant; on cabriole legs finely carved with acanthus leafage and ending in claw-and-ball feet. The flaring slip seat in lime green floral silk damask. \$6,500.

Note: Two side chairs having identical backs are illustrated in William Horner, Jr., *Blue Book of Philadelphia Furniture*, 1935, pls. 113, 114 and 115. The design, as Horner indicates, evidently derives from Chippendale's *Director*, the drawing from which is illustrated by him (*loc. cit.*).

From Joseph Kindig & Son, York, Pa.

124. CHIPPENDALE SHELL-CARVED MAHOGANY BLOCK-FRONT CHEST OF  
DRAWERS OF TOWNSEND-GODDARD DESIGN

Newport, R. I., XVIII Century

Having an oblong dished top above a concave molding, four block-front graduated long drawers below, the upper drawer finely carved with three scallop shells; conformingly molded apron continuing to blocked oggee-bracket feet.

Height 36 inches; length 38½ inches \$16,000.

Note: This chest exhibits most of the characteristics of Townsend-Goddard shell-carved block-front furniture, and compares favorably with a chest made by John Townsend illustrated in R. E. Carpenter, Jr., *The Arts and Crafts of Newport, Rhode Island*, 1954, no. 39; in the present case, however, there is the distinguishing dished top and a more pronounced scroll pendant on the bracket feet. The bail handles of the upper drawer are applied directly to the centres of the shells, instead of between them, as is usually the case.

From Charles Woolsey Lyon, New York

125. CHIPPENDALE SHELL-CARVED MAHOGANY LOWBOY

WITH CLAW-AND-BALL FEET

Philadelphia, XVIII Century

With thumb-molded oblong top above a long frieze drawer, three smaller drawers below flanked by fluted quarter-round stiles, the central drawer finely carved with a stylized scallop shell enclosing a leaf rosette and flanked by interlaced leaf scrolls; the leaf-carved valanced apron continuing to angular cabriole legs carved at the knees and ears with acanthus foliage and ending in well-defined claw-and-ball feet. Fitted with strapwork brasses. One rear leg repaired. \$9,500.

Height 32 inches; length 35½ inches

Note: This lowboy or dressing table of 1765-70, with its finely carved central drawer and apron, is exemplary of the Philadelphia Chippendale style at its richest development. A comparable example with minor variations in the carving of the skirting is illustrated in Joseph Downs, *American Furniture in the Henry Francis duPont Winterthur Museum*, 1952, pl. 332.

From Joseph Kindig & Son, York, Pa.



[NUMBER 127]

127. \*CHIPPENDALE CARVED MAHOGANY  
TALL-CASE CLOCK

Willm. Huston, Philadelphia, c. 1770

With coved swanneck cresting carved with sunflower rosettes, enclosed by three flaming urn finials, above a silvered metal clock face engraved with maker's name, painted with a phases-of-the-moon register, and enriched with gilded metal foliated spandrels, flanked by fluted colonnettes; trunk with arched thumb-molded door between quarter-round fluted stiles, the paneled plinth below with matching stiles, on ogival scrolled bracket feet. \$1,100.

Height 8 feet 4 inches; width 22½ inches

Note: William Huston (fl. 1754-71) is recorded by Palmer as of the Middle Ward, Philadelphia, and the maker of a clock in the Philadelphia Museum of Art.

265. \*CHIPPENDALE SHELL-CARVED MAHOGANY  
BLOCK-FRONT TALL-CASE CLOCK

Caleb Wheaton, Providence, R. I., c. 1790

Molded swanneck cresting with floral rosette terminals, enclosed by three flaming urn finials, above an arched silvered-metal clock face inscribed with maker's name and flanked by fluted colonnettes; the trunk with arched blocked door carved with a shell cresting, flanked by stop-fluted quarter-round stiles, on paneled plinth and scrolled ogival bracket feet. \$4,000.

Height 7 feet 9 inches; width 18½ inches

Note: Caleb Wheaton (1757-1827), clockmaker of Providence, bought clock cases from the Goddards, and a receipt is in existence for two cases purchased from Townsend Goddard of Newport, son of John Goddard, in 1786. Two somewhat similar block-front clocks by Wheaton are illustrated in Ralph E. Carpenter, Jr., *The Arts and Crafts of Newport, Rhode Island*, 1954, nos. 31 and 32; and another is in the Karolik Collection.



128. HISTORIC CHIPPENDALE CARVED MAHOGANY SIDE CHAIR

OWNED BY PRESIDENT GEORGE WASHINGTON Philadelphia, XVIII Century  
Having a back with flaring fluted uprights and a serpentine crest rail curving to a pierced vasiform splat, valanced seat rail continuing to angular cabriole legs ending in claw-and-ball feet; the flaring slip seat in beige floral silk damask. A brass plate attached to back of crest rail and a statement beneath the loose seat cushion attest to ownership by George Washington. \$7,000.

*Note:* This chair is one of a set which were in the possession of General George Washington while residing in Philadelphia as President of the United States, and is understood to have been purchased at a sale which included some of his effects.

Collection of Peter Hinkle, Philadelphia

Collection of William Gardner

Collection of Dr. Robinson, Philadelphia

Collection of Mrs Catherine Morrell, Philadelphia

Collection of Mrs F. A. Hart

From Ferdinand Keller, Philadelphia

Collection of Mr W. W. Frazier, Philadelphia

From Joseph Kindig & Son, York, Pa.

129. QUEEN ANNE SCROLL-CARVED WALNUT TWO-LIGHT GIRANDOLE

American, Early XVIII Century  
With molded flat arched upright frame having a scroll-carved cresting, the conformingly carved pendant fitted with two brass candle arms having serpent-head terminals and ending in conforming candleholders. \$900.

Height 37 inches; width 20½ inches

*Note:* A similar mirror is illustrated in Joseph Downs, *American Furniture in the Henry Francis duPont Winterthur Museum*, 1952, pl. 250.

From Joseph Kindig & Son, York, Pa.

130. CHIPPENDALE SHELL-CARVED CHERRYWOOD BLOCK-FRONT CHEST OF DRAWERS, WITH CLAW-AND-BALL FEET

Connecticut, XVIII Century  
With molded oblong top above a three-drawer block front, the upper drawer finely carved with three shells; the molded apron having scrolled pendants and continuing to angular short cabriole legs ending in claw-and-ball feet. Minor restoration to one rear bracket foot. \$13,000. Height 37 inches; length 38 inches

From Joseph Kindig & Son, York, Pa.

*Note:* A virtually identical chest of drawers is illustrated in Joseph Downs, *American Furniture in the Henry Francis duPont Winterthur Museum*, 1952, pl. 172, and is described as typically Connecticut in shape, the use of short cabriole legs and claw feet being a marked difference from the manner of the Newport School. The scrolled brackets resemble those on a cherrywood desk signed by Benjamin Burnham of Norwich, Conn., in 1769.

131. CHIPPENDALE MAHOGANY AND SKY BLUE SILK DAMASK

'CAMEL-BACK' SOFA Philadelphia, XVIII Century  
Having an arched slightly canted back, graceful outscrolling closed sides and serpentine-fronted seat in sky blue floral silk damask, worn; on six channel-carved square tapering legs with H-stretcher. \$7,250. Length 7 feet 8 inches

From Joseph Kindig & Son, York, Pa.

132. CHIPPENDALE CARVED MAHOGANY PEMBROKE TABLE

WITH X-STRETCHER Philadelphia, XVIII Century  
With serpentine top having two drop leaves, extending over a slightly convex frieze drawer; on fluted square tapering legs joined by a scalloped saltire stretcher. \$1,100.

Height 28 inches; length 39½ inches

133. CHIPPENDALE TURNED MAHOGANY TILTING-TOP CANDLESTAND

WITH 'BIRD-CAGE' SUPPORT American, XVIII Century  
With circular dished top tilting and revolving above a ring-turned and knopped standard, the arched tripod ending in snake feet. Top cracked. \$750.

Height 28 inches; diameter 17 inches

134. CHIPPENDALE CARVED MAHOGANY AND WALNUT CORNER CHAIR

WITH CLAW-AND-BALL FEET New York, XVIII Century  
With horseshoe back rail having a convex cresting above pierced vasiform splats and three angular ogival supports; on X-stretched cabriole legs ending in claw-and-ball feet. The slip seat in beige floral silk damask. \$2,400.

From Joseph Kindig & Son, York, Pa.

135. CHIPPENDALE CARVED WALNUT TILTING-TOP CANDLESTAND

WITH 'BIRD-CAGE' SUPPORT Pennsylvania, XVIII Century  
With circular dished top tilting and revolving above a 'bird-cage' support and ring-turned standard having a bulbous collar; on arched tripod ending in snake feet. \$300.

Height 28 inches; diameter 19 inches

136. CHIPPENDALE CARVED AND PARCEL-GILDED WALNUT 'CONSTITUTION'

EAGLE WALL MIRROR, WITH MAKER'S LABEL OF HOSEA DUGLISS New York, XVIII Century  
Upright leaf-carved frame with gilded bezel and floral fillets; with rosetted swanneck cresting centring a finely carved spread eagle above a frieze gilded and inscribed with a flower-filled vase, with conformingly inscribed and shaped pendant. Small replacements to gilding. Height 6 feet 5 inches; width 31 inches

From Joseph Kindig & Son, York, Pa.

\$2,250.

137. CHIPPENDALE CARVED MAHOGANY TESTER BEDSTEAD

Philadelphia, XVIII Century  
With shaped headboard between plain round tapering uprights, the conformingly fluted footposts continuing to Marlborough legs ending in plinth feet. Has beige chintz leaf-pattern hangings and coverlet. With box springs and mattresses. \$1,400.

Height 7 feet 2 inches; width 56½ inches

*Note:* A similar tester bedstead is described and illustrated in William Horner, Jr., *Blue Book of Philadelphia Furniture*, 1935, pl. 252.

From Joseph Kindig & Son, York, Pa.

138. MAHOGANY BABY GRAND PIANO

Steinway & Sons, New York  
Plain mahogany case. Serial no. M273217. With a matching piano bench. Length 5 feet 7 inches

139. CHIPPENDALE CARVED AND PARCEL-GILDED MAHOGANY

WALL MIRROR American, XVIII Century  
Molded upright frame with foliated and gilded bezel flanked by fillets of bossoms, fruit and leafage; scroll-carved cresting centring a roundel carved and pierced with a leaf device, conforming scroll-carved pendant incised with leaf ornament. \$1,000.

Height 41½ inches; width 22 inches

EARLY AMERICAN BLOWN THREE-MOLD AND PRESSED GLASS

140. SANDWICH BLOWN THREE-MOLD SAPPHIRE BLUE MINIATURE CREAMER

Loop handle; patterned with daisy and quilt panels above a border of flutes.

\$225.

Height 2 inches

*Note:* A similar creamer is illustrated in G. & H. McKearin, *American Glass*, 1941, pl. 121, no. 2, and is described as rare; the pattern identified from fragments unearthed on the factory site.

141. PRESSED CREAMER

In a pattern of blossoms enclosed by ribs and key-frets. Together with a sapphire blue blown-molded witch ball. [Lot.] \$40.

Height 4¾ inches

142. SANDWICH BLOWN THREE-MOLD SAPPHIRE BLUE CREAMER

Ovoid, having a loop handle, with a pattern of vertical and horizontal ribs. \$175.

Height 4½ inches

*Note:* A similar example is illustrated in McKearin, *op. cit.*, pl. 121, no. 1.

143. PAIR PRESSED LACY TURQUOISE BLUE COVERED SUGAR BOWLS

Octagonal footed bowl with dome cover, in Gothic arch design. Minor chips. \$300.

Height 6 inches

*Note:* A similar example is illustrated in McKearin, *op. cit.*, pl. 163, no. 7.

144. BLOWN THREE-MOLD BOWL

Bowl with low foot, patterned with a quilted banding between vertical flutes. \$300.

Diameter 7 inches

148. SANDWICH BLOWN-MOLDED URN-FORM VASE, ENCLOSING A COIN

Swirl-molded depressed globose body with double-ringed collar developing into a capstan-form neck with threaded lip rim and S-scroll strap handles, the bulbous stem enclosing a U. S. quarter, 1837. \$900.

Height 10 inches

From Charles Woolsey Lyon, New York

149. SANDWICH BLOWN-MOLDED URN-FORM VASE, ENCLOSING A COIN

Type of the preceding, but smaller, and enclosing a George III silver coin, 1816. \$400.

Height 9¾ inches

From Charles Woolsey Lyon, New York

150. SANDWICH BLOWN-MOLDED URN-FORM VASE, ENCLOSING A COIN

Type of the preceding but smaller, and enclosing a U. S. dime, 1845. \$125.

Height 8½ inches

From Charles Woolsey Lyon, New York

151. BLOWN THREE-MOLD CELERY VASE

Flaring vase with applied low foot, patterned with a quilted banding enclosed by flutes. \$175.

Height 7 inches

152. CAMBRIDGE BLOWN-MOLDED BEAKER-FORM VASE, ENCLOSING A COIN

Trumpet-shaped body rising from an onion bulb with latticino decoration over a clear glass bulbous foot enclosing a U. S. dime, 1837. \$575. Height 9½ inches

From Charles Woolsey Lyon, New York



153. CAMBRIDGE BLOWN-MOLDED COVERED SWEETMEAT JAR, ENCLOSING A COIN  
Swirl-molded thistle-form body with double-ringed and threaded lip rim and  
matching dome cover, with bulbous stem enclosing U. S. five-cent piece, 1832.  
\$325. Height 10¾ inches  
From Charles Woolsey Lyon, New York

### ORIENTAL LOWESTOFT PORCELAIN

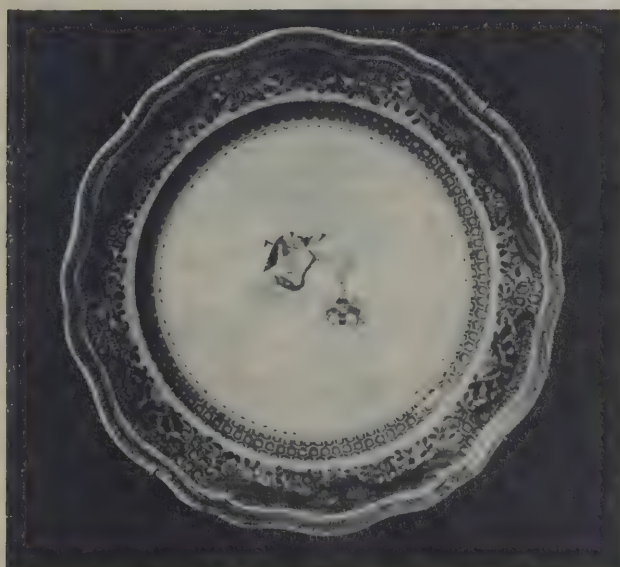
157. THREE CUPS AND SAUCERS, DECORATED WITH  
U.S. NAVAL VESSELS Circa 1795  
Painted with blue and gold star borders and vignettes of American naval vessels.  
Small imperfections. [Lot.] \$600.  
From Joseph Kindig & Son, York, Pa.

158. BLUE AND GOLD MASONIC MUG Circa 1790  
Having an entwined rustic handle; painted with a blue and gold star border  
above numerous Masonic emblems in iron red, gold and blue. Small abrasions.  
\$275. Height 6¼ inches

159. BLUE AND WHITE PLATE, DECORATED WITH  
U.S. NAVAL VESSEL Circa 1795  
Having a valanced rim painted with a gold-dotted blue border enclosing lappets,  
the cavetto with a vignette of an American naval vessel. Small age crack. \$500.  
Diameter 7¾ inches

160. BLUE AND WHITE TEAPOT, DECORATED WITH  
U.S. NAVAL VESSELS Circa 1795  
Cylindrical teapot having an interlaced rustic handle and flat cover with lichee  
finial; painted with blue and gold star borders and two American naval vessels.  
Small imperfections. \$800. Length 9 inches  
From Joseph Kindig & Son, York, Pa.

163. MUG, DECORATED WITH U.S. NAVAL VESSEL Circa 1795  
Having an interlaced rustic handle and iron red and green rim bandings, above  
a vignette of an American naval vessel. Some repairs and imperfections. \$750.  
Height 5½ inches  
From Joseph Kindig & Son, York, Pa.



167. HISTORIC BLUE AND WHITE PLATE, DECORATED WITH THE ORDER OF THE  
CINCINNATI, FROM THE GEORGE WASHINGTON SERVICE Circa 1785  
Molded valanced edge and border, decorated in underglaze blue with butterflies  
and bouquets of lotus on a ground of pheasant-eye diapering; the cavetto deli-  
cately enameled in the *famille rose* colors with an angel blowing a Jericho horn,  
holding the suspended emblem of the Cincinnati. In glazed shadowbox frame.  
\$5,000. Diameter 9½ inches

*Note:* This plate comes from the famous service brought over from China by  
Capt. Samuel Shaw of Boston, first Secretary of the Order of the Cincinnati, in  
1785, and presented by him to George Washington. According to R. T. H. Halsey  
it "marks the first introduction into America of the patriotic emblem as a decoration  
on porcelain." The service was used at Mount Vernon, and descended later  
into the family of Gen. Robert E. Lee. Examples have been illustrated in many  
standard books and catalogues.

From Charles Woolsey Lyon, New York

(The four plates from the George Washington Ser-  
vice were bought by Mrs. Elinor Gordon, Villanova  
Pa., for \$18,000. As successful bidder for the 1st  
plate at \$5,000, she was able to buy the 2nd and  
3rd for the same price.. She then bid in the 4th  
at \$3,000, having broken the second pair.

168. HISTORIC BLUE AND WHITE PLATE, DECORATED WITH THE ORDER OF THE  
CINCINNATI, FROM THE GEORGE WASHINGTON SERVICE Circa 1785  
Matching the preceding. In glazed shadowbox frame. \$5,000.  
Diameter 9½ inches

From Charles Woolsey Lyon, New York

169. HISTORIC BLUE AND WHITE PLATE, DECORATED WITH THE ORDER OF THE  
CINCINNATI, FROM THE GEORGE WASHINGTON SERVICE Circa 1785  
Matching the preceding. In glazed shadowbox frame. \$5,000.  
Diameter 9½ inches

From Charles Woolsey Lyon, New York

170. HISTORIC BLUE AND WHITE PLATE, DECORATED WITH THE ORDER OF THE  
CINCINNATI, FROM THE GEORGE WASHINGTON SERVICE Circa 1785  
Matching the preceding. Repaired. In glazed shadowbox frame. \$3,000.  
Diameter 9½ inches

From Charles Woolsey Lyon, New York

165. BLUE AND WHITE MUG, DECORATED WITH U.S. NAVAL VESSEL  
Circa 1790  
Having entwined rustic handles; painted with a blue rim border above iron red  
lappets, an American naval vessel below, flanked by tiny floral sprigs. \$1,050.  
Height 4⅞ inches

From Charles Woolsey Lyon, New York

166. SET OF THREE BLUE AND WHITE MUGS, WITH FITZHUGH BORDERS  
Circa 1785  
Cylindrical mug with interlaced rustic handle; decorated in underglaze blue with  
Fitzhugh rim banding and painted with floral sprigs enclosing a bowknotted  
monogrammed escutcheon. \$350. Heights 5¼ to 6¼ inches

From Philip Suval, New York

177. RETICULATED BLUE AND GOLD PLATE, DECORATED WITH  
U.S. NAVAL VESSEL Circa 1795  
Having a blue and gold star rim banding enclosing a border reticulated with  
interlaced ovals, the cavetto painted with an American naval vessel; within  
blue and gold lappets. \$1,000. Diameter 8½ inches

Collection of Herbert Lawton, Boston, Mass.

From Charles Woolsey Lyon, New York

180. WHITE AND GOLD PUNCH BOWL, DECORATED WITH  
AMERICAN EAGLE AND SHIELD Circa 1795  
Deep bowl painted in sepia and gold with two American eagles with shields,  
and two tiny floral sprigs beneath a serpentine-leaf rim banding. Has two small  
age cracks. \$675. Diameter 10¼ inches

181. FAMILLE ROSE VASE GARNITURE, WITH BLUE FITZHUGH BORDER Circa 1785  
Pair baluster-shaped and pyriform octagonal vases, decorated in underglaze blue  
with Fitzhugh borders and painted in the *famille rose* enamels with flower-filled  
vases. Small repairs and imperfections. \$375. Height 12 inches

182. BLUE AND GOLD PUNCH BOWL, DECORATED WITH MEN-O'-WAR C. 1795  
Painted on the exterior in blue and gold with a floral-wave rim border and a  
tiny floral sprig; the exterior with matching rim banding above two men-o'-war  
flying blue and gold started flags, between colorful floral clusters. Some imper-  
fections. \$650. Diameter 11½ inches

183. BLACK AND GOLD MASONIC PUNCH BOWL Circa 1770  
Deep bowl decorated on the interior with black and gold lappet bandings, the  
exterior painted with two leaf cartouches of Masonic emblems and enclosed by  
small floral sprays. Has small age crack. \$550. Diameter 13 inches

From Joseph Kindig & Son, York, Pa.

184. FAMILLE ROSE PUNCH BOWL, DECORATED WITH  
U.S. NAVAL VESSELS Circa 1795  
Deep bowl, painted on the interior with a plain blue rim banding and a tiny  
floral sprig; exterior with a blue and gold star border above two American naval  
vessels and two small sprays of roses. Has age crack. \$1,200. Diameter 11½ inches  
From D. M. & P. Manheim, New York

### EARLY AMERICAN FURNITURE AND DECORATIONS

226. HEPPLEWHITE INLAID MAHOGANY SERPENTINE-FRONT CUTLERY BOX  
American, Late XVIII Century  
Oblong serpentine-front box, the slant top pierced for cutlery, the front finely  
inlaid to simulate two drawers and double cupboard doors with satinwood string-  
ing and fan spandrels enclosed by mock-fluted stiles with fan paterae; fitted with  
octagonal foliated bail handles and mock keyholes.

Height 16 inches; length 22 inches

*Note:* This and the following lot constitute a pair of cutlery boxes which are  
unique and of a type unrecorded in standard references. They obviously were  
intended to complement a Hepplewhite serpentine-front sideboard, hence the  
horizontal design and use of mock drawers and cupboard doors, and were executed  
c. 1785-90.

Collection of Mrs Ethel Fulton Gallagher, Red Hook, N. Y., a descendant of  
Robert Fulton

From Charles Woolsey Lyon, New York



227. HEPPLEWHITE INLAID MAHOGANY SERPENTINE-FRONT CUTLERY BOX  
Matching the preceding. *American, Late XVIII Century*  
See note to the preceding.

Collection of Mrs Ethel Fulton Gallagher, Red Hook, N. Y., a descendant of Robert Fulton  
From Charles Woolsey Lyon, New York

259. HEPPLEWHITE INLAID MAHOGANY SERPENTINE-FRONT SIDEBOARD  
*New York, N. Y., Late XVIII Century*

With oblong serpentine-fronted top above four conforming cutlery drawers, slightly recessed central double cupboard doors below, flanked by incurvate single cupboard doors; inlaid in satinwood with fan spandrels; mock-fluted and rosetted stiles, the quadrangular tapering legs with delicate bellflower pendants. Fitted with octagonal foliated brass drawer pulls. Fragmentary labels of a New York cabinetmaker are attached to interior of each cupboard door. \$25,000.

Height 40 inches; length 6 feet

Note: Sideboards of this sophisticated type were made both in New York and New Brunswick, N.J.; a closely similar board with approximately corresponding inlays, attributed to Matthew Edgerton of New Brunswick, is illustrated in E. J. Hipkiss, *Eighteenth Century American Arts*, 1941, no. 44. See also *Antiques*, vol. xiv, 1928.

(Note: The two knifeboxes, matching the sideboard were sold with it as a single lot.)

From Charles Woolsey Lyon, New York

233. PAIR ADAM ENGRAVED BELL METAL URN-TOP ANDIRONS *XVIII Century*  
Flaring quadrangular standard with urn cresting, engraved with fan paterae, drapery swags, bowknotted bellflower pendants and blossoms; on spurred arched supports ending in claw-and-ball feet. Together with an urn-top shovel and pair of fire tongs. [Lot.] \$1,000.  
Height 28½ inches

From Joseph Kindig & Son, York, Pa.

234. QUEEN ANNE CARVED WALNUT STOOL *Philadelphia, XVIII Century*  
Having a cartouche-shaped slip seat in flame-stitch crewel embroidery, in tones of rose pink, blue, green and ivory, above a conforming plain apron and cabriole legs ending in trifid feet. Small repair to one foot. \$10,000.

From Joseph Kindig & Son, York, Pa.

236. QUEEN ANNE CARVED WALNUT AND FLAME STITCH EMBROIDERY SLIPPER CHAIR  
*Rhode Island, XVIII Century*  
Canted back with inversely arched crest and balloon-shaped loose seat cushion in flame stitch embroidery in tones of rose pink, blue, old gold and green; shaped seat rail, above cabriole legs with turned and blocked stretchers and ending in pad feet. \$4,500.

Note: A comparable chair is illustrated in Ralph E. Carpenter, Jr., *The Arts and Crafts of Newport, Rhode Island*, 1954, no. 22. The tall back, which recalls William and Mary design, indicates a date of about 1730-40. This is a very scarce type of early chair.

From Joseph Kindig & Son, York, Pa.

242. CHIPPENDALE CARVED MAHOGANY TILTING-TOP PIECRUST TABLE  
WITH CLAW-AND-BALL FEET *American, XVIII Century*  
Circular top having a molded piecrust rim tilting and revolving on a finely turned 'bird-cage' support and ring-turned standard with bulbous member; on arched tripod ending in claw-and-ball feet. One foot repaired. \$4,750.

Height 27½ inches; diameter 22 inches

From Joseph Kindig & Son, York, Pa.

243. PAIR SHERATON CARVED MAHOGANY ARMCHAIRS  
*New York, Late XVIII Century*

Having a square back filled with a central arched open splat rising above the crest rail and enclosing finely carved bowknotted drapery swags over a rosetted octagonal medallion and fluted tapering plinth, the ogival arms with rosette terminals on downcurving supports; on paneled square tapering legs; serpentine-fronted seat in old gold floral silk damask. \$2,800.

From Ginsburg & Levy, Inc., New York

244. CHIPPENDALE MAHOGANY 'BEAU BRUMMEL,' WITH MAKER'S LABEL OF SAMUEL PRINCE  
*New York, N. Y., XVIII Century*

Having a thumb-molded oblong top, above a pullout writing drawer fitted with a sliding green baize writing panel revealing a central adjustable green baize reading panel flanked by numerous compartments; three long drawers below fitted with Chippendale rococo brasses and bail handles; on scrolled bracket feet. Original maker's label: *Samuel Prince, Joyner, At the Chest of Draws. [sic] in Cart & Horse Street, New York*, is affixed beneath adjustable reading panel. Small imperfections. \$3,750.  
Height 33¾ inches; length 40 inches

Note: Samuel Prince (d. 1778) advertised in the *New York Gazette and Weekly Mercury* from 1772 until his apparent retirement in 1776: "All sorts of cabinet-work . . . orders for the West-Indies, and elsewhere, completed on the shortest notice." Another of the few known pieces bearing his label is a secretary-cabinet similar to the one illustrated in Joseph Downs, *American Furniture in the Henry Francis duPont Winterthur Museum*, 1952, no. 224. The form of this chest, often called here a "Beau Brummel," is extremely rare in American Chippendale furniture.

From Joseph Kindig & Son, York, Pa.

245. CHIPPENDALE RICHLY CARVED MAHOGANY SIDE CHAIR  
ATTRIBUTED TO THOMAS AFFLECK *Philadelphia, XVIII Century*  
Paneled flaring uprights card-cut with leaf and lozenge devices continuing to leaf-scrrolled terminals, serpentine crest rail centring a graceful leaf canopy curving to a vasiform splat pierced with trefoil apertures, enclosed by carved slender leaf sprays; the incurvate shoe carved with beribboned wheat sheaves; the seat rail card-cut with heart-shaped and geometric motives above a bead-and-reel molding; on conformingly card-cut chamfered square legs enriched with foliated brackets, and having recessed stretchers, the flaring slip seat in ivory floral silk damask. \$4,200.

Note: The gracefully carved back and 'Gothic' card-cut work on this chair, as well as the distinctive astragal molding at the lower edge of the seat rail bear comparison with two chairs illustrated in Horner, *op. cit.*, pls. 259 and 260, which were made by Thomas Affleck; who was the great exponent of the square Marlborough leg in Philadelphia Chippendale furniture. The wheatsheaf carving on the 'shoe' of the splat is a very rare feature.

From Joseph Kindig & Son, York, Pa.

246. CHIPPENDALE CARVED MAHOGANY SERPENTINE-FRONT WRITING DESK  
*American, XVIII Century*

Hinged slant front opening to an interior of numerous ogival drawers and pigeon-holes, the central convex cupboard door and surrounds (including secret drawers) card-cut with interlaced strapwork and leafage on a punchwork ground and opening to three small drawers; four graduated cockbeaded and serpentine-front long drawers below, flanked by fluted quarter-round stiles, on ogee-scrrolled bracket feet. Small repairs. \$2,500.  
Height 43 inches; width 38½ inches

From Joseph Kindig & Son, York, Pa.

247. QUEEN ANNE SCROLL-CARVED WALNUT WALL MIRROR, WITH MAKER'S LABEL OF JOHN ELLIOT  
*Philadelphia, XVIII Century*

Molded upright frame with flat-arched and scroll-carved cresting, above double beveled mirror panels; the back with original label: *John Elliott, At the Sign of the Bell and Looking Glass, in Walnut Street, Philadelphia*. \$1,100.

Height 51 inches; width 18½ inches

Note: John Elliott, Sr. (1713-1791), cabinetmaker, came to this country in 1753, and first advertised in the *Pennsylvania Gazette*. He used four types of labels in succession, the present one between 1762 and 1767. See A. C. Prime, *Colonial Craftsmen of Pennsylvania*, 1925, p. 19, fig. 106.

From Joseph Kindig & Son, York, Pa.

248. PAIR CHIPPENDALE CARVED MAHOGANY CLAW-AND-BALL FOOT SIDE CHAIRS, WITH MAKER'S LABEL OF BENJAMIN RANDOLPH  
*Philadelphia, XVIII Century*

Having a back with molded flaring uprights continuing to a serpentine crest rail of C-scrolls and stylized leafage, above a strapwork splat centring a frilled pierced roundel and two leaf swags; the valanced C-scroll seat rail continuing to cabriole legs finely carved with acanthus leafage and ending in well-defined claw-and-ball feet; flaring slip seat in old gold and blue floral silk damask. The rear seat rail of one chair applied with the cabinet maker's label: *Benjamin Randolph, At the Sign of the Golden Bell, in Chestnut Street, Philadelphia*. \$12,000 each.

Note: This historically important pair of chairs belongs to the same suite as the pair in the Karolik Collection, Boston, illustrated in E. J. Hipkiss, *Eighteenth Century American Arts*, 1941, p. 152, no. 89, which were described as "The first carved work to be exhibited and published with the label of Benjamin Randolph."

From Joseph Kindig & Son, York, Pa.



[NUMBER 234]





249. CHIPPENDALE RICHLI CARVED MAHOGANY TRAY-TOP TEA TABLE  
WITH CLAW-AND-BALL FEET *Philadelphia, XVIII Century*  
With oblong dished top having a gadrooned rim above a deeply carved egg-and-dart molding and slightly convex frieze; the gadrooned apron centring a stylized shell-form pendant and continuing to cabriole legs richly carved with trailing acanthus leafage, with floral pendant and rosettes, and ending in claw-and-ball feet. From Joseph Kindig & Son, York, Pa. Height 25 3/4 inches; length 31 inches \$4,000.



250. PAIR SHERATON CARVED AND INLAID MAHOGANY AND BRANCH SATINWOOD SIDE CHAIRS, ATTRIBUTED TO JOHN SEYMOUR *Boston, Mass., circa 1800*  
Back with reeded and rosette-carved uprights enclosing a pillow-form crest rail inlaid with a branch satinwood panel flanked by fluted members, above a reeded lozenge-form splat having foliated punchwork terminals; on flaring and tapering quadrangular legs, also inlaid with satinwood panels; seat in rose pink floral silk damask. \$1,700 each.

Note: A virtually identical chair (except that the horizontal back-slats are inlaid in satinwood) is illustrated in E. J. Hipkiss, *Eighteenth Century American Arts*, 1941, no. 116 and is there attributed to Seymour.

From Joseph Kindig & Son, York, Pa.

251. PAIR CHIPPENDALE CARVED MAHOGANY SIDE CHAIRS, BY THOMAS AFFLECK OR BENJAMIN RANDOLPH *Philadelphia, XVIII Century*  
Flaring molded back with serpentine gadrooned crest rail curving to a pierced splat, centring a frilled roundel bearing graceful leaf-scroll pendants and enclosed by interlaced straps; on square stretchered legs, card-cut in the Gothic taste. Seats in ivory floral silk damask. \$2,250 each.

Note: The backs of these chairs should be compared, first with those of the pair in the present collection (No. 248) bearing the label of Benjamin Randolph, and secondly with the Thomas Affleck chair illustrated in William Horner, Jr., *Blue Book of Philadelphia Furniture*, 1935, pl. 260, which also has the strap-carved straight legs and is virtually identical in design to the present chairs.

252. CHIPPENDALE CARVED MAHOGANY PEMBROKE TABLE, WITH X-STRETCHER *Philadelphia, XVIII Century*  
Having a thumb-molded serpentine top with two drop leaves, above a single frieze drawer and fluted square tapering legs, united by an arched X-stretcher centring an onion-shaped finial. \$5,000. Height 28 1/2 inches; length 41 1/2 inches

Note: An almost exactly similar example is illustrated in Albert Sack, *Fine Points of Furniture—Early American*, 1950, p. 248, and related types may be found in Horner (*op. cit.*)

253. CHIPPENDALE SHELL AND TASSEL-CARVED MAHOGANY SIDE CHAIR WITH CLAW-AND-BALL FEET *Philadelphia, XVIII Century*  
Having a back with stop-fluted flaring uprights, the serpentine crest rail carved with whorled terminals and centring a scallop shell flanked by leaf-scrolls, curving to a pierced vasiform splat of leaf-scrolls and central tassel, gadrooned shoe below; the shell-carved seat rail continuing to foliated cabriole legs ending in claw-and-ball feet. The slip seat in lime green floral silk damask. \$4,500.

Note: This tassel-carved chair is an example of Philadelphia craftsmanship at its finest, and is comparable to two examples in the Karolik collection which are illustrated in E. J. Hipkiss, *Eighteenth Century American Arts*, 1941, nos. 85 and 86.

From Joseph Kindig & Son, York, Pa.

254. CHIPPENDALE CARVED MAHOGANY SIDE CHAIR, WITH CLAW-AND-BALL FEET *Philadelphia, XVIII Century*  
Having flaring channel-carved uprights, the serpentine crest rail carved with peanut cabochon terminals enriched with trailing leafage and continuing to form a pierced splat of interlaced strapwork, carved with a central leaf pendant, above a shoe with leaf border; on angular cabriole legs carved with acanthus leafage and ending in vigorous claw-and-ball feet; the slip seat in old gold floral silk damask. \$5,000.

Note: An armchair, once the property of Isaac Cooper, which has an exactly similar crest rail, splat and legs is illustrated in William Horner, Jr., *Blue Book of Philadelphia Furniture*, 1935, plate 341. It is there described as an outstanding specimen of Philadelphia-Chippendale workmanship which matches the well-known John Dickinson chairs at Stenton, and other examples. The present chair, though having plain instead of carved uprights, is undoubtedly the work of the same maker, and dates from about 1765.

From Joseph Kindig & Son, York, Pa.







[NUMBER 258]

255. CHIPPENDALE CARVED MAHOGANY AND SKY BLUE SILK DAMASK  
UPHOLSTERED SPEAKER'S CHAIR, BY THOMAS AFFLECK

*Philadelphia, XVIII Century*

Tall back with trilobed cresting, ogival arms ending in finely carved acanthus leaf terminals, above downcurving supports carved with a central rope banding enclosed by bead-and-reel moldings; on conformingly carved square legs with recessed stretchers; the back, arm-pads and serpentine-fronted seat in sky blue floral silk damask. \$18,000.

*Note:* This remarkable chair is one of those produced by Thomas Affleck for the Supreme Court in City Hall, Philadelphia. Horner (*op. cit.*, p. 179) writes of them as follows: "Thomas Affleck introduced the astragal to outline each of the front margins, while a narrow rope-motif was inserted in the center. The latter is carried up the posts and over the arm-knuckles. . . . A chair (Plate 263) [the present chair] having a general likeness to the above was acquired by Dr. Thomas Chalkley James (1766-1835) as a Speaker's Chair from the State House group, probably when the Capitol was removed to Harrisburg in 1812. The legs possess the same design (drawn to a better scale) as the Supreme Court chairs, and the arm-posts repeat the rope-pattern in the middle of the astragals and moulding. The knuckles alone are sufficient to mark the superiority of the production."

From the State House, Philadelphia

Collection of Dr. Thomas Chalkley James (1766-1835)

Collection of Mr and Mrs Charles B. Lewis

From Joseph Kindig & Son, York, Pa.

Described and illustrated in William Horner, Jr., *Blue Book of Philadelphia Furniture*, 1935, pl. 263

256. CHIPPENDALE CARVED MAHOGANY OVAL DROP-LEAF DINING TABLE  
WITH PAW-AND-BALL FEET

*Philadelphia, XVIII Century*

Oval top having two deep drop-leaves extending over a valanced frieze and cabriole legs finely carved at the knees with scrolling acanthus leafage and at the ears with floral rosettes; ending in hairy paw-and-ball feet, two legs swinging as gate supports. \$1,300.

*Height 28 1/4 inches; length 53 1/2 inches*

*Note:* The hairy paw foot as a base for chairs and other articles of Chippendale furniture assumed very delicate form in Philadelphia cabinetmaking and is to be found only in the most handsomely conceived pieces; such as the Cadwalader card table illustrated in William Horner, Jr., *Blue Book of Philadelphia Furniture*, 1935, no. 99.

257. QUEEN ANNE SHELL-CARVED WALNUT ARMCHAIR, ATTRIBUTED  
TO WILLIAM SAVERY

*Philadelphia, Early XVIII Century*

Spooned back with ogival uprights curving to a shaped cresting with scrolled terminals and centring a carved shell above a fiddle-shaped splat, the deep ogival arms having knuckled and scrolled terminals, and S-shaped supports; shell-carved cabriole legs with scrolled ears ending in trifid feet; balloon-shaped slip-seat in apricot silk damask, worn. Small repair to one foot. \$12,000.

*Note:* This chair exhibits the characteristics of examples by William Savery in the scrolled shaping of the crest rail, the chamfering of the supports and their junction with the seat rail as well as the slight attenuation of the legs. Among the few known labeled Savery chairs was the armchair of this type in the Reifsnnyder Collection (no. 677) which is described and illustrated in E. S. Holloway, *American Furniture and Decoration*, 1928, p. 56, pls. 10A and 10B.

From Joseph Kindig & Son, York, Pa.

258. CHIPPENDALE CARVED MAHOGANY CLAW-AND-BALL FOOT TEA TABLE  
WITH BLOCKED FRIEZE

*New England, XVIII Century*

Oblong dishd top of scalloped contour with outset rounded corners, for twelve cups, above a conformingly blocked frieze and slightly cabriole legs ending in claw-and-ball feet. \$19,000.

*Height 28 1/4 inches; length 30 1/2 inches*

*Note:* A similar table of this type, with acanthus-carved knees, is in the Karolik Collection and is illustrated in E. J. Hipkiss, *Eighteenth Century American Arts*, 1941, no. 60. He writes "Only two of these tables are known to us, and both apparently came out of the same workshop. The second table slightly smaller and with spaces for twelve cups, is owned by Henry F. duPont of Wilmington, Delaware."

From Joseph Kindig & Son, York, Pa.

260. CHIPPENDALE CARVED MAHOGANY SECRETARY-CABINET

*Philadelphia, XVIII Century*

In two parts. The upper having a swanneck cresting with leaf-scroll rosettes and united by a pierced lattice to a central finely carved and pierced cartouche of frilled scrolls and acanthus leafage above a rosetted plinth, flanked by two flaming urn finials; above a dentiled molding and shallow card-cut frieze. The double cupboard doors below, fitted with flat arched glazed twin panels enriched with egg-and-dart bezels and opening to an interior of three shelves, small pigeon-holes and central letter files, two pullout candle slides below. The lower section having a hinged cockbeaded slant front opening to an interior with central cupboard and numerous drawers and pigeonholes, four graduated cockbeaded long drawers below fitted with bat's-wing brasses and escutcheons; the molded apron above ogival scrolled bracket feet. Some imperfections. \$26,000.

*Height 8 feet 4 inches; width 46 1/2 inches*

*Note:* Horner remarks of this piece (*vide infra*) "One of the very best secretary-bookcases, . . . it is not only comparable in quality, but harmonious in design to the Wharton-Lisle highboy," the most famous piece owned by this distinguished family. (Note: The secretary-cabinet was bought by the Henry Ford Museum, Dearborn, Mich.)

Collection of Mr and Mrs Charles W. Wharton, Philadelphia

From Joseph Kindig & Son, York, Pa.

Described and illustrated in William Horner, Jr., *Blue Book of Philadelphia Furniture*, 1935, pl. 201

261. CHIPPENDALE FINELY CARVED MAHOGANY TESTER BEDSTEAD

*Philadelphia, XVIII Century*

Plain arched headboard between tapering quadrangular uprights; the fluted round tapering footposts with egg-and-dart collar and a pestle-shaped spirally fluted member above Marlborough legs card-cut with a ribbon trellis and leafage, on plinth feet. Has apricot and beige floral chintz hangings and coverlet. With box spring and mattress. \$2,000.

*Height 7 feet 2 inches; width 5 feet 2 inches*

From Joseph Kindig & Son, York, Pa.

262. HEPPLEWHITE MAHOGANY AND CELADON SILK DAMASK

UPHOLSTERED ARMCHAIR

*American, Late XVIII Century*

Canted arched back, outscrolling arms and seat in celadon green floral silk damask; on plain square tapering legs with recessed stretchers. \$500.

263. SHERATON CARVED MAHOGANY TESTER BEDSTEAD

*American, Late XVIII Century*

Arched headboard between round tapering uprights, the conforming fluted footposts enriched with a gadrooned vasiform member above baluster-turned legs. Has beige floral chintz hangings and coverlet. With box spring and mattress. \$1,100.

*Height 7 feet 5 inches; width 56 inches*

From Joseph Kindig & Son, York, Pa.

264. CHIPPENDALE TURNED WALNUT AND MAHOGANY CANDLESTAND

WITH 'BIRD-CAGE' SUPPORT

*American, XVIII Century*

Circular dishd top tilting and revolving above a 'bird-cage' support and a ring-turned standard with bulbous member; on an arched tripod ending in snake feet. Some repairs to top. \$575.

*Height 28 inches; diameter 19 1/2 inches*

267. QUEEN ANNE CARVED WALNUT SLIPPER CHAIR

*Pennsylvania, XVIII Century*

Spooned back having a serpentine crest rail above a solid vase-shaped splat, the shaped seat rail continuing to short cabriole legs ending in pad feet. The slip seat in beige floral silk damask. \$550.

From Joseph Kindig & Son, York, Pa.

268. SHERATON MAHOGANY MARTHA WASHINGTON WORK TABLE

*New England, Late XVIII Century*

With oval hinged top opening to a central well, flanked by deep D-shaped wells fitted with slide covers, the front with one working and one mock cockbeaded drawer; on flaring quadrangular legs interrupted by an undershelf. \$250.

*Height 30 inches; width 25 1/2 inches*

269. CHIPPENDALE TURNED MAHOGANY TILTING-TOP CANDLESTAND

*American, XVIII Century*

With circular dishd top tilting above a ring-turned pestle-shaped standard and arched tripod ending in snake feet. Small repair to top. \$275.

*Height 27 inches; diameter 14 1/2 inches*



# INTERNATIONAL *Art Market*

## CURRENT WORLD MARKET PRICES OF ART, ANTIQUES & OBJETS D'ART

VOL. I, NO. 2

Part II

APRIL, 1961

### *Sales Reported Upon in This Issue*

- March 24-25:* The Reginald M. Lewis Collection of Early American Art and Furnishings. Parke-Bernet Galleries, Inc., New York, N.Y.
- March 22:* Impressionist and Modern Drawings and Sculpture, the property of Mr. and Mrs. Solomon Etche of New York City; Mrs. James Laughlin of New York City; John S. Thacher of Washington, D.C., and others. Sotheby & Co., London, W1.
- March 20:* Collection of Glass Paperweights, the property of the late Colonel M. Robert Guggenheim of Washington, D.C. Sotheby & Co., London, W1.
- March 15:* English and Foreign Silver. Christie, Manson & Woods, Ltd., London, S.W.1.
- March 2:* American Art from the estate of the late Arthur D. Whiteside. Plaza Art Galleries, New York, N.Y.
- February 28:* European Pottery and Porcelain. Property of various owners. Sotheby & Co., London, W1.
- February 26:* Etchings and Paintings of various owners. Hanzel Galleries, Chicago 1, Illinois.
- February 24-25:* French Eighteenth Century Furniture, Decorative Objects, Paintings, Tapestries and Rugs. Belonging to Mr. and Mrs. Victor A. Sax, Princess Maria Theresa Droutzkoy and others. Parke-Bernet Galleries, Inc., New York, N.Y.
- February 21:* Collection of Jade Carvings, Cloisonne and Amber. Property of the late T. B. Kitson. Sotheby & Co., London, W1.
- February 16, 17, 18:* Gold and Silver coins. The United States, Germany, Spain, Peru, Russia, Mexico, China, etc. Collection of Hans M. F. Schulman and Abner Kreisberg. Waldorf Astoria Hotel, New York, N.Y.
- February 16:* Contemporary and Other Modern Drawings and Paintings from the collection of Stanley N. Barbee, the estate of the late Elsie E. Evarts and others. Parke-Bernet Galleries, Inc., New York, N.Y.

**WORLD'S RECORD PRICE:** A new world's record price for a piece of English furniture was set April 8 at Parke-Bernet Galleries during the sale of art property from the estate of the late Lillian S. Whitmarsh. The sale of 386 lots of furniture, silver and paintings brought a total of \$380,555. The high point of the sale was lot number 361, an Adam-Chippendale inlaid satinwood commode in the French taste, of the Eighteenth Century. The piece was bought by M. Comer of London, New York antique dealers, for a client for the extraordinary sum of \$70,000. Leslie A. Hyam, president of Parke-Bernet said the price was "a world record for a piece of English cabinetwork at auction, and in fact is more than twice as much as the previous record for an English piece." A detailed report of this important sale will be included in the next issue of International ART MARKET. Meanwhile, owners of Chippendale furniture in the French taste may wish to raise the insurance coverage on their pieces.

### UNITED STATES GOLD COINS

SCHULMAN-KREISBERG, *New York, N.Y.*

|   |           |
|---|-----------|
| 915. PANAMA Pacific Set in copper frame 1915.....     | \$6,700.  |
| 918. TEMPLETON Red, \$2.50, 1830.....                 | \$2,250.  |
| 930. \$50. 1831. brill. proof .....                   | \$5,300.  |
| 931. \$50. 1852. gem. uncirc. ....                    | \$5,350.  |
| 935. \$50. 1851. "50" on rev. ....                    | \$2,775.  |
| 942. \$50. 1855. Wass Moliter .....                   | \$3,950.  |
| 946. \$5. 1849. Oregon (Beaver).....                  | \$2,100.  |
| 1002. \$2.-1/2. 1797.....                             | \$1,400.  |
| 1004. \$2.-1/2. 1808.....                             | \$2,600.  |
| 1134. \$3. 1876. br. proof .....                      | \$3,200.  |
| 1040. \$2.-1/2. 1863. gr. proof.....                  | \$2,550.  |
| 1135. \$3. 1877. br. proof .....                      | \$1,150.  |
| 1150. \$4. 1879/80. Set of four pieces .....          | \$39,500. |
| 1151. \$4. 1879. br. proof.....                       | \$3,750.  |
| 1154. \$5. 1795. Large Eagle .....                    | \$2,200.  |
| 1155. \$5. 1797. 15 stars, small .....                | \$2,100.  |
| 1170. \$5. 1826. br. uncirc. ....                     | \$2,200.  |
| 1171. \$5. 1828. proof .....                          | \$3,850.  |
| 1172. \$5. 1832. 13 stars. unc. ....                  | \$3,250.  |
| 1359. \$20. 1861. S. Paquet.....                      | \$2,250.  |
| 1366. \$20. 1870. ....                                | \$4,200.  |
| 1369. \$20. 1874. proof.....                          | \$2,000.  |
| 1388. \$20. 1886, extra fine.....                     | \$1,150.  |
| 1389. \$20. 1887, gem. proof .....                    | \$2,700.  |
| 1417. \$20. 1907. extra high relief St. Gaudens ..... | \$18,250. |
| 1453. Proofset 1879. complete .....                   | \$8,100.  |
| 1454. Proofset 1907. complete .....                   | \$2,775.  |
| 1460. Charlotte mint gold set.....                    | \$7,500.  |
| 1619. Complete comm. 1/2 \$ set .....                 | \$2,800.  |



# INTERNATIONAL *Art Market*

A Monthly Report on Current World Market  
Prices of Art, Antique Furniture  
and Objets d'Art

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## *Calendar of Forthcoming Sales*

SOTHEBY & CO., 34 NEWBOND STREET, LONDON W1  
AMERICAN REPRESENTATIVES:  
SOTHEBY'S OF LONDON LTD,  
717 FIFTH AVENUE, NEW YORK 22

*April 24 and following day. The highly Important Collection of European Porcelain (Part II), the property of the late Otto and Magdalena Blohm of Homberg and Caracas, including Chelsea toys from the Sprimont and Gouyn factories, a very rare Du Paquier Vienna snuff-box probably painted by Jacob Helchis and other 'Galanteriewaren' from Furstenberg, Wegely Berlin and other Continental factories, a very fine Höchst faience parrot, a rare pair of faience sconces decorated by Johannes Zeschinger, Ansbach faience vases of the 'green family', Höchst and Furstenberg figures from the Commedia dell'Arte modelled by Simon Feilner, important Du Pacquier Vienna wares.*

*April 26. Modern British Paintings, Drawings and Sculpture, the property of Sir John Parkinson, Ian Greenlees, Esq., Geoffrey Grigson, Esq., Laurence Whistler, Esq., Beaverbrook Foundations, and other owners.*

*April 27. Fine Jewels, the property of M. P. Etherington-Smith, Esq., C.B.E., Mrs. H. Goitien, Mrs. P. R. Forwood, Mrs. D. Keith, Mrs. h. c. vachell Philpot, Mrs. H. K. Eaton-Ostle, Miss Daphne Jones, Lady Keane, and other owners, including an eighteenth-century diamond necklace.*

*April 27 and following day. Pewter, Arms and Armour. Works of Art, Oriental Carpets, English and Continental Furniture, including a very rare breech-loading flintlock pistol, English c.1720.*

*May 1. An Important Collection of Early Buttons, formerly the property of the Duc de Meppem, mostly of the eighteenth and early nineteenth centuries.*

*May 1. Objects of Vertu, Portrait Miniatures, and Faberge.*

*May 1 at 2:30 pm. African, Oceanic, South American and Indian Art; also Egyptian, Greek, and Roman Antiquities.*

*May 2. English and Continental Pottery and Porcelain.*

*May 2. The N.C. Selway Collection of Pollard Coaching Prints. Ill. Cat. (8 plates in color), 1s 6d.*

*May 3. Eighteenth-century and Modern Paintings and Drawings.*

*May 4. Fine English and Continental Silver and Plate.*

*May 5. Works of Art, Oriental Carpets, Tapestries, English and Continental Furniture.*

*May 9. Chinese Ceramics and Works of Art.*

CHRISTIE, MANSON & WOODS, LTD.  
8 KING STREET, ST. JAMES'S, LONDON SW1

### *REPRESENTATIVE IN AMERICA*

Robert M. Leylan

Christie, Manson and Woods (U.S.A.) Ltd.  
36 East 57th Street, New York 22, N.Y.

*April 25. The Collection of Arms and Armour, formed by the late Dacre Kenrick Edwards, Esq., (Sold by Order of the Public Trustee).*

*April 24. Chinese Porcelain and Objects of Art.*

*April 26. The Collection of Antiquities and Wood Carvings, formed by the late Dacre Kenrick Edwards, Esq. (Sold by Order of the Public Trustee).*

*April 27. English and Continental Furniture, Eastern Rugs and Carpets, and Objects of Art.*

*April 28. Pictures of the Seventeenth and Eighteenth Centuries. British and Continental Schools.*

*May 2. Valuable Books and Manuscripts, from the Library of the Rt Hon. The Lord Forbes.*

*May 1. Important English Miniatures of the Seventeenth, Eighteenth and Nineteenth Centuries.*

PARKE-BERNET GALLERIES - INC.  
980 MADISON AVENUE - NEW YORK 21  
TRafalgar 9-8300

*April 21 and 22 at 1:45 pm. English Eighteenth-century Furniture; Paintings; Georgian Silver; Oriental Rugs, from two private sources: Estate of the late Russell C. Leffingwell and the Collection of Roy Leventritt. Exhibited from Saturday, April 15.*

*April 26 at 8 pm. Important Modern Paintings, Drawings and Sculptures, from various private collectors including Ira Hotchkiss, Maxime Hermanos and Mrs. Patrick B. McGinnis and from other sources. Exhibited from Saturday, April 22.*

*April 29 at 1:45 pm. English and American Furniture, Georgian Silver and Decorative Objects, FROM H. Exc. C. de Freitas-Valle and other owners.*

*May 18 at 1:45 pm. Modern Paintings, Drawings, and Sculpture. The major part of the sale is made up of works donated by leading artists and dealers to be sold for the benefit of the American Chess Foundation, organized by Marcel Duchamp, the works include examples by Calder, Man Ray, Kline and others.*



## Paintings, Drawings, Watercolors

SOTHEBY & CO., MARCH 22, 1961.

2. **JULES PASCIN.** "Deux Jeunes Filles Couchées." Pen and ink, with the stamp of the *Succession Pascin* on the reverse (Lugt no. 2104c). unframed.  
15 x 16-1/2 inches. \$728.
8. **JEAN-LOUIS FORAIN.** "La Pantoufle." Watercolor, signed.  
11-1/4 x 12-1/4 inches \$336.
12. **OTHON FRIESZ.** "Le Village Dans Les Montagnes." Pencil and watercolor heightened with white on buff paper, stamped with monogram.  
8 x 11-1/4 inches. \$308.
18. **BERTHE MORISOT.** "Tête d'un Bebe." Pastel on buff paper, stamped with the mark of the atelier (Lugt no. 1826).  
12-3/4 x 10-1/2 inches. \$644.
22. **GINO SEVERINI.** "Tête de Femme." Gouache. Signed. Painted in April 1920.  
17-1/2 x 10-1/2 inches. \$308.
23. **DIEGO RIVERA.** "Paysage, Arbres et Meule de Foin." Charcoal and watercolor. Signed and dated '29.  
6 x 8 inches. \$98.
28. **PIERRE PUVIS DE CHAVANNES.** "Tête d'un Jeune Fille." Pencil. Signed and dated 1er Aout 1869.  
10-1/2 x 8 inches. \$560.
31. **HENRI-JOSEPH HARPIGNIES.** "A l'Aube, Chasseur avec Chien." Watercolor. Signed and dated '82.  
14-1/2 x 20-3/4 inches. \$532.
32. **RAOUL DUFY.** Marine. Watercolor on buff paper. Signed.  
18-3/4 x 23-1/4 inches. \$1,176.
33. **JAMES ENSOR.** "La Place Publique." Colored crayons. Signed and dated 1911.  
6-3/4 x 9-3/4 inches. \$448.
36. **ANDRE DERAÏN.** "Tête Mystérieuse." Sanguine.  
18-3/4 x 24-1/2 inches. \$392.
37. **ANDRE DERAÏN.** "Femme Nue Debout." Charcoal. Signed.  
6-3/4 x 14-3/4 inches. \$252.
38. **ODILON REDON.** "L'Homme et la Sphere." Charcoal on buff paper. Signed. 14-3/4 x 18-1/4 inches. \$2,100
39. **JEAN-BAPTISTE-CAMILLE COROT.** "Ville d'Avray." Charcoal. Stamped with the mark of the Vente Corot (Lugt no. 461).  
16 x 21 inches. \$980.  
The oil painting from this drawing is published by Alfred Robaut in "L'Oeuvre de Corot," tome 3, no. 1490. From the Collection of Alfred Robaut.  
This drawing is one of a series of eight. Lot 543 in the second part of the Vente Corot.
40. **GEORGES SEURAT.** "Nu de Dos, les Jambes Cartées." Pencil on buff paper. Unframed.  
11-1/2 x 8-1/2 inches. \$616.

Copy after Raphael (Fischel, "Raphael's Zeichnungen," no. 95.) From the collection of Paul Signac, his initials in red chalk on the reverse. Inscribed in blue crayon by Felix Feneon. "Dessin de G. Seurat," signed F.F.

This drawing will be published by M. Cesar de Hauke in his forthcoming work on Seurat.

42. **PAUL SIGNAC.** "Lyon, Pont sur la Riviere." Charcoal and Sepia ink, pen and wash. Signed and dated 7 mai '26.  
5-3/4 x 7-1/4 inches. \$280.

44. **PAUL SIGNAC.** "Antibes, Pin Pignon au Premier Plan." Sepia ink drawn with the brush. Signed.  
15-1/2 x 10-3/4 inches. \$896.

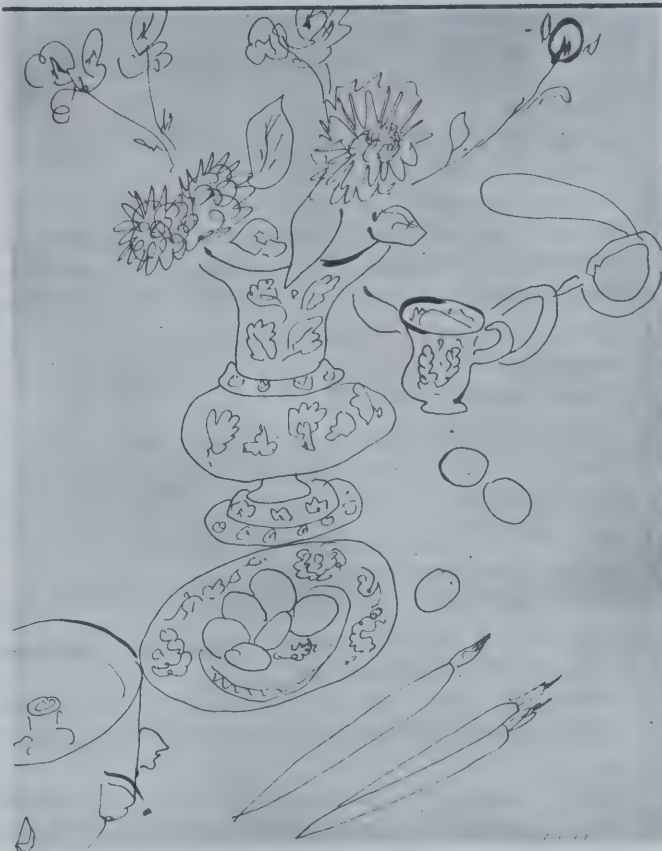
45. **PAUL SIGNAC.** "Bateaux de Pêche au Port." Charcoal and watercolor. Signed and dated mai '32.  
10 x 14 inches. \$952.

48. **AUGUSTE RODIN.** "Jeune fille, vue de dos, les bras levés." Pencil and watercolor. Signed.  
12 x 7 inches. \$336.

49. **AUGUSTE RODIN.** "Jeune femme regardant à travers ses jambes." Pencil and watercolor. Signed.  
9 x 12 inches. \$280.

Bought from the family of the artist according to an attached certificate.

52. **PAVEL TCHELITCHEW.** "Deux études de personnages, en buste." Brush and sepia. Signed.  
10-1/2 x 8 inches. \$672.



98. **HENRI MATISSE.** "Nature Morte: Vase De Fleurs, Plumes Et Lunettes," pen and ink drawing, signed and dated 11 juin '45. From the Galerie de L'Elysee, Paris.  
20 x 15-1/4 inches. \$2,240



57. **MARCEL GROMAIRE**. "Nu assis." Pen and ink. Signed and dated 1925. Unframed.  
12 x 10-1/2 inches. \$280.
58. **AMEDEO MODIGLIANI**. "Buste d'une jeune femme." Pencil on buff paper. Signed.  
12 x 10 inches. \$840.
60. **ANDRE DERAINE**. "Nu couche sur une chaise-longue." Sanguine. Signed.  
23-1/2 x 17-1/2 inches. \$392.
61. **KEES VAN DONGEN**. "Portrait de Femme." Pencil and watercolor. Signed.  
14 x 10-1/2 inches. \$448.
- 61a. **GIORGIO DE CHIRICO**. "Deux Chevaux." Brown crayon on paper, varnished. Signed.  
6-1/2 x 9-1/2 inches. \$182.  
From the Galeria La Margherita, 1944.
63. **AMEDEO MODIGLIANI**. "Jeune fille nue assise." Pencil. Signed.  
17 x 10 inches. \$616.
78. **EDGAR DEGAS**. "Danseuse Rajustant sa Sandale." Pastel. Signed.  
21 x 14 inches. \$25,200.  
From Durand-Ruel.  
One of a series of dancers done in 1896.  
Illustrated by P.A.Lemoisne in "Degas et son Oeuvre." 1912, No. 1238 p. 722.
79. **HENRI DE TOULOUSE-LAUTREC**. "Le Crapaud." Wash drawing on buff paper. Signed with monogram. Inscribed on a small sign-board in the background of the drawing: "Neretrum Nemesis."  
10 x 18 inches. \$2,240.  
Drawn in 1896, as an illustration for "Les Deux Soeurs Legendaires," by Romain Coolus.  
See: Maurice Joyant, "Henri de Toulouse-Lautrec, 1927, vol. II, p. 60, reproduced. The reproduction was deliberately strengthened in the printing. This drawing will be published by Mme. Dorin in her forthcoming work on Toulouse-Lautrec.
81. **MARINO MARINI**. "Three acrobats." Ink.  
15 x 11 inches. \$392.  
From Kurt Valentin, New York.
82. **PABLO PICASSO**. "Femme Accroupie." Charcoal. Signed and dated 22 mai 52, and inscribed, "Pour Paco Tudela."  
20 x 13-1/4 inches. \$2,240.
85. **PAUL KLEE**. "Konstruktion mit dem Centralradchen." Pen and ink. Signed and dated 1922.  
9-1/2 x 4-3/4 inches. \$1,530.
86. **PAUL KLEE**. "Fall." Watercolor. Inscribed by the artist on the mount, "1939 WW 20 Fall."  
8 x 11 inches. \$4,900.
87. **EMIL NOLDE**. "Yellow Iris and Peonies." Watercolor. Signed.  
13 x 17-1/2 inches. \$1,820.
88. **HANS HARTUNG**. Composition. Colored chalks. Signed and dated '58.  
19-1/2 x 25-1/4 inches. \$784.
89. **LYONEL FEININGER**. "Bateaux sur La Mer." Pen and ink and watercolor. Signed and dated 22. vi. 47.  
8-1/4 x 11-1/2 inches. \$2,380.

90. **JUAN GRIS**. Illustration pour "L'Assiette au Beurre." Brush and ink and blue crayon, heightened with white, on buff paper. Signed lower left.  
14 x 10-1/2 inches. \$504.
93. **PAUL SIGNAC**. "Honfleur, Entree Du Port," watercolor, signed and inscribed.  
10-1/4 x 14-1/2 inches. \$2,660.
94. **JOHAN BARTHOLD JONGKING**. "Le Poudreux, Pres d'Honfleur," watercolor, signed. From the Collection of J.E.J. Bonnike, Amsterdam. Exhibition: "Johan Barthold Jongkind", Municipal Museum, The Hague, July-September 1948, n. 114.  
9-3/4 x 11-1/2 inches. \$1,960.
96. **EUGENE BOUDIN**. "Personnages Sur La Plage," pencil and watercolor, with color annotations in pencil.  
6-3/4 x 9-1/4 inches. \$3,920.
100. **RAOUL DUFY**. "Florence," watercolor, signed. From the Galerie Rosengart, Lucerne.  
19 x 24 inches. \$2,800.
101. **FERNAND LEGER**. "Composition Abstraite," pen and wash. From Curt Valentin, New York. Exhibited: Whitney Museum, March-April 1945, "European Artists in America."  
10-1/2 x 8 inches. \$308.
102. **PIERRE-AUGUSTE RENOIR**. "Etude De Deux Fillettes Nues," crayon conte on buff paper. See: Ambroise Vollard, "La Vie et L'Oeuvre de P.A. Renoir," Paris, 1919, p. 203, reproduced.  
12 x 17-1/2 inches. \$6,720.
103. **PIERRE-AUGUSTE RENOIR**. "Deux Jeanes Filles Assises, vue de dos." Pencil on buff paper. Signed.  
13-1/4 x 11-1/2 inches. \$8,400.
104. **AMEDEO MODIGLIANI**. "Tete de Jeune Homme." Charcoal on buff paper.  
16-1/2 x 10 inches. \$1,232.  
One of a number of drawings given by Modigliani to Mariska Diderich just before he died.  
From the Signey G. Biddle Collection.
105. **FERNAND LEGER**. "Groupe de Musiciens." Black chalk on buff paper.  
9-1/4 x 6-3/4 inches. \$420.
106. **ODILON REDON**. "Tete du Christ a la Couronne d'Epines." Pencil. Signed.  
8 x 5 inches. \$296.
107. **JUAN GRIS**. "Le Paquet de Cafe." Collage, coffee package and newspaper, with charcoal and green gouache on canvas.  
25-1/2 x 18-1/2 inches. \$25,760.  
Painted in 1913.  
On the reverse side is an abandoned collage of the same date, signed Juan Gris in black gouache.  
From the Galerie Kahnweiler.  
From the Collection of Mrs. Ann C. Resor.  
Exhibited Museum of Modern Art, Junior Council Show, Young Collectors. November 1954.
108. **VINCENT VAN GOGH**. "Le Semeur." Black chalk and wash, heightened with white.  
24 x 15-3/4 inches. \$12,600.  
Drawn in September 1881.  
The drawing is mentioned in Vincent Van Gogh's letters to



his brother Theo. See: "Lettres a son frere, vol. I, letter 150, dated Etten Sept. '81.  
From the Collection of H. Tutein Nolthenius, Delft.  
See: L. Goldscheider and W. Uhde "Vincent Van Gogh," Phaidon, 1945, Plate I.  
Sold with a photostat copy of a certificate from H. P. Bremmer, The Hague, 1945.

110. *MARC CHAGALL*. "Portrait de l'Artiste, avec vase de fleurs." Pen and ink and blue chalk. *Signed*.  
8-1/4 x 5-3/4 inches. \$840.
111. *RAOUL DUFY*. "Leda." Watercolor. *Signed*.  
19 x 25-1/5 inches. \$5,040.  
Painted in 1935.
115. *MARY CASSATT*, "La Vierge avec l'Enfant." Pencil. Stamped with the mark of Mathilde X . . . Collection of Mary Cassatt (Lugt no. 2665a).  
7-1/4 x 5-1/2 inches. \$140.  
From the collection of Mathilde Vallet, companion of the artist.
116. *KER-XAVIER ROUSSEL*. "Le Baiser." Pastel on green cardboard. *Signed*.  
12 x 18 inches. \$644.
119. *OSSIP ZADKINE*. "Deux Nus." Watercolor on buff paper.  
22-1/4 x 16-1/2 inches. \$392.
121. *HENRI DE TOULOUSE-LAUTREC*. Sketch: "Trois Chevaux Galopants; verso, Buste d'un Femme au Grand Chapeau, avec autres tetes de femmes." Pencil, with the red stamp. (Lugt no. 1338).  
14-1/4 x 6-1/4 inches. \$504.  
From an early sketchbook, about 1880.
122. *HENRI DE TOULOUSE-LAUTREC*. "Deux Mousquetaires, et Tete de Vieillard." Verso, Etude de Jeanne Homme Debout. Pencil, with red stamp (Lugt no. 1338).  
6-1/4 x 10 inches. \$364.
123. *EUGENE BOUDIN*. "Etude de Pecheurs." Pencil and watercolor. Stamped with initials. (Lugt no. 828).  
4-1/2 x 8-3/4 inches. \$616.
126. *HENRI-JOSEPH HARPIGNIES*, "Beaulieu." Watercolor, signed inscribed and dated '90.  
9-1/2 x 11-3/4 inches. \$840.
132. *EUGENE BOUDIN*. "Bateaux de Peche Hollandais." Pencil and watercolor, signed E. Boudin, Scheveningen 1875, inscribed "a M. Tarriaut," and stamped with initials (Lugt. no. 828).  
8-1/2 inches by 13 inches \$1,820.  
From the Kelekian Collection No. 1350.  
From J. Thannhauser, New York.
136. *LOUIS MARCOUSSIS*. "Nature Morte," painting on glass, signed 19 Marcoussis 24.  
7-1/4 inches by 10 inches. \$1,260.  
Exhibited at the Pennsylvania Museum of Art, Fairmont, Philadelphia, on loan.
138. *ODILON REDON*. "Tete Radieuse Parmi Les Arbres," charcoal on buff paper, signed.  
19-1/2 inches by 14 inches. \$2,240.
139. *NICOLAS DE STAEL*. "Composition," signed, black chalk, drawn circa 1945-47.  
18 inches by 11 inches. \$700.  
From Mme. Bucher, Paris.



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141. *PAUL CEZANNE*. "Etude Pour une Tete de Rodin," Pencil.  
3 inches by 2-3/4 inches. \$252.
142. *VINCENT VAN GOGH*. "Tete d'une Jeune Paysanne," Pencil and pen and ink.  
5 inches by 3-3/4 inches \$1,120.  
Drawn at Antwerp in 1885.  
Sold with a certificate from J. B. de la Faille, dated Feb. 3, 1959. Registered in the International Van Gogh Archives, Antwerp.
143. *ROBERT DELAUNAY*. "Femme Debout." Pencil and watercolor, signed; verso, "Etudes," pencil and watercolor, inscribed no. 9.  
18-1/2 inches by 10-1/2 inches. \$700.
144. *GEORGES BRAQUE*. "Deux Pommes," pastel on dark green paper, signed.  
7 inches by 11 inches. \$1,064.
145. *EMILE SCHUFFENEKER*. "Portrait D'Emile Bernard," pastel on white paper, stamped with monogram.  
15-1/2 inches by 13-1/2 inches. \$784.  
Exhibited: Winkel and Magnussen, Copenhagen, Gauguin and his Friends, no. 109.
146. *EUGENE DELACROIX*. "Feuille D'Etudes; Deux Pans Cygne et Cheval," Sepia ink inscribed with color annotations, stamped with the mark of the Vente Delacroix, (Lugt no. 838).  
9-1/4 inches by 13-1/4 inches. \$672.



147. *ANDRE DERAINE*. "Homme Lisant un Journal," pencil, signed. Drawn circa 1912.  
9-3/4 inches by 7-1/2 inches. \$98.

From the collection of Gustave Coquiot.

148. *ANDRE DERAINE*. "L'Homme au Long Nez," gouache and crayon.  
9-1/4 inches by 8 inches. \$280.

Study for the illustration on p. 12 of Rabelais' *Pantagruel*, Skira, 1943.

153. *PIERRE BONNARD*. "Deux Enfants Sur un Banc," Pencil and colored crayons, signed.  
5 inches by 6-3/4 inches. \$252.

Purchased from the Artist.

A preliminary sketch for the lithograph of the same title. See Claude Roger-Marx, *Bonnard-Lithographie*, Monte Carlo, 1952, no. 93.

#### PARKE-BERNET, 3/17-18/61

45. *EPSTEIN, JACOB*, British: 1880-1959. "Moses on Mt. Sinai"; standing figure draped in a straight white robe; signed. Watercolor: 22 x 16-3/4 inches. \$400.

47. *EPSTEIN, JACOB*, British: 1880-1959. "Beech Tree," signed; (one of the Epping Forest Series); watercolor.  
22 x 17 inches. \$550.

52. *LAURENCIN, MARIE*, French: 1885-1956. "Le Chapeau Bleu," Head-and-shoulders of a young girl wearing a blue hat with white feather. Signed, and dated 1928.  
16-1/4 x 12-3/4 inches. \$5,000.

From Paul Rosenberg, Paris.

272. *HENDERSON, CHARLES COOPER*, British: 1803-1877, "The London-Brighton Coach, 1835"; drawn by four gray horses, the coach stands outside a row of shops. Signed with initials. 14 x 19-1/2 inches. \$275.

278. *HARLOW, GEORGE HENRY*, British: 1767-1819. "Portrait of Benjamin West, P.R.A.," 3/4 length, figure wearing brown coat and white stock; panel.  
20-3/4 x 16 inches. \$800.

From the Ehrich Galleries, N.Y.

280. *STUART, GILBERT*, American: 1755-1828, "Mr. Webb, Jr.," Waist-length portrait to half left of a young man in brown coat; framed as oval.

28-1/2 x 24-1/2 inches. \$1,500.

From the collection of Sir Hugh Lane, Dublin.

From the Ehrich Galleries, N.Y.

From the Ferargil Galleries, N.Y.

281. *RAEBURN, SIR HENRY, R.A.*, Scottish: 1756-1823, "John Hunter, LL.D.," 3/4 length seated figure in olive black dress, facing the observer, and holding a snuffbox.  
50 x 40 inches. \$4,750.

(Note: the sitter was Surgeon Extraordinary to George III) From the collection of Major R. H. Barton, a descendant of the sitter; from Frost & Reed, London.

From the Anderson Galleries, Chicago.

282. *SARTORIUS, J. N.*, British: 1759-1828, "Benjamin Aislabee, With His Hunter and Groom," the gentleman, in riding pink, astride a bay horse, held by a groom, whose unmounted horse stands behind him; on the hill behind, hunt servants and hounds are assembled. Signed, and dated 1807.  
39-1/2 x 49-1/2 inches. \$900.

#### PLAZA ART GALLERIES, 3/2/61

383. *METCALF, WILLARD L.* American, 1858-1925. "Hills Back of Westport." Signed and dated 1919. From the Milch Gallery, New York. Canvas.

35-1/2 x 38-1/2 inches. \$1,850.

389. *EARL, RALPH*. American, 1751-1801. Portrait of James Madison. Photograph and authentication by G. Frank Muller, dated April 1931. Canvas.

30 x 25 inches. \$1,000.

393. *VIBERT, J. G.* French, 1840-1902. Drawing Room with Cardinal and Ecclesiastic. Signed. Cradle panel.

33 x 26 inches. \$3,200.

395. *HASSAM, CHILDE*. American, 1859-1935. "Flags, Fifth Avenue, 1917." Signed and dated 1917. From the Milch Gallery, New York City, Painted directly after the declaration of war in 1917, at Fifth Avenue and 34th Street, looking North, when Fifth Avenue was called Avenue of the Allies.  
30 x 36 inches. \$17,000.

399. *HASSAM, CHILDE*. American, 1859-1915. "Une Averse. La Rue Bonaparte." Signed. From the Milch Gallery. Exhibited at the Paris Salon, 1888. Gold Medal, World's Columbian Exposition 1883. Canvas.

40 x 82 inches. \$11,000.

400. *METCALF, WILLARD L.* American, 1858-1925. "Birches in November." Signed. From the Milch Gallery, New York. Canvas.

29-1/2 x 33 inches. \$800.

375. *CHASE, WILLIAM MERRIT*. American, 19th Century. Still Life, Vase of Flowers. Signed. Canvas.

31 x 38 inches. \$900.

376. *WATROUS, HARRY W.* American, 19th Century. Still Life—Oriental art objects. Signed. Canvas.

32 x 36 inches. \$725.

379. *CRANE, BRUCE*. American, 19th Century. Summer landscape. Westport, Conn. Signed canvas.

22 x 29-1/2 inches. \$250.

380. *CRANE, BRUCE*. Autumn landscape. Signed canvas.  
23 x 32 inches. \$150.

382. *METCALF, WILLARD L.* American, 1858-1925. "The Thawing Brook, Cornish, New Hampshire." Signed and dated 1917. Canvas.

36 x 36 inches. \$950.

#### HANZEL GALLERIES, INC.

2. *MARY CASSATT*. American: 1845-1926. "By the Pond." Drypoint and Aquatint printed in colors. Breeskin No. 161. Fourth and final state. Proof signed in pencil. Very fine impression. Edition limited to seventy-five proofs. From the collection of Harris Whitmore. \$500.

3. *MARY CASSATT*. American: 1845-1926. "The Banjo Lesson." Drypoint and Aquatint printed in colors. Breeskin No. 156. Fourth and final state, the only state in color. Fine proof. Brilliant impression on Japan paper with wide margins. Signed in pencil. \$725.

4. *MARY CASSATT*. American: 1845-1926. "La Glace." Drypoint. Breeskin No. 136. Sixth state of seven. Signed with monogram. Superb proof. \$180.



5. **CHILDE HASSAM** American: 1859-1935. "Lion Gardiner House." Etching. Cortisoz No. 159. One of the artists most important etchings. A superb proof of the first state. *Signed with the artists monogram.* \$35.

6. **CHILDE HASSAM**. American: 1859-1935. "East Hampton." Etching. Cortisoz No. 134. Fine proof impression. *Signed "CH" in monogram.* \$45.

7. **CHILDE HASSAM**. American: 1859-1935. "The Breakfast Room." Etching. Fine impression. Edition limited to twelve proofs. *Signed "CH" in monogram.* \$35.

9. **HONORE DAUMIER**. French: 1808-1879. "Rue Transnonain Le 15 Avril 1834." Lithograph. Delteil No. 135. Brilliant impression of one of the rarest and most sought after of Daumier's lithographs. *Signed in the stone "H.D."* \$500.

16. **JEAN LOUIS FORAIN**. French: 1852-1931. "Le Retour de l'Enfant Prodigue." Etching. Guerin No. 47. Trial proof No. 1. Brilliant impression. Large margins. Edition limited to 24 proofs in all. *Signed in pencil.* \$425.

32. **GEORGE BELLOW**S, N.A. American: 1882-1925. "The Murder of Edith Cavel." Lithograph. Bellows Cat. No. 11. Proof No. 31. of fifty impressions. Executed in 1918. *Signed in pencil.* Very fine impression. One of the most famous of the lithographs by Bellows. \$110.



[NUMBER 50]

50. **JUAN GRIS**. Spanish: 1887-1927. "Still Life with Guitar." *Signed and dated '13 on back of canvas.* Purchased from the artist. Exhibited at The Art Institute of Chicago. A Century of Progress, 1933-34. Exhibited at The Cincinnati Art Museum. A Retrospective Exhibition of the Works of Juan Gris, 1948. Exhibited at The Seligman Galleries, New York, Retrospective Loan Exhibition of Juan Gris, 1938. \$36,000.

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62. **ROBERT C. MINOR**, N.A. American: 1840-1904. "Landscape with Brook." Oil. *Signed.* \$400.  
15-1/2 x 19-1/2 inches.

64. **A. MONTICELLI**. French: 1824-1886. "Garden Scene." *Signed.* \$700.  
11-1/2 x 17 inches.

81. **WINSLOW HOMER**, N.A. American: 1836-1910. "The Life Line." Etching. One of the very few plates made by Homer. *Signed in pencil. Dated in the plate 1884.* \$130.

90. **CHARLES MERYON**. French: 1821-1868. "Le Petit Pont, Paris." Etching. Delteil No. 24. Third state of seven on green paper, before the letters and with the trial scratches in the lower margin. Magnificent impression. Extremely fine and rare. \$250.

91. **CHARLES MERYON**. French: 1821-1868. "Le Stryge." Etching. Delteil No. 23. Fourth state of eight. Brilliant proof on green paper. The only state with the verse. \$150.

127. **ANDERS ZORN**. Swedish: 1860-1920. "The Waltz." Etching. Asplund No. 54. *Proof signed in pencil.* Very fine impression. Very rare. \$300.

158. **JAMES ABBOTT McNEIL WHISTLER**. American: 1834-1903. "The Palaces, Venice." Etching. Kennedy No. 187. Finished state. Superb proof. *Signed with the pencil butterfly on a tab.* \$230.

199. **REMBRANDT VAN RIJN**. Dutch: 1607-1669. "Jan Cornelis Sylvius." Etching. Hind No. 225. Second state. Narrow margins all around. \$130.

PARKE-BERNET, 2/16/61

1. **ERNST, MAX**. German, b. 1891. Three drawings: "The Handsome Messenger"; "The Upside Down Ocean," and "Aux Antipodes de Chimere." Each a surrealist drawing for the book, "Mr. Knife and Fork," by Rene Crevel. *All signed. Pencil.* \$1,800.  
6-3/4 x 4-1/4 inches.

From the Curt Valentin Gallery, New York.

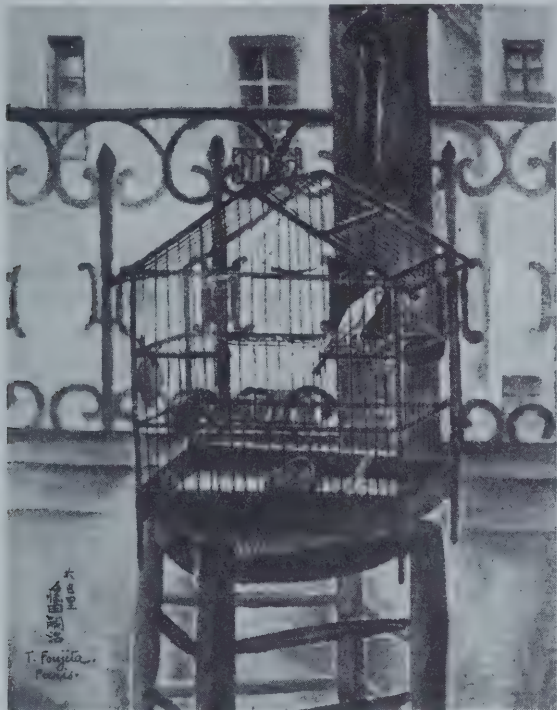
4. **JONGKIND, JOHAN BARTHOLD**. Dutch: 1819-1891. "Quai d'Austerlitz, Paris." A derrick and workmen on the river bank, buildings in the distance. *Signed and inscribed.* \$950.  
Watercolor and black crayon.  
8-3/4 x 5-1/2 inches.



6. *DeMUTH, CHARLES*. American: 1883-1935. "Working Roofers: Two Studies." One depicting two men atop a building beside a skylight; the other, a man kneeling on the roof near a similar skylight. *Both signed with initials*. Watercolor. 4-1/2 x 6 inches. \$650.
8. *PISSARRO, CAMILLE*. French: 1831-1903. Landscape sketch depicting a country road curving towards a cluster of trees on the horizon. *Stamped with initials and inscribed by the artist*. Black crayon. \$550.  
6 x 9 inches. From Rodo Pissarro, Paris.
11. *MODIGLIANI, AMEDEO*. Italian: 1884-1920. "Portrait of a Man." Half-length figure of a man with a moustache wearing a cap. Pencil.  
16-1/4 x 9-3/4 inches. \$2,100.
13. *DeMUTH, CHARLES*. American: 1883-1935. "Men at a Bar." Three men conversing as two lean on the bar before mugs of beer. *Signed with initials and dated 1912*. Pencil and watercolor.  
9 x 5-3/4 inches. Acquired from the artist. \$1,800.
17. *ERNST, MAX*. German: B. 1891. "Oiseau." Abstraction of a bird with an outlined vase-shaped form superimposed on it. *Signed*. Chinese ink and collage.  
7 x 5-1/2 inches. \$500.
18. *PASCIN, JULES*. American: 1885-1930. Nude. Sketch of a reclining girl. *Signed*. Black crayon and pastel.  
9 x 12 inches. \$800.
19. *GRIS, JUAN*. Spanish: 1887-1927. "Haut Monde." An elderly gentleman in top hat and evening clothes and his wife in the foreground; another pair at rear. *Signed, and dated Paris '09*. Chinese ink.  
13-1/4 x 10-1/4 inches. \$1,100.  
(Note: An example of Gris' work as an illustrator for the journals *L'Assiette au Beurre* and *Le Charivari*.)
21. *CADMUS, PAUL*. American: b. 1904. "Arabesque." A young male dancer seen from the back leaning against the wall; two girls in various ballet positions rehearse at the bars. *Signed*. Pencil.  
7 x 7 inches. \$400.  
(Note: This is the original sketch for the etching of the same title, executed in 1947.)
23. *RIVERA, DIEGO*. Mexican: 1886-1957. "Portrait of the Engraver Lebedeff." Head-and-shoulders of a man with dark hair and firm set jaw. *Signed and dated III-'18*. Plumbago.  
12 x 9 inches. \$1,050.
28. *MOTHERWELL, ROBERT*. American: b. 1915. "Bird Study." Abstract sketch of a goose in flight. *Signed with initials, and dated '54*. Chinese ink on palette paper.  
11-5/8 x 15-3/4 inches. \$250.
30. *DeMUTH, CHARLES*. American: 1883-1935. "Cabaret Interior." A group of figures before a bar against a red background; a lone youth in khaki stands leaning on a chair, while a couple converse, and a musician strums a guitar for a sailor dancing. *Signed*. Pencil and watercolor.  
8 x 11 inches. \$4,000.  
Executed about 1917.
34. *ENSOR, JAMES*. Belgian: 1860-1949. "Nymphs," A young woman accompanied by three satyrs, with other nymphs dancing around a term in a forest setting. Sanguine.  
13-1/2 x 9-3/4 inches. \$400.
36. *RODIN, AUGUSTE*. French: 1840-1917. "Nu Debout." Full-length study of a nude model in graceful dancing position. *Signed*. Pencil and watercolor.  
14 x 7-1/2 inches. \$500.
38. *DE SEGONZAC, ANDRE DUNOYER*. French: b. 1884. "Le Lac." Tilled fields in the foreground before sparsely foliated trees and village buildings, lake and mountains in the distance. *Signed*. India ink and wash.  
13-1/2 x 18-1/2 inches. \$1,500.
45. *SHINN, EVERETT A.N.A.* American: 1876-1953. "Summer Folly." Depicting a young woman disrobing beneath a gnarled tree in a forest glen. *Signed*. Sanguine.  
12-1/4 x 15-1/2 inches. \$400.
46. *DeMUTH, CHARLES*. American: 1883-1935. "Cafe Interior." People seated in a restaurant; the maitre d'hotel stands near a column. *Signed*. Pencil and watercolor.  
8 x 10-3/8 inches. \$4,800.  
Executed about 1917.  
(Note: The scene includes a self-portrait of the artist in the group of guests; among them is Marcel Duchamp, a close friend of his.)
48. *DAUMIER, HONORE*. French: 1808-1879. "Deux Hommes." Sketch of two seated men, the one at right reading to his companion. Black crayon.  
8-1/2 x 12 inches. \$975.  
From the collection of Roger Marx, Paris.
50. *MATISSE, HENRI*. French: 1869-1954. "Seated Woman." Dressed in a chemise. *Signed*. Pencil sketch.  
11 x 14-3/4 inches. \$1,350.  
Executed about 1919.
52. *APPEL, KAREL*. Dutch: B. 1921. "Le Matin (Composition En Bleu)." Abstract. *Signed, and dated 1957*. Gouache.  
19-1/4 x 23-3/4 inches. \$450.
55. *MASSON, ANDRE*. French: B. 1896. "Le Chatte." Ribbon-like black lines suggesting a feline form; shaded grey and yellow background. *Signed*. Chinese ink and pastel on yellow paper.  
24 x 18 inches. \$825.  
Executed in 1934.
59. *LACHAISE, GASTON*. French: 1882-1935. "Nu Assis" Nude woman, feated, facing the observer. *Signed*. Pencil.  
23-1/2 x 17-3/4 inches. \$700.
65. *GOTTILIEB, ADOLPH*. American: B. 1903. "Composition 1956." White, grey and black abstract. *Signed*. Gouache.  
20 x 29 inches. \$425.
66. *MASSON, ANDRE*. French: B. 1896. "Bison Au Bord D'Un Gouffre." A boldly arabesqued figure of a bison at the edge of a cliff. *Signed*. Chinese ink.  
31-1/2 x 23 inches. \$1,600.  
Executed in 1944.
69. *DE CHAVANNES, PIERRE PUVIS*. French: 1824-1898. "Le Penseur." Seated figure of a nude young man leaning against a tree trunk. *Signed with initials*. Black crayon.  
6-1/4 x 6-1/4 inches. \$300.
73. *LEGER, FERNAND*. French: 1881-1935. "Etude pour 'New York'." Abstract composition in red, blue, yellow and green. *Inscribed, titled and dated '38*. Gouache.  
9-3/4 x 7 inches. \$2,100.



75. **EDZARD, DIETZ**. German: b. 1893. "Jeune Femme." Head-and-shoulders portrait of an attractive young woman; she wears a pink blouse and a garland of colorful blossoms is arranged in her dark, upswept hair. *Signed*. 16-1/4 x 13 inches. \$800.



77. **FOUJITA**. Japanese-French: b. 1886. "Balcony with Bird-cage." The red cage rests on a rush stool before a balcony window. *Signed*. 13-3/4 x 10-3/4 inches. \$1,200.

78. **MOSES, ANNA MARY ROBERTSON (GRANDMA)**. American: b. 1860. "So Cold." A red horse-drawn sleigh with a brown cottage and evergreen trees silhouetted against the blue sky. *Signed*. Masonite. 8-3/4 x 10-3/4 inches. \$650.

79. **KUHN, WALT**. American: 1880-1949. "Clown: Joe Gomez." Head-and-shoulders of a copper-wigged man, in profile to right. *Signed with initials W.K., and dated '45*. Board. 10-3/4 x 8-1/2 inches. \$2,900.

85. **LIPSHITZ, JACQUES**. American: b. 1891. "The Couple." A nude male figure, kneeling to left, embracing a nude female reclining before him. *Signed*. Pastel on green paper. 12-3/4 x 17-1/4 inches. \$800. Executed in 1939. Collection of Marsden Hartley, New York.

86. **SOYER, RAPHAEL**. American: b. 1899. "Seminude." A dark-haired girl resting on a table with her hand to her chin. *Signed*. Panel. 12-1/4 x 10 inches. \$500.

88. **STELLA, JOSEPH**. American: 1880-1946. "Coney Island: Battle of the Lights." Pointillistic depiction of the amusement park surrounded by crowds and varicolored lights, the roller coaster at rear. *Signed*. 9 x 12-3/4 inches. \$1,000. Painted about 1912-1913.

89. **DeMUTH, CHARLES**. American: 1883-1935. "Rocky Landscape, Maine." A long figure seen against a rugged landscape of yellow, greens and pinks. On reverse: an abstract of a green landscape. *Signed with initials*. Academy board. 10 x 8 inches. \$1,000.

Painted in 1915.

92. **PHILIPP, ROBERT, N.A.** American: b. 1895. "Still Life." Green grapes, pears, a sprig of leaves and a white porcelain compote upon a table. *Signed*. Pastel. 12-3/4 x 18-1/4 inches. \$475.

95. **SARGENT, JOHN SINGER, N.A.R.A.** American: 1856-1925. "The Three Graces, after Rubens." A study after the famous painting by Rubens in the Prado Museum, Madrid, showing the left section of the composition, including the drapery suspended from a tree and two of the nude figures at three-quarter length. *Stamped on reverse J.S.S.* Painted in 1880. 18 x 12 inches. \$1,000.

John Singer Sargent sale, London, 1925, no. 220. Recorded in Evan Charteris, John Sargent, 1927, p. 282.

96. **ROUAULT, GEORGES**. French: 1871-1958. "Two Clowns." Figures facing to right, one kneeling with hands folded, the other standing and adjusting a cape. Watercolor and gouache. 16-3/4 x 10-3/4 inches. \$2,200. Painted about 1929.

(Note: This is the same subject as the woodcut in the "Cirque Etoile Filante.")

102. **GRAVES, MORRIS**. American: b. 1910. "Bird of the Inner Eye." A dark form with blue and greenish tail feathers before a background of greenish-yellow and gray. *Signed*. 15-3/4 x 19-3/4 inches. Painted in 1933. \$550.

103. **CAFFE, NINO**. Italian: b. 1909. "Vecchi Piviali (Old Vestments)." Interior of a storage room, with cardinals', bishops' and priests' robes hanging from the wall; three black-gowned clerics work in the foreground. *Signed*. Panel. 22-1/2 x 16-1/2 inches. \$1,050. Recorded and illustrated in Graham Greene, *Nino Caffe*, 1960.

104. **SALEMME, ATTILIO**. Italian-American: 1911-1955. "Lovers." Two "figures" composed of geometric forms in pastel tones of pink, green, gray and mauve. *Signed and dated '51*. 30 x 23 inches. \$700.

105. **VENARD, CLAUDE**. French: b. 1913. "La Guitare Aux Poires Vertes." A guitar rests on a table beside another table, upon which two green pears and other objects are arranged. *Signed*. 25-1/2 x 19-3/4 inches. \$1,100.

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115. *AUSTIN, DARREL*. American: b. 1907. "Beauty and Beast." A nude girl standing in a pool is approaching a tiger reclining before her. *Signed and dated '51*.  
16 x 20 inches. \$900.
116. *GLUCKMANN, GRIGORY*, Russian: b. 1898. "Mother and Children." Two nude women, one seated on a stool playing with little naked children. *Signed*. Board.  
18 x 16 inches. \$800.
118. *GLEIZES, ALBERT LEON*. French: b. 1881. "Landscape." Depicting a walled city surrounded by green hills; stormy sky above. *Signed*.  
21-3/4 x 25-1/4 inches. \$1,600.
121. *KINGMAN, DONG*. American: b. 1911. "Rainy Day." Figures on the glistening sidewalk of the downtown district of a city. *Signed*. Watercolor.  
21-3/4 x 13-1/4 inches. \$750.
131. *STUEMPF, WALTER*. American: b. 1914. "The Open Book." A youth seated on a bed looking at a large folio, a companion at right observing him. *Signed*.  
20 x 26-3/4 inches. \$750.
132. *DUFY, JEAN*. French: b. 1888. "Hunting Scene." Red and blue-coated riders in a clearing in the foreground, with one taking a hurdle at left. *Signed*. Gouache.  
19 x 25 inches. \$700.
134. *WAUGH, FREDERICK J., N.A.* American: 1861-1940. "Sunrise on the Ocean." Breakers churn around a rugged rock formation, the surface of the water reflecting the rose and pale yellow highlights of the early morning sky. *Signed*.  
25 x 30 inches. \$950.
136. *DUFY, JEAN*. French: b. 1888. "Harbor Scene." Freighters, sailboats and other vessels in a harbor flanked by docks and buildings; a horse and carriage in the foreground. *Signed*.  
21-1/2 x 25-1/2 inches. \$1,350.
140. *CORTES, EDOUARD*. French Contemporary. "Place de Lafayette, Paris." Seen on a rainy night crowded with vehicles and pedestrians. *Signed*.  
26-1/4 x 36-1/4 inches. \$950.
142. *STUEMPF, WALTER*. American: b. 1914. "Thunderstorm." The outskirts of a town in an approaching storm; at right, a little girl stands before a building, an elderly man is seated against the sidewalk wall. *Signed*.  
25 x 30 inches. \$800.
146. *EVERGOOD, PHILIP*. American: b. 1901. "Long Island Sunset." A narrow path winds towards a calm inlet, the rays of the setting sun reflected in the water. *Signed and dated '51*. Board.  
24-1/2 x 28 inches. \$1,100.
149. *LHOTE, ANDRE*. French: b. 1885. "Village de Pecheurs." Semi-cubistic composition depicting colorful fishing shacks before a group of trees. *Signed*.  
25-1/4 x 31-1/2 inches. \$800.
158. *RICE-PEREIRA, IRENE*. American: b. 1905. "Pendulum." Colorful geometric forms in red, yellow and shaded green, accented with interlocked yellow, orange, blue and black lines. *Signed*. Oil with collage effects.  
28-1/4 x 38-3/4 inches. \$2,100.

162. *LEBDUSKA, LAWRENCE*. American: b. 1894. "The Monastery." Monks in white robes before a red-roofed monastery. *Signed and dated '35*.  
28 x 38-1/4 inches. \$350.
166. *SIRONI, MARIO*. Italian: b. 1891. "The Brothers." A young man stands beside a young boy and man mounted on a white horse.  
43-1/2 x 35-1/2 inches. \$800.
167. *SOYER, RAPHAEL*. American: b. 1899. "Agent's Waiting Room." Two girls seated on a settee, one resting her head on her hand, the other freshening her make-up. *Signed*.  
30 x 40 inches. \$1,000.
168. *BUFFET, BERNARD*. French: b. 1928. "Vaison-La-Romaine." Panorama of a mountainous countryside. *Signed and dated '50*.  
39-1/2 x 59-1/2 inches. \$1,000.
174. *SEGOVIA, ANDRES*. Spanish: b. 1921. "Chaise et Fleurs." A bouquet of white flowers placed on a brown chair. *Signed and dated '56*.  
46 x 35 inches. \$1,000.
190. *GUERIN, ARMAND M.* French Contemporary. "Place de la Concorde, Paris." *Signed*. Masonite.  
10-1/2 x 13-3/4 inches. \$375.

## Sculptures

(PLAZA ART GALLERIES 3/2/61)

349. *ST. GAUDENS, AUGUST*, American, 19th Century. "The Puritan." Bronze. *Signed*.  
30-1/2 inches. \$675.
350. *MACMONNIES, FREDERICK*, American, 1863-1937. "Pan of Rohallion." Bronze. *Signed and dated, Paris, 1890*. Height 30 inches. \$375.
351. *BARYE, A.L.* French, 1796-1875. "Eagle with Prey." Bronze on green marble base. *Signed*.  
Height of sculpture, 14 inches. \$300.
356. *SHREYVOGEL, CHARLES*. American, 19th Century. "The Last Drop." Bronze. *Signed and dated 1903*. Length 18 inches. \$1,150.
358. *PROCTOR, A. P.* American, B. 1862. "Bucking Bronco." Bronze. *Signed*.  
Height 28 inches. \$2,200.
361. *BACHMANN, MAX*. Portrait bust of an Indian warrior. Bronze. *Signed and dated 1901*. Cast 1906.  
Height 29 inches. \$1,250.
363. *VONNOH, B. P.* "Allegresse." Bronze.  
Height 25-1/2 inches. \$375.
366. *REMINGTON, FREDERIC*. American 1861-1909. "The Sergeant." Bronze. *Signed*.  
Height 11 inches. \$950.
367. *PROCTOR, A. P.* American, b. 1862. Figure of a Bull Moose. Bronze. *Signed*. Gasting by Roman Bronze Works, New York. Height 19 inches. \$800.



372. *REMINGTON, FREDERIC*. American 1861-1909. "Cheyenne." Bronze. *Signed*. Cast by Roman Bronze Works, New York, No. 40. Height 20-1/2 inches. \$3,300.

SOTHEBY 3/22/61

70. *AUGUSTE RODIN*. "Buste Classique." Bronze. *Signed* and inscribed with the foundry mark, Alexis Rudier, Paris. 21 inches high. \$336.

71. *AUGUSTE RODIN*. "Femme nue endormie." Bronze. *Signed* and inscribed with the foundry mark, Alexis Rudier.

73. *AUGUSTE RODIN*. "Tete de Honore Balzac." Bronze on a wooden base. *Signed* and inscribed with the foundry mark, Alexis Rudier. 10-1/8 inches high overall. \$504.

74. *ARISTIDE MAILLOL*. "Les Deux Soeurs." Brass. *Signed in monogram*. Inscribed with the names of the founders, A. Bingen and Costenoble, Paris. 20 inches high. \$980.

The terra-cotta of this subject was executed in 1901. See: Marquette Bonvier, Aristide Maillol, "Lausanne, 1945."

76. *AUGUSTE RODIN*. "Nymphe Endormie." White marble. Inscribed, "A mon amile peintre Natorp - Le sculpteur Rodin." 19-1/2 x 9-3/4 inches. \$1,400. Gustave Natorp (b. 1836) was a follower of Rodin and Legros and worked in London from 1884 to 1898.

77. *EDGAR DEGAS*. "Cheval Debout." Bronze. *Signed*, impressed with the stamp of E.E. Hebrard "cire perdu", and numbered 38/c.

11-1/2 inches high, 14-3/4 inches long. \$11,200. The original wax sculpture is in the Jue de Paume, Mellon Gift, 1956, No. 2772. One of twenty-two casts by Hebrard of which this is the third. This design is No. 38, the first in the series of seventeen bronzes of horses numbered 38-54. See: John Rewald, "Degas Sculpture," 1957

## The Guggenheim Collection of Glass Paperweights

SOTHEBY 3/20/61

159. *A NEW ENGLAND HEXAGONAL WEIGHT* engraved with the head of *Daniel Webster* after a medal by Charles Cushing Wright, showing the bust with profile to left and engraved beneath "*Webster*." 3-1/2 inches. \$78.

166. *A SANDWICH SULPHIDE WEIGHT* containing the bust portrait of *General Kossuth*. 2-1/2 inches. \$73.

168. *A RARE TRANSLUCENT BLUE SULPHIDE WEIGHT* containing a portrait of General Taylor in military uniform and with stern features, the underside inscribed with his name. 2-3/4 inches. \$106.

169. *A BACCARAT PORTRAIT WEIGHT OF GENERAL WASHINGTON* in profile to right set on a deep translucent blue ground. 2-5/8 inches. \$95.

174. *A NEW ENGLAND SULPHIDE WEIGHT* with a double portrait of *Victoria* and *Albert* in profile to right; and a weight containing a bust portrait in sulphide of *Charles X of France*. 3 inches and 2-1/2 inches respectively. \$50.

175. *PRESIDENT JOHN ADAMS*. A rare Clichy Weight containing a sulphide bust portrait of the second *President* of the *United States* in profile to right. 2-3/4 inches. \$78.

179. *A NEW ENGLAND CONJUGATE PORTRAIT WEIGHT* of the young *Queen Victoria* and *Prince Albert* both in profile to right, the base checker-cut with small hobnails and washed in green. 2-3/8 inches. \$59.

181. *A BACCARAT 'WASHINGTON' SULPHIDE WEIGHT* shown in profile to right and inscribed on the trunk *Washington*, the whole set on a pale translucent bottle-green ground. 2-5/8 inches. \$153.

182. *A RARE PAIRPOINT PORTRAIT WEIGHT* of General Nathan Bedford Forrest set on a small circular cushion of radiating canes in red, white and blue. 2-1/4 inches. \$78.

183. *ABBOTT AND AMOS LAWRENCE*. A New England flat hexagonal double portrait weight showing the two brothers, after whom Lawrence, Mass. was named, in profile to left. 3-1/2 inches. \$33.

189. *A RARE NEW ENGLAND BLACK GLASS DOOR-KNOB* containing the sulphide portrait of *Jefferson*, three-quarters left, the name impressed on the jacket. 2-5/8 inches. \$140.

190. *BENJAMIN FRANKLIN*. A sulphide weight enclosing a bust portrait of the statesman in profile to right, his long hair falling over his shoulders. 2-3/4 inches. \$61.

223. *A FINE ST. LOUIS 'DEVIL' WEIGHT*, signed and dated *SL 1848*, the weight with six rows of concentric canes, the center with a dancing devil in violet on a white ground. 3 inches. \$405.

224. *A FINE CLICHY WEIGHT* with a garland of Clichy roses in six loops enclosing brilliant red and blue pastry-mold canes and centered on an emerald-green florette, the whole on an upset muslin ground. 3 inches. \$560.

243. *A VERY RARE ST. LOUIS DATED CARPET-GROUND WEIGHT*, in the center a small sulphide plaque painted with flowers floating in a translucent dark green bed within six sections of hollow corrugated canes alternately blue with red centers and brown with blue centers, one cane dated *1848*. 2-1/4 inches. \$1,008.

244. *A VERY RARE BACCARAT GREEN CARPET-GROUND WEIGHT*, dated *b. 1848* and formed of pale green star-shaped canes with pink centers and set with animal silhouettes and various other canes. 2-3/4 inches. \$728.

268. *A BACCARAT GREEN AND BROWN SNAKE WEIGHT* lying on green and buff rockwork with mercurial bubbles, the reptile with brown spots on its green body and a continuous red line along its full length. 3-1/4 inches. \$942.



274. *A BACCARAT TURQUOISE OVERLAY MUSHROOM WEIGHT*, the sides cut with a band of oval windows below six larger windows, the interior with a closely packed mushroom of star-dust and other canes centering on an arrow florette.

3-1/4 inches.

\$1,232.

For the type of cutting see Bergstrom, p. 34, fig. 17.

See also Imbert, col. pl. 1.

275. *A BRILLIANT BLUE CLICHY OVERLAY WEIGHT* containing in the center a mushroom of concentric canes predominantly in red and green contained in a pink and white basket, the exterior with circular windows cut through the royal blue and thin opaque-white overlay, deeply cut-star base.

3-1/4 inches.

\$1,680.

276. *AN EXTREMELY FINE CLICHY PINK OVERLAY WEIGHT*, containing in the interior a mushroom of various canes centering on a Clichy rose in concentric bands and contained in a blue and white basket, the pink overlay of fine quality above a thin white layer, the sides and top cut with circular somewhat hollow ground windows.

2-3/4 inches.

\$1,960.

327. *A MILLVILLE EAGLE WEIGHT* of clear glass on circular foot, containing a sulphide eagle with spread wings, its feathers outlined in manganese and perched on a shield.

3-3/4 inches.

\$336.

330. *A RARE MILLVILLE ROSE WEIGHT* of delicate form, the twelve-petalled flower of deep pink color in the lower part to pale pink at the tips, with three opaque-green leaves and a stalk.

3-3/4 inches.

\$308.

331. *A MILLVILLE YELLOW ROSE WEIGHT*, the petals of a brilliant yellow color and contained within three green leaves turning yellow at the tips.

3-1/2 inches.

\$616.

377. *A RARE BACCARAT CLEMATIS BUD WEIGHT*, the spray including blue and white buds and with four green leaves the buds just beginning to burst.

3 inches.

\$1,120.

## French Furniture

PARKE-BERNET, 2/24/61

166. *LOUIS XV INLAID ACAJOU AND TULIPWOOD SECRETAIRE A ABATTANT*. French, XVIII Century. Molded oblong *breche d'Alep* marble top, the chamfered rectangular body having a frieze drawer over a brown leather-lined *abattant*, a double cupboard below; on short angular cabriole legs.

Height 56 inches; width 33-1/2 inches.

\$500.

321. *PAIR LOUIS XV CARVED WALNUT CHAUFFEUSES, IN GREEN SILK DAMASK*. French, XVIII Century. With shell-leaf and rosette-carved frame on angular cabriole legs, the cartouche-shaped back, armpads and seat in lime green floral silk damask, worn. Very rare.

\$3,000.

322. *LOUIS VI CARVED AND PAINTED OVAL-BACK MARQUISE IN FAWN VELVET*. Jean Baptiste Lelarge III (M.E. 1775); French XVIII Century. Molded oval back, closed arms and supports carved with spiral ribbons and

acanthus; on fluted coniform legs with rosette dies; painted cream. Back, armpads and loose seat cushion in fawn velvet. Stamped beneath front rail I.B. LeLARGE.

Length 40 inches.

\$1,700.

From Alavoine, Inc., Paris and New York

Collection of Felix Wildenstein, New York.

336. *REGENCE CARVED AND GILDED WALL MIRROR*. French, XVIII Century. Shaped upright mirror panel with scrolled cresting, framed and overlaid with carved trophy, leaf volutes and floral ornament.

Height 58 inches; width 33 inches.

\$1,500.

337. *TWO LOUIS XV CARVED BEECHWOOD AND BLUE SATIN FAUTEUILS*. French, XVIII Century. Cartouche-shaped molded back finely carved with frilled scrolls, blossoms and leafage; on cabriole legs. The back, armpads and seat in pale blue satin.

\$1,500.

346. *LOUIS XV MERISIER AND PALISSANDRE MARQUETRY PETITE TABLE A ECRIRE*. Carel (M.E. c. 1732); French, XVIII Century. Oblong with molded metal edge, the border inlaid with arrangements of rosewood marquetry bow-knotted flowers, inset with a red leather writing plateau; shaped and conformingly inlaid frieze, fitted with a small drawer, and another at one end; on angular cabriole legs. Stamped twice CAREL with M.E. beneath frieze rail.

Height 29 inches; length 29-1/2 inches.

\$1,100.

356. *LOUIS XV INLAID KINGWOOD AND TULIPWOOD BOMBE COMMODO MOUNTED IN BRONZE DORE*. Jean Popsel (M.E. 1755); French, XVIII Century. Oblong gray St. Anne marble plateau, over an ogee-contoured body fitted with two long and three short drawers, the drawer fronts and gondoled returns inlaid with panels of finely matched grain, within mitred bandings of kingwood; projecting stiles continuing to bracket feet. Mounted in bronze dore with rococo escutcheons, handles and capitals joined to *sabots* by conforming *chutes*. Stamped, J. POPSEL with M.E. on each front stile.

Height 33-1/2 inches; length 55 inches.

\$3,500.

371. *DIRECTOIRE INLAID WALNUT AND CYPRESS COMMODO*. Italian, Late XVIII Century. Plain oblong top over a conforming case of two long drawers of finely figured cypress, centering an inlaid diamond motive within a border of wave motives, harewood and tulipwood bandings; mock-fluted stiles continuing to square tapering legs. Some imperfections.

Height 37 inches; length 52 inches.

\$300.

## Porcelain and other Objects of Art

SOTHEBY'S 2/28/61

7. *A RARE STRASBOURG FAIENCE "BAROQUE" TUREEN* and cover decorated 'au grand feu' in various colors including blue, brown, green, red and yellow, supported on four scroll feet and with double leaf scroll handles, the domed cover in the form of an exotic leaf with scroll knop.

Painter's mark P for Jean-Leonard Perisius or Preiss, period of Paul Hannong.

14-1/2 inches long, 10 inches high.

\$868.

A Strasbourg tureen of similar form and its Kiel faience copy are illustrated by Konrad Nuseler, *Deutsche Fayencen*, vol. II.



9. A RARE PAIR OF STRASBOURG FAIENCE CANDLESTICKS on octagonal domed feet, painted with flowers including roses, anemones and perriwinkles, with moths, the whole in soft but clear colors. *Period of Paul Hannong, circa 1750.*  
8 inches. \$616.

40. A SUPERBLY PAINTED SHAPED OVAL DISH OF STRASBOURG FAIENCE, with blue penslemon-type spray, red rose, dark red-gold tulip, pansy, butterfly, the rim with a rose and an exotic narcissus-like flower *in mort d'or* with a blue trumpet sprouting from a pink centre, the leaves of all the flowers of vivid green with turquoise markings. *Mark IHK in monogram period of Paul Hannong.*  
18-1/4 inches. \$616.  
(Part of a twenty-eight piece dinner service of Strasbourg Faience, sold as separate lots for \$8,148.)

56. A PAIR OF CHANTILLY "MAGOT" FIGURES, each seated on a green-washed flat base with a vase between his legs and on simple ormolu bases, the smiling tin-glazed figure of *Pu-tai*, the Chinese God of Contentment, between the legs a fluted baluster vase with pierced ormolu lid as a *brule-parfum*. No apparent marks.  
7-1/4 inches high, 7-1/4 inches deep. \$10,080.

79. MEISSEN FIGURE OF A COCKEREL, by J.J. Kaendler. Mounted in ormolu as a clock, the bird with black-edged white crest, open beak and red wattles, the hackles painted in purple and green and the throat and breast in rich purple speckled in brown, standing on a tree trunk base applied with flowerheads, the clock movement contained in a drum edged with scrollwork and supported by an ormolu tree set with leaves and porcelain flowers, the base edged with shellwork and raised on scroll feet.  
13-1/2 inches high. \$3,920.  
From the Emma Budge Collection, 1937, no. 734, pl. 115.

85E. A PAIR OF MEISSEN FIGURES OF HARLEQUIN AND COLUMBINE by J.J. Kaendler. Each seated on rock-work, Harlequin playing the bagpipes, Columbine playing a hurdy gurdy. (*The girl with crossed swords marks in blue*)  
6 inches and 5-1/4 inches. \$700.

89. AN EARLY MEISSEN LARGE WHITE GROUP OF A GOAT AND KID, modeled by Johann Joachim Kaendler for the Japanese Palace of Augustus the Strong. Recumbent nanny goat with its fore-legs tucked underneath and its head turned back and licking the kid. *Circa 1732.*

103. A FINE MEISSEN GOLD-MOUNTED SNUFF BOX of circular shape with slightly waisted sides, the outside of the lid brilliantly painted perhaps by B.G. Hauer.  
3 inches diameter. \$2,800.

## Oriental Art

SOTHEBY & CO. 2-21-61

171. "FAMILLE-ROSE" PEACH BOWL decorated on the outside with two red bats and the lower part of a fruiting peach tree turning over the rim inside the bowl with flowering and fruiting branches and three more red bats (*wu hung fu*) symbolising the Five Blessings. Six character mark of *Yung Cheng* within a double ring, and period.  
5-5/8 inches. \$2,100.

From the C. M. Moncrieff Collection illustrated in the *Illustrated London News*, April 1954.

177. "BLANC-DE-CHINE" FIGURE OF KUAN TI, GOD OF WAR, seated on a low throne, hands folded in his robes, armour beneath. *17th Century.*

9-1/4 inches. \$336.

190. "FAMILLE-VERTE" DISH, painted with a basket of flowers within a green stippled well border the rim with six reserve panels of flowers. *Ai yeh mark. K'ang Hsi.*  
15-1/4 inches. \$266.

217. AMBER BOULDER CARVING, one side with a bullock and a man ploughing, the reverse with a pagoda and with duck in flight, the amber clear one side and cloudy the other. *18th Century.*

4-1/2 inches high, 5 inches long. \$266..

227. TWELVE FINELY CARVED AMBER SNUFF-BOTTLES with hardstone stoppers, all but two of clear light brown colour carved to represent various symbolic objects. All in a fitted and lined red leather case. \$2,072.

230. CLOISONNE ENAMEL VASE, of quadrangular baluster form, with double gilt elephant's head handles; blue-ground decorated with gilt characters and colored lotus scrolls, gilt key-fret borders at the neck and base. *Ch'ien Lung.*  
6-3/4 inches. \$90.

265. CLOISONNE ENAMEL PADMASANA, on a hexagonal base, on the lotus throne stands a rock crystal Figure of Kuan Yin, Goddess of Mercy. A cloisonne flammiform *mandorla* behind her. *Ch'ien Lung.*  
11 inches high. \$202.

266. PAIR CLOISONNE ENAMEL PRICKET CANDLE-STICKS, nozzles supported on the head of a duck, on a tortoise and serpent, the whole set on cloisonne saucer dishes. *Ch'ien Lung.*  
10-3/4 inches high. \$1,960.

270. RARE MING CLOISONNE ENAMEL CHA-TOUSHIH VASE with globular body, short spreading foot and wide flared rim, the exterior with a bold lotus and floral design in colors on the typical turquoise ground, interior with a white ground. *16th Century.*  
4-3/4 inches high. \$1,232.

288. NATURALISTIC JADE CARVING OF TWO QUAIL, of warm grey-green color, the birds standing head to tail, their feathers minutely incised, on rock-work base. *Ch'ien Lung.*  
4-7/8 inches long, 3 inches high. \$896.





277. *MING CLOISONNE ENAMEL LOTUS BOX AND COVER*, circular, the lid with a central lotus medallion, the sides with formal lotus within petal-moulded panels on the turquoise ground. Six character mark of *Ching Tai*, 15th Century.

4-3/4 inches diameter. \$2,184.

297. *TRANSLUCENT JADE IBEX-HEADED BOWL* of very pale green color with russet brown markings, of lobed leaf form, the point of the leaf forming the neck of the ibex, its head with horns lying back over its neck. *Ch'ien Lung*.

5-3/4 inches long, 2-3/8 inches high. \$1,680.

Illustrated by Frank Davis, *Chinese Jade*, pl. 13.

302. *CARVED TRANSLUCENT PALE GREEN JADE BOWL* on four mask and paw feet and with double mask and loose handles, the interior with two birds amongst flowering trees and plantains in deeply undercut technique, the exterior finely carved with birds and lotus in a stream. *Ch'ien Lung*. 9-3/8 inches wide, 3-1/4 inches high. \$5,600.

304. *IMPERIAL BOWRING BRUSH HOLDER* of heavy cylindrical form, in translucent jade of the palest green color, carved with a continuous landscape with figures in sampans and rafts, carrying branches of peaches, *ling chih* and flowers and strolling on the banks, with pagodas and cliffs and crane, pine and deer emblematic of long life. *Ch'ien Lung*. 6-1/2 inches high, 7-5/8 diameter. \$16,140.

From the Summer Palace, Peking, 1861.

From the collection of General Straubenzee.

From the collection of J. C. Bowring, Esq.

From the collection of Major J. F. E. Bowring.

Exhibited at the Burlington Fine Arts Club, 1915, Catalogue, p. 33, case C, no. 45.

305. *SPINACH GREEN JADE CARVED BRIDAL BOWL*, of shallow circular form, with double bat and loose ring handles, the interior with twin fish swimming amongst flowering plants, the exterior with a continuous stylised lotus pattern, on circular footrim; of dark green color well marked, *K'ang Hsi*.

16-1/4 inches wide, 3 inches high. \$10,080.

### Silver

CHRISTIE'S 3/15/61

44. *A REGENCE ECUELLE AND COVER*, the plain bowl engraved with a coat-of-arms and monogram and with flat handles of shaped outline chased with shells and foliage on matted ground, and with medallion bust finial on a fluted osette. *Bordeaux, 1720-22, maker's mark IP a cross between, two pellets above, possibly for Jean Pellat*.

6-3/4 inches diameter. (29 ozs. 6 dwts.) \$2,380.

This piece is believed to have belonged to the Marquis de Creny, one of the Garde du Corps of Louis XVI.

57. *A GEORGE II OBLONG TEA-KETTLE, STAND AND LAMP*, the kettle with incurved angles and moulded base with tap at each end, scrolling swing handle and domed cover with gadrooned rim, the stand on four scroll feet with oblong lamp and gadrooned border and with later cartouches flanked by palms at the sides. *By William Grundy, 1746, the additions to the stand 1833*.

(gross weight 142 ozs. 15 dwts.) \$840.

100. *AN OVAL SUGAR-BASKET* on beaded foot, the body pierced with two bands of interlaced ribbon ornament and with beaded rim and swing handle. *By Hester Bateman. 1786. (4 ozs. 8 dwts.) \$106.*



134

134. *AN IMPORTANT EARLY AMERICAN SUGAR-BOX*, of oval form, on four scroll and paw feet, the bombe body chased with panels of curved flutes and acanthus foliage above the feet, the cover with moulded rim and fluted border and with serpent ring handle in a spirally fluted border, the hasp engraved with the initials L.I.E. *By John Coney, Boston, circa 1700*.

7-1/4 inches wide. (15 ozs. 16 dwts.) \$18,200.

The initials L.I.E. on the hasp of the lid are unidentified. This hitherto unknown piece is an important addition to the small group of eight previously recorded. Three others by the same maker are respectively in the Museum of Fine Arts, Boston from the Norton-Quincy family, the Currier Gallery of Art, Manchester, New Hampshire and the Tyler Collection originally owned by Samuel Gardner. All have serpent handles similar to the present example. Four examples by Edward Winslow have survived all with similar feet to the box now offered for sale which may possibly be cast from the same mould. Other examples of the use of identical castings by different silversmiths are known, e.g. the handles of two cups by Jeremiah Dummer and Hull and Sanderson respectively. The eight recorded sugar-box is by Daniel Greenough.

137. *A GEORGE II LARGE PLAIN BELL* with moulded border to the mouth and a narrow rib above, with baluster handle, engraved with an Earls coronet and the initials G.W. *FOR George Booth, 2nd Earl of Warrington. By Peter Archambo, 1738*.

5-1/4 inches high. (12 ozs. 0 dwts.) \$2,240.

From the Collection of Sir John Foley-Grey, Bart., Christies 1931.

139. *A PAIR OF CHARLES II OCTAGONAL TOILET-BOXES*, the lids and sides chased with panels of exotic birds and foliage in the Chinese taste, with reeded borders. 1683, *maker's mark WF a knot of riband above and cinquefoil below*.

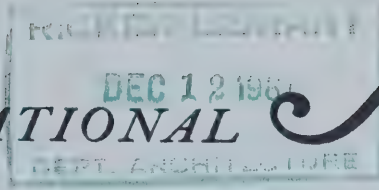
3-1/4 inches square. (11 ozs. 7 dwts.) \$1,512.





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# INTERNATIONAL Art Market

CURRENT WORLD MARKET PRICES OF ART, ANTIQUES & OBJETS D'ART

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## *The Art of Reading an Auction Catalogue - I Paintings*

It is the fate of the art auction cataloguer to be confronted each day in some dim and dusty warehouse with the accumulated flotsam of generations of collectors—sea captains who once sailed the China Coast, ladies who “did” Europe in the ‘90s, and their daughters who haunted the bazaars and flea markets of the world’s capitals—the eager prey of forgers, copyists, imitators and the less-talented students of master craftsmen.

Somehow the cataloguer must see through the dust, must shut his eyes to the obvious flaws, pounce unerringly on the occasional pearl. Somehow, too, he must find the words to cast a patina of respectable age over the late and recent imitation, to glorify even the most pedestrian workmanship. For whatever the material he is given to work with, it all must be sold—and as advantageously as possible for the seller.

The result is a language rich, mellifluous, pleasing to both eye and ear, with a cadence and lilt that gives it a hypnotic quality calculated to lull suspicion and reassure the skeptic.

So it behooves the buyer at auctions to study the art of reading a catalogue—the words themselves, the words that are left out and the spaces between the lines, all of which have meaning to the discerning.

There is nothing careless about the language of the catalogue. In fact, each word is most carefully chosen, carefully calculated to induce carelessness in the unwary reader. Not, of course, to the point where misrepresentation could be charged, but just enough to encourage the unwary and eager buyer, to help him to believe that a painting is what he would like to think it is, rather than what it actually is.

The experts are accustomed to this and automatically cleave through the verbiage to the heart of the matter:

“Is the picture ‘right’ or isn’t it?”

“What do the gallery’s own experts think of it?”

“Just how dependable (or marketable) are the experts’ certificates that accompany it?”

And so on.

Whether in this country or abroad, usually all the information needed to decide, if not the authenticity and value of a picture, at least the gallery’s evaluation and appraisal, is in the catalogue description. But it can be and often is, most skillfully obscured.

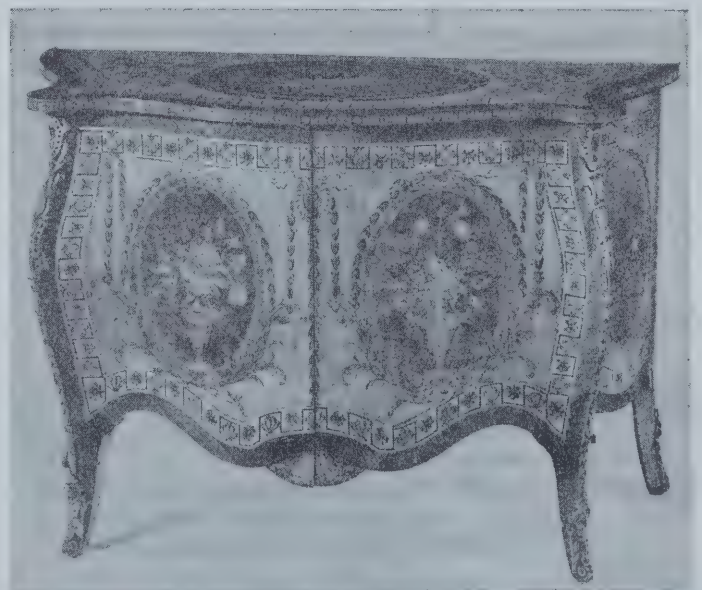
A few clues may help the collector unfamiliar with practices abroad. In England, for instance, the expert can tell at a glance whether the auction house thinks a picture is reasonably authentic or not. The treatment

the London houses traditionally give the name of the artist is the clue.

If a British auction gallery feels reasonably safe in accepting the authenticity of a painting it indicates this by giving the painter’s full name and titles, if any, as “Sir Joshua Reynolds, P.R.A.” This does not necessarily mean that the painting is by Sir Joshua. It means simply that the gallery feels its reputation is protected either by the history of the picture, by the reputation of the experts who have attested to its genuineness or of the dealer’s who have handled and sold it as authentic in the past, by the museums that have shown and catalogued it as a work of the artist in question.

The dropping of the artist’s titles, or the use of only his first initial, as “Joshua Reynolds” or “J. Reynolds” indicates varying degrees of mistrust of the painting’s origins. In the first instance, use of the name “Joshua Reynolds,” the auction house may be trying to convey its belief that the painting is probably from the period of the artist, may be his in part or at least is from his atelier. In the second instance the catalogue probably is saying that the picture was done at a somewhat later period, after the death of the artist to whom it is ascribed, that it is a copy, though possibly a good copy, of the artist’s style, probably by one of his students or followers. But if only the last name is used, as “Rey-

*(Continued on page 48)*



Parke-Bernet, \$70,000. a record price. See page 56.



# INTERNATIONAL *Art Market*

A Monthly Report on Current World Market  
Prices of Art, Antique Furniture  
and Objets d'Art

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## *Sales Reported Upon in This Issue*

- April 26: Modern British Drawings, Paintings and Sculpture, including the properties of the Baroness Porcelli, Ronald Searle, Esq., Sir John Parkinson, the Beaverbrook Foundations, and others. Sotheby & Co., 34 & 35 New Bond Street, London, W.1.
- April 26: Notable Modern Paintings, Drawings & Sculptures, from various collectors, including Ira Hotchkiss, Mr. and Mrs. Maxime L. Hermanos, and from other sources. Parke-Bernet Galleries, Inc., 980 Madison Avenue, New York 21, N. Y.
- April 24-25: The Blohm Collection of European Porcelain, Part II, The Property of the Late Otto and Magdalena Blohm, of Hamburg and Caracas. Sotheby & Co., London.
- April 25: The Holger Drucker Collection of XVIII Century Paintings, French and English furniture and fine Danish silver. Arne Brun Rasmussen, Art Auctioneer, 33 Bredgade, Copenhagen, Denmark.
- April 19: Fine Paintings and Drawings of the English School. Sotheby & Co., London.
- April 7-8: The Art Collection of the Late Lillian S. Whitmarsh, Parke-Bernet.
- March 17-18: English Furniture, Paintings and Decorations, the property of the Late Hiram J. Halle. Parke-Bernet Galleries, Inc.
- March 10-11: English and French Furniture, Silver-Gold Bibelots, Tapestries, from the Estate of the Late Angelica Livingston Gerry. Parke-Bernet Galleries, Inc.

## *Calendar of Forthcoming Sales*

PAUL BRANDT  
30 Peter de Hoochstraat  
Amsterdam, the Netherlands

June 6, 7 and 8 — Old Master Paintings and Drawings; Modern and Old Master Graphics; Sculpture; an important collection of *famille rose* and *famille verte* Chinese porcelains; Delft faience, Furniture, Carpets, Draperies; Glass; Silver and Objects of Art, the collection of W. van Linden Tol of Amsterdam, and others.

KLIPSTEIN & KORNFIELD  
49 Laupenstrasse  
Berne, Switzerland

June 7—Old Master Drawings and Etchings; Important Woodcuts and Graphics of the XV, XVI and XVII Centuries, including works of Burgkmair, Callot, Dürer, Gourmont and Rembrandt.

June 8—One Hundred Works of Art of the XIX and XX Centuries, including oils, pastels, watercolors, sculpture and etchings by Arp, Barlach, Beckmann, Bonnard, Chagall, Daumier, Degas, Feininger, Giacometti, Janco, Jewlensky, Kandinsky, Kirchner, Klee, Marini, Nolde, Picasso, Redon, Renoir, Signac, van der Welde, Wols and others.

June 9-10—Modern Paintings, Pastels, Watercolors and Sculpture by French and German artists.

ERNST HAUSWEDELL  
4 Fontenay  
Hamburg 36, Germany

June 3—Valuable Books and Autographs.

June 5—Paintings, Graphics, Etchings and Sculpture.

June 7—Indian, Persian, Chinese, Japanese, Mexican, African and Oceanic art.

June 7—Four Hundred Rings covering 2,000 years.

HOTEL RAMEAU  
Versailles, France  
Maitre Georges Blache, Commissaire-Priseur.

May 31—Modern Paintings and Sculptures.

June 7—Objects of great rarity, archaic gold jewelry.

June 14—Modern Art.

SOTHEBY & Co.,  
34 New Bond Street  
London W. 1

June 2—Works of Art, Clocks, English and Continental Furniture.

June 5—The Valuable Collection of Illuminated Manuscripts, Printed Books and Americana, formed by the late Apsley Cherry-Garrard, Esq., the Property of Mrs. Gordon Mathias.

June 6—Highly Important Printed Books and Manuscripts removed from the Library at Helmington  
(Continued on page 48)



## Results of Sales

### *Modern Paintings and Sculpture*

[Editor's Note: With this issue International ART MARKET adds another service for its subscribers — the names of those who have bought specific items. Where such names are provided by the auction galleries — a practice that is generally followed in England, but not in the United States — they are provided in parentheses, at the end of the catalogue description. International ART MARKET will endeavor in an early issue to publish the names and addresses of dealers who are frequent buyers at the London auctions.]

PARKE-BERNET GALLERIES, April 26, 1961

7. NOLDE, EMIL. *German*: 1867-1956.

"Flower Still Life." Yellow poppies and purplish-blue iris. *Signed*.

Watercolor: 13 x 18½ \$2,900.

8. GROSZ, GEORGE. *German-American*: 1893-1959.

"Metzgerei." A butcher's counter hung with legs of pork, ham, sausages, etc., and a plant in a green pot. *Signed*.

Watercolor: 24 x 16¾ inches. \$700

10. FEININGER, LYONEL. *American*: 1871-1956.

"Pink Sky." A blue, orange and yellow ship in a gray sea, against a rose sky. *Signed and dated August 18, 1939*.

Pen and Watercolor: 14½ x 21 inches. \$4,000.

From the Buchholtz Gallery, New York.

Exhibited at the Detroit Institute of Arts, 1941.

11. GROSZ, GEORGE. *German-American*: 1893-1959.

"The Judges." Three stern judges sit facing left wearing black robes. Red and yellow background. *Signed*.

Watercolor: 22½ x 16¾ inches. \$1,800.

Acquired from the artist.

15. MARSH, REGINALD. *A. N. A. American*: 1898-1954.

"New Moon Gardens, Union Square, N. Y." Young girls dancing with elderly men, a hostess at right. *Signed and dated 1945*. On *verso*, a young couple embracing before a bridal shop window; *dated 1946*.

Watercolor: 22 x 30 inches. \$1,500.

18. CEZANNE, PAUL. *French*: 1839-1906.

"La Clairiere." Sketch of numerous slender trees at the edge of a clearing, the trees at right lightly tinted.

Pencil and watercolor: 12 x 19 inches. \$5,000.

Certified by Lionello Venturi in 1958.

19. PICASSO, PABLO. *Spanish*: 1881- ———.

"Jardin de Paris." Poster drawing of four girls performing the cancan, their black-stockinged legs contrasted against red ruffles topped with canary green veiling. On the blue wall the inscription *Jardin Paris*. 'Sprinkled' surface effects. *Signed at lower right, Picasso*.

Watercolor: 23 x 19 inches. \$18,500.

20. PICASSO, PABLO. *Spanish*: 1881- ———.

"Au Moulin Rouge." A dark-haired girl stands in profile to left, clad in a pale green dress and a high yellow hat



In June 28 Sotheby sale: Pollock's "Freeform", 1946.

trimmed with red flowers; other demimondaines in colorful garb, crowd the place. *Signed and dated 1901*. Pencil and watercolor: 25½ x 19½ inches. \$47,500.

36. NOLDE, EMIL. *German*: 1876-1956.

"Nude." Seated figure of a dark-skinned woman, a blue wrap about her lower body, one arm raised. *Signed*.

Gouache: 9¾ x 8 inches. \$1,000.

41. MARCOUSSIS, LOUIS CASIMIR. *French*: 1883-1941.

"Composition." Dice, a shaker and three other objects captioned *Quin*, in muted silvery tones of brown, white and greenish-gray. *Signed with monogram*.

13 x 16 inches. \$1,800.

44. ERNST, MAX. *French*: 1891- ———.

"Moon and Sea." A brilliant yellow moon in a black sky illuminates an expanse of greenish-blue sea water, highlighted with areas of scarlet. *Signed at lower right, Max Ernst*. Also signed and dated '46 on reverse.

7 x 15 inches. \$4,000.

Collection of Julien Levy, New York.

From the Sidney Janis Gallery, New York.

(Continued on page 49)



(Continued from page 45)

nolds," then the word is, *caveat emptor*.

Not even this series of guide marks is foolproof, however. Recently in London two paintings were offered for sale in the same catalogue and were identified (albeit roughly) by the name of the same artist. In one instance, the lot was headed simply "The Property of a Gentleman," an attribution of ownership that gave no clue as to either the taste or the perspicacity of the seller. The painter was identified as by "Jacopo Tintoretto." The description provided no previous ownership, no proveniences of any kind, no authentication.

A few pages further on in the same catalogue another painting was offered for sale under the even more non-committal heading, "Another Property." The description was followed by a long history. There were experts who had signed certificates as to the picture's authenticity, authorities who had reproduced it or mentioned in their books, museums which had shown it and catalogued it as the artist's work, reputable galleries which had handled it and sold it.

The auction house identified it, however, as the work of simply, "Tintoretto."

The "Jacopo Tintoretto" so unpretentiously presented was sold for \$8,400. The "Tintoretto" with all its proveniences, made \$14,000 but did not reach its reserve and was not sold.

Entirely apart from the low prices, the experienced buyer would have presumed, in advance of the sale, that there were doubts about both paintings; possibly because they were not regarded as the work of the artist named; possibly because, though they may have been his creation they had been restored to the point where little of the master's genius remained. Had either of the paintings been right, the artist's full name would have been used, as "Jacopo Robusti, Il Tintoretto" (or "Jacopo Robusti, dit Tintoretto," as it sometimes appears).

The practice in the American auction galleries varies. Some follow the British system, others are more precise and open. In some cases, if a painting seems good enough to be the work of the artist in question, has a record of having been handled as such by reputable art dealers, is recorded as such in the standard works, has been exhibited under the artist's name under good auspices, then the work would most likely be catalogued as that of the artist; the description would leave little or no doubt that the painting is believed to be his.

But if a work has definite merit and is not signed, or has a hazy history, or possibly has had extensive alterations under the guise of restoration, then it might be catalogued as "attributed to."

If a picture seems to be one that shows the master's influence but does not bear the mark of his hand, it may be listed as "atelier of" or "school of" if the presumption is that it was painted during his lifetime; or, if it is believed to date from after his death, it may be listed as "follower of" or "in the manner of" the master.

All of the above, of course, really applies mainly to the great names of art. If a small painting of flowers signed "T. Wellington Snodgrass, 1872" comes up for sale at an auction and the standard reference works indicate that an artist of that name who specialized in flowers exhibited in London in the 1870's, the catalogue would probably assume that the picture is indeed

an original Snodgrass. It is only the famous or the once famous artists who have been followed, copied, forged and even lovingly imitated.

The buyer at a painting auction must always keep in mind that a good museum catalogue of old masters will show how the attributions have changed over the decades as knowledge about the painter and general sophistication have grown. And they will continue to change. And that is one of the reasons why the market in old masters—even questionable ones—maintains its level year after year.

Most experts would say "amen" to the advice of André Fage, French authority, on bidding for paintings at auction.

Never bid for a painting you have not subjected to personal examination at close range.

Never tell the person next to you that you are interested in a particular lot; he may be bidding against you.

Never make the first bid; let someone else establish the pace for you.

Never bid against a woman. If a woman really wants something, she usually gets it.

When in doubt, consult an expert.

(Forthcoming Sales—Continued from page 46)

Hall, Suffolk, the Property of The Rt. Hon. Lord Tollenmache, and Important Manuscript Americana. Including an important set of the First Four Folio Editions of Shakespeare, the property of Morris Wolf of Philadelphia.

June 13—Fine Old Master Engravings and Etchings, including a Dutch School "View of New York," Circa 1700, a Rembrandt Self Portrait etching, and a XV Century Taro Card.

June 14—Highly Important Old Master Paintings, the Property of His Grace the Duke of Leeds, Sir Philip Antrobus, Mrs. Eddie Fisher, and others. Including: Goya's Portrait of the Duke of Wellington; Hogarth's The Beggar's Opera; Fra Angelico's "The Nativity;" Franz Hals' "Portrait of a Gentleman" and others.

June 28— Fine Collection of Modern Paintings.

CHRISTIE, MANSON & WOODS, LTD.

8 King Street, St. James's.

London S.W.1

June 1—Fine English Furniture, the Property of His Grace, the Duke of Norfolk, et al.

June 5—Important Continental and English Porcelain and Faience.

June 8—Fine French Furniture, the property of the Late Adele, Countess Cadogan.

June 14—English and Continental Silver.

June 16—English Pictures and Drawings.

June 26—Fine English and Continental Porcelain. The property of His Grace the Duke of Bedford, and others.

June 30—Pictures and Drawings by Old Masters Guardi, M. Nattier, J. Breughel, A. Watteau, and others.



(continued from page 47)

48. ROUALT, GEORGES. *French*, 1871-1958. "Tête de Clown". Profile portrait to left with a high conical cap. *Signed*.

Panel: 16 x 12 inches. \$15,000.

From the Volland, Caron and Barnes collections.  
From the Dominion Gallery, Montreal, Quebec.

49. PISSARO, CAMILLE. *French*, 1831-1903. "La Charité." A farm woman stands in a doorway carrying a bowl of soup to an old woman seated at left. *Signed and dated* 1876.

22¼ x 18 inches. \$20,000.

From Bernheim-Jeune, Paris.

From Hirschl and Adler, New York.

Recorded in Pissaro and Venturi's *Camille Pissaro*, 1939, no. 375.

51. DUFY, RAOUL. *French*, 1880-1953. "La Fontaine à Nice". The ornate green fountain in the middle of a circular pool; intense blue sky above.

22½ x 5½ inches. \$13,000.

From the collection of Ambroise Volland, Paris, 1949.

From the Laing Gallery, Toronto, Ontario.

52. BELLWS, GEORGE, N.A. *American*, 1882-1925. "Monhegan Island, Maine." Sheep grazing on the yellow rocky coast extending into the blue waters. *Signed*.

Academy board: 18 x 21¼ inches. \$3,250.

Painted in 1913, according to an inscription by Leon Kroll on the reverse.

From the Milch Galleries, New York.

From the collections of Louis E. Stern, New York and F. D. Heastard, San Francisco, California.

56. EVERGOOD, PHILIP. *American*, b. 1901. "The Wedding". A young bride, holding a bouquet of cala lilies, before a table, surrounded by miners toasting the couple. *Signed and dated* '47.

Gouache: 22½ x 28 inches. \$1,300.



A Gauguin still life for sale at Sotheby's, June 28.



Renoir's "Enfance", in Sotheby's, June 28 sale.

58. CASSAT, MARY. *American*, 1845-1926 "Jeune Femme. Au Corsage Rose Clair". Waist-length portrait of a young woman with auburn hair, wearing a pale pink blouse. *Signed*.

Pastel: 21¾ x 7¼ inches. \$20,000.

Executed in 1895.

From Durand-Ruel, Paris.

From Marlborough Fine Art, Ltd., London.

62. VLAMINCK, MAURICE DE. *French*, 1876-1958. "Jardin Près d'une Rivière". A red-roofed house on the crest of an embankment at left, an arched stone bridge spanning a river at rear. *Signed*.

23½ x 28½ inches. \$11,000.

Painted about 1925.

63. UTRILLO, MAURICE. *French*, 1883-1955. "Le Chateau de L'Arbresle (Rhône)". Two wings of a long white-washed building enclosing a garden. *Signed, titled and dated* 1928.

23½ x 28¾ inches. \$13,000.

From André Weil, Paris.

64. RENOIR, PIERRE AUGUSTE. *French*, 1841-1919. "Près de Pont Aven". View of lush, rolling countryside with haystacks, farmhouses, etc., two slender trees in the foreground. *Signed*.

24½ x 25½ inches. \$31,000.

Painted in 1892.



65. WHISTLER, JAMES A. McNEILL. *American*: 1843-1903. "Richard A. Canfield, Esq.". Waist-length portrait to half-left of the famous gambler, wearing a dark coat. 21 x 13 inches. \$1,750.

Painted about 1902.

From M. Knoedler & Co., Inc., New York.

Exhibited at the Brooklyn Museum.

Illustrated in James W. Lowe, *Whistler*, 1942, p. 69.

70. DUFY, RAOUL. *French*: 1880-1953. "La Terrasse". A yellow lounge chair upholstered in vivid green, on the corner of a blue terrace, a potted plant nearby. *Signed*. 25¾ x 21¼ inches. \$8,500.

Painted about 1910-12.

From the artist's estate; sold with a certificate by André Pacitti, Paris.

71. ERNST, MAX. *French B.* 1891. "Le Surréalisme et la Peinture". A study for the large work of the same name in the William Copley collection. Three sinuous bird-like forms embracing each other. *Signed*.

Pastel: 22 x 18½ inches. \$4,000.

Executed about 1942.

72. KLEE, PAUL. *Swiss*: 1879-1940. "Kleine Stadt". Varicolored geometric areas, arranged in a narrow oblong. *Signed*.

8¾ x 25 inches. \$9,000.

From the Bucholz Gallery, New York

73. CHAGALL, MARC. *Russian*: b. 1887. "Chrysanthemes". A huge bouquet of red and yellow chrysanthemums, with a winged figure hovering; blue background.

36¾ x 28¾ inches. \$43,000.

Painted in 1922.

From Sam Salz, New York.

From Justin K. Thannhauser, New York.

75. VALTAT, LOUIS. *French*: 1869-1952. "Mother and Child". Dark-haired woman holding a young child on her lap. *Signed*.

32¼ x 25¾ inches. \$3,250

Painted in 1939.

76. CASSAT, MARY. *American*: 1845-1926. "Fillette Assise en Robe Rouge". A young girl, wearing a brilliant rose-carmine dress, seated facing to half-left. *Signed*.

Pastel: 26½ x 19¼ inches. \$17,500.

From Durand-Ruel, Paris.

78. VLAMINCK, MAURICE DE. *French*: 1876-1958. "Passage à Niveau". Red-roofed buildings of a railroad station, with striped barriers at right, before a gray, blue and white sky. *Signed*.

19¾ x 24 inches. \$13,000.

From the Galerie des Etats-Unis, Cannes.

79. RENOIR, PIERRE AUGUSTE. *French*: 1841-1919. "La Ferme A Essoyes". Two youthful figures are seated near a small pool before a cluster of white-washed form buildings with red roofs. *Signed*.

21½ x 25¼ inches. \$33,000.

Painted in 1913.

From Durand-Ruel, Paris.

From Marlborough Fine Art Ltd., London.

Illustrated in Bernheim-Jeune, *L'Atelier de Renoir*, 1931, vol. II, no. 478.

83. COURBET, GUSTAVE. *French*: 1819-1877. "La Vague". Green waves crash into the foreground, the deep blue sky almost obscured by a band of storm clouds. *Signed*. 24 x 36 inches. \$4,000.

From the Levery Collection, Paris

Illustrated in *The Burlington Magazine*, June, 1958, pl. XVI.

84. TOULOUSE-LAUTREC, HENRI DE. *French*: 1864-1901. "Danseuse". A young ballerina, wearing a white costume, standing in *profil perdu* to right. *Signed*.

31½ x 23¾ inches. \$80,000.

Painted about 1888.

From the collections of Comte Francois Doria, and Georges Renand, Paris.

Exhibited at the Musée des Arts Décoratifs, Paris, 1931, no. 52 *bis* in the catalogue.

Sold with a certificate from Mme. Dortue, to the effect that this will be included in her forthcoming *catalogue-raisonné*.

86. SIQUEIROS, DAVID A. *Mexican*: b. 1894. "El Caromilozo". Standing figure of a seminude muscular warrior, blowing a horn and holding a spear; colorful swirling background. *Signed and titled*.

On paper: 23¾ x 18¼ inches. \$1,250.

From the Galeria de Arte Mexicana, Mexico City, D. F.

88. DALI, SALVADOR. *Spanish*: b. 1904. "La Très Sainte Trinité Adoré Par Trois Archevêques". Three quasi-abstract forms "float" before the kneeling figures of mitred bishops. *Signed, titled and dated* 1960.

Mixed media: 37½ x 49 inches. \$9,500.

Sold together with an explanatory sketch by the artist.

89. ANDRE MASSON, *French*: b. 1896 "Décoration-IV". Abstract composition of a black form decorated with jagged and meandering red, green, blue, orange and yellow lines, on a mottled white, violet and black ground. *Signed at lower left André Masson; also titled and dated on reverse*.

51¼ x 43¼ inches. \$4,500.

Painted in 1956.

From the Galerie Louise Leiris, Paris.

From the Saidenberg Gallery, New York.

Exposition André Masson, Galerie Louise Leiris, Paris, 1957, no. 43.

XXIXème Biennale Internationale des Beaux-Arts, Venice, 1958, no. 424.

Retrospective Exhibition, Saidenberg Gallery, New York, 1961, no. 30.

90. MARC CHAGALL *Russian*: b. 1887. "Fiancée au Bouquet Blanc". A young bride, wearing a white gown and veil and carrying a huge bouquet of white and lavender



blossoms, is seen at almost full length before a red-roofed open pavilion; she is tenderly embraced by a youth in a deep blue jacket. At left a violin, the outline of a goat's head and a 'flying' figure near a brilliant yellow moon, and at right another figure is visible. *Signed at lower centre Marc Chagall, and dated '44.*

26½ x 24¾ inches.

\$37,000.

From the Pierre Matisse Gallery, New York.

91. MAURICE UTRILLO *French*: 1883-1955. Rue A Paris. Figures stroll on the snow-covered street before a green-shuttered restaurant, located near a windmill; at left a row of denuded saplings and a flagpole flying the tri-color, before colorful distant buildings. *Signed at lower right Maurice, Utrillo V.*

18¼ x 22 inches.

\$5,500.

Collection of Ambroise Vollard, Paris, 1949.

From the Laing Gallery, Toronto, Ont.

SOTHEBY & CO., April 26, 1961.

3. SUTHERLAND, GRAHAM, O. M. "Landscape Forms." A study in black chalk and gouache, *Signed and dated 1950.* (Redfern Gallery)

10¼ x 19¾ inches.

\$616.

5. SUTHERLAND, GRAHAM, O. M. "Fauve No. 1," gouache on grey paper, *signed with initials and dated 16. IV. 58.* (Marlborough Fine Art).

11 x 8½ inches.

\$224.

12. EPSTEIN, SIR JACOB. "Epping Forest," gouache, *signed.* (A. Zains).

22¼ x 17¼ inches.

\$560.

13. MOORE, HENRY, C. H. Half figure of a Nude Woman, black chalk, wash and oil on paper, circa 1930. (Marlborough Fine Arts)

15 x 15 inches

\$952.

16A. MOORE, HENRY, C. H. Study for Three Standing Figures in lead, pen and ink and black chalk with watercolor, heightened with bodycolor, *signed, inscribed and dated '48, recto; Two Figures at a window and other studies, pencil, colored chalks and watercolor, numbered, verso.* (Marlborough Fine Art).

11 x 9 inches

\$1,736

Exhibited: Arts Club of Chicago, *Henry Moore: Sculpture and drawings from Chicago Collections*, Dec. '59-Jan. '60, No. 70.

20. MOORE, HENRY, C. H. "Ideas for Sculpture," pen and ink, black and brown chalks and colored wash, *signed and dated '42.* (Marlborough Fine Arts).

23 x 18 inches.

\$2,800.

*Henry Moore*, Lund Humphries, vol. I, p. 250.

23. MOORE, HENRY, C. H. "Mother and Child, 1959," bronze on bronze base. One of a set of twelve casts. (O'Hana Gallery).

Height 15 inches.

\$2,520.

See: Will Grohmann, *The Art of Henry Moore*, Thames and Hudson, 1960, pl. 188 and pp. 9 and 232.



Baque, c. 1911-1912, June 28, at Sotheby's.

26. EPSTEIN, SIR JACOB, Dame Myra Hess, a portrait bust, *signed.* (Greenfield).

Height 24½ inches.

\$1,530.

27. EPSTEIN, SIR JACOB, "Madonna and Child," lead and brass, *signed.* (D. E. Wilkes).

Height 13¾ inches.

\$2,380.

[This is a study for the large sculpture in Cavendish Square, and is one of an edition of twelve.]

28. HEPWORTH, BARBARA, Torso, black wood, height 42 inches, on a wooden base, executed in 1932. (Roland, Browse & Delbanco).

Height overall 67½ inches.

\$1,960.

From the collection of Sir Michael Sadler.

See: *Barbara Hepworth, Carvings and Drawings*, Lund Humphries, 1952, pls. 23 a and b.

32. NICHOLSON, BEN. Sculpture in white, plaster on a wooden base, *signed and dated 1936.* (Marlborough).

Height overall 8¾ inches.

\$1,064.

59. WHISTLER, JAMES ABBOTT McNEILL, R.A. A Chinese Lady with a Parasol, pastel, *signed with the butterfly.* (Weitzner).

10 x 5¾ inches.

\$840.

105. WHISTLER, REX, Designs for the Scenery and Costumes for The First Waltz, in Streamline, a Cochran Revue at the Palace Theatre in September 1934, sepia ink and watercolor and pencil and watercolor, various sizes, *inscribed, unframed.* (M. Bernard) (18).

\$1,232.

See: Laurence Whistler and Ronald Fuller, *The Work of Rex Whistler*, 1960, pages 66 & 67, Cat. No. 398 (i).



## English School and Old Masters

SOTHEBY & CO., April 19, 1961

4. LEAR, EDWARD "Ragusa Bay", watercolor heightened with white on blue paper, *inscribed, numbered 42 and dated 3.45 p.m., May 5th 1866.* (Princess Radziwill).  
13 1/8 x 19 1/2 inches. \$560.

9. DE WINT, PETER, R. W. S. "Christchurch Bridge, Hampshire". (Fine Art Society).  
14 x 21 1/2 inches. \$616.

11. GAINSBOROUGH, THOMAS, R. A. "The White House", black chalk and grey wash, heightened with white. (Colnaghi).  
7 1/4 x 11 5/8 inches. \$1,064.

14. POLLARD, JAMES, "A Royal Mail Coach", *Signed and dated 1815.* Engraved by R. Havell, 20th October, 1815. (Walkers Gallery).  
12 1/2 x 17 1/2 inches. \$448.

21. PALMER, SAMUEL, R. W. S. "Harlech Castle, Twilight," with a shepherd piping beneath a tree, heightened with body color. (Agnew).  
19 3/4 x 27 3/8 inches. \$1,176.  
Exhibited: Royal Watercolor Society, 1843.

26. LAWRENCE, SIR THOMAS, P. R. A. "Portrait of a Young Boy", half length, wearing crimson silk coat with white collar, a black hat with red feathers and holding a peacock-colored cloak over his right arm. Varnished watercolor, heightened with white. (Somerville, P. S.).  
29 1/4 x 24 inches. \$560.  
From the Collection of E. Grayling.

34. TURNER, J. M. W., R. A. "Coniston Fells", a torrent in spate descending a rocky slope. (Spink).  
10 x 14 1/4 inches. \$1,904.  
Drawn circa 1798, and similar in composition to the Academy picture of that year, Turner Collection, no. 461.  
From the Collection of Horatio Micholls.  
Exhibited: Guildhall, 1899, *Loan Exhibition of Works by Turner*, as Cumberland Fells.

36. TURNER, J. M. W., R. A. "Whitby". (Agnew).  
6 1/2 x 10 inches. \$6,160.  
Executed circa 1830.  
From the Dillon Collection.  
From the Collection of F. N. Fordham Royston.  
See: Sir Walter Armstrong, *Turner*, 1902, p. 285.

37. BLAKE, WILLIAM. "The Death of Ezekiel's Wife: I take away from thee the desire of thine eyes." Grey wash. (Sessler).  
13 3/8 x 18 5/8 inches. \$7,000.  
From the Collection of Graham Robertson.  
Printed and engraved by Blake, October, 1793.

(See: Laurence Binyon, *The Engraved Designs of William Blake*, London 1926, pl. 11 and p. 49, no. 39.)

See: Darrell Figgis, *The Paintings of William Blake*, London, 1925, pl. 59.

45. ROWLANDSON, THOMAS. "The Swing, or The Pleasures of the Park", *signed.* (Davis, A.).  
7 3/4 x 20 inches. \$758.

51. PALMER, SAMUEL. "Backways, near Tintagel, Cornwall", a rocky bay, ships to the horizon, watercolor heightened with white on grey paper, *signed and inscribed "Backways, Cornwall, drawn on the spot".* (Agnew).  
7 3/8 x 10 1/2 inches. \$1,960.  
Drawn circa 1838 - 40.

57. PALMER, SAMUEL, R.W.S. "A Monastery Near Naples" with peasant women and their goats in the foreground, heightened with bodycolor, *signed, inscribed with the artist's address and dated 1844.* (Lock).  
15 1/4 x 19 7/8 inches. \$3,650.

59. TURNER, J.M.W., R.A. "St. Goarshausen and Katz Castle" by moonlight. (Agnew).  
7 5/8 x 12 1/8 inches. \$4,480.  
Executed in 1819.  
From the Fawkes Collection, Farley Hall.

65. PALMER, SAMUEL, R. W. S. "Llyn Gwinedd and part of Llyn-y-ddinas between Cape Curing and Beddgelert", watercolor on buff paper, *numbered 24 and inscribed.* (Colnaghi).  
14 1/2 x 18 1/4 inches. \$4,760.  
Painted in September 1843 during Palmer's visit with Edward Calvert.  
From the Collection of Mrs. H.F. Medlicott.  
See: Geoffrey Grigson, *Samuel Palmer, the Visionary Years*, 1947, page 132.

73. TURNER, J.M.W., R.A. "Llangollen", an angler on the banks of the Dee in the foreground. (Agnew).  
10 1/2 x 16 1/2 inches. \$8,400.  
Executed circa 1835; the view painted in 1796 is now in the Whitworth Institute, Manchester.  
Engraved by J. T. Willmore for *England and Wales*, 1837.  
From the Leyland Collection.  
See: Sir Walter Armstrong, *Turner*, 1902, page 262.

78. WHEATLEY, FRANCIS, R. A. "The Bathers", five girls with a dog below a weir by a ruined bridge, *signed and dated 1783.* (Colnaghi).  
27 x 25 1/2 inches. \$11,760.

83. CROME, JOHN. "A Norwich Backwater" a row of cottages and barns in sunlight, a clump of trees on the left. (Colnaghi).  
Panel: 14 1/2 x 19 inches. \$24,640.

89. PALMER, SAMUEL, R. W. S. "The Evening Star", a shepherd and his flock at sunset in a hilly landscape.  
Unframed: Panel: 9 x 11 inches. \$14,560.  
A work of the Shoreham period, executed circa 1825.  
Sold with a letter from A. H. Palmer dated March 25th, 1889.



92. STUART, GILBERT. "Portrait of Mrs. Charlotte Stuart", the artist's wife, with her child on her knee and a King Charles spaniel under her arm, unfinished. (Frost and Reed).

29¼ x 24 inches. \$980.

[Charlotte Stuart was the daughter of Dr. Coats of Berkshire and Stuart married her when he was in England in 1786.]

110. ZOFFANY, JOHN, R.A. "Portrait of Sir Elijah Impey", head and shoulders, turned towards the left, wearing a plum coat and a white waistcoat and stock, in a painted oval. (Maclaren).

27½ x 23¼ inches. \$336.

113. HIGHMORE, JOSEPH, "Portrait of a Gentleman", full length, standing in a classical interior, wearing a pink silk suit, with white lining and green trimming and holding a mask in his left hand, *signed, unframed*, (Agnew).

22 x 15 inches. \$3,360.

130. GAINSBOROUGH, T., R.A. "A Landscape Near Ipswich," with travellers approaching an inn at the corner of a corn field. (Sommerville, P.S.).

Panel: 14½ x 17⅜ inches. \$504.

160. HERRING, (Senior), JOHN FREDERICK, "The Leamington Hunt." Mr. Henry Bradley's pack of hounds are seen grouped around two whippers-in with the stables in a wooded enclosure behind them. (Frost & Reed).

35 x 50 inches. \$7,840.

From the Bradley Collection.

172. POLLARD, JAMES, "The Last Run of the Royal Mail coach from Newcastle to Edinburgh, July 5th, 1847", *signed and dated* 1848.

16⅝ x 26¼ inches. \$3,640.

PARKE-BERNET GALLERIES, April 8, 1961

279. JEAN MARC NATTIER. *French*: 1685-1766.

"Petite Fille." Young girl at bust-length, her curly hair held in a blue ribbon, a rose in her bodice. Colored chalk drawing.

5 x 4¼ inches. \$1,600.

From Arnold Seligmann, Rey & Co., Inc., New York



Film star Elizabeth Taylor is selling "Portrait of a Gentleman" by Franz Hals at Sotheby's, June 14.

280. THOMAS GAINSBOROUGH, R. A. *British*: 1727-1788. "Miss Gainsborough." The artist's daughter, standing to left, at bust-length.

16 x 13½ inches. \$3,300.

283. GEORGE MORLAND. *British*: 1763-1804.

"Grandfather." Half-length figure of a young boy wearing a high-crowned sky blue hat and white coat tied at the neck with a blue bow.

16 x 14 inches. \$3,500.

From Leggatt Bros., London

Recorded in G. C. Williamson, Morland, 1907, p. 112

284. GEORGE MORLAND. *British*: 1763-1804.

"Grandmother." Half-length figure of a little girl, wearing a white cloak and dress, with a sky blue bonnet and sash. (Same history as the preceding).

16 x 14 inches. \$3,500.

287. SIR JOSHUA REYNOLDS, P. R. A. *British*: 1732-1792.

"Miss Anne Popham." Young girl at half-length wearing a white muslin dress, blue sash and greenish-blue ermine-lined cloak; resting her elbow on an open book placed on a green-covered table.

30 x 25 inches. \$6,500.

Collection of Lockett Agnew, Esq., London

From Leggatt Bros., London.

290. JACOPO MARIESCHI. *Venetian*: 1711-1791.

"The Doge's Palace, Venice." Looking towards the Molo across the Grand Canal, crowded with gondolas and feluccas; lightly clouded blue sky.

22 x 29 inches. \$10,000.



"Pan and Sphinx", by Rubens and Jan "Velvet" Bruegel at Sotheby's, June 14.



291. JACOPO MARIESCHI. *Venetian*: 1711-1791.  
 "The Old Turkish Embassy, Venice." The ancient building at right and its neighboring palazzi line the Grand Canal, a marble works in the foreground; blue sky.

22 x 29 inches \$14,500.

From Leggatt Bros., London

292. SIR JOSHUA REYNOLDS, P. R. A. *British*: 1732-1792.  
 "General Charles Vernon." The young officer, in half armor and red sash, seen at half-length from the back. Inscribed on reverse: *General Chas Vernon, son to ye honble James Vernon Lieutenant of the Tower and who had ye honor of Commanding a Battalion formed from ye Granadeers of ye Guards under Prince Ferdinand in Germany — heirloom.*

36¼ x 28 inches \$4,500

From the Dashwood Heirlooms, London, 1929, no. 38  
 Recorded in Graves and Cronin, *A History of the Works of Sir Joshua Reynolds, P. R. A.*, 1899-1901, vol. iii, p. 1007 (as Lord Vernon).

293. SIR JOSHUA REYNOLDS, P. R. A. *British*: 1732-1792.  
 "Mrs. Turner of Clint (née Wombwell)" The young woman, at three-quarter-length, before an open landscape and luxurious draped background, dressed in a flowing wine red gown and blue cloak, her rich dark hair cascading over her shoulder.

50 x 40 inches. \$3,250.

(Note: This is one of two recorded paintings by Reynolds of the sitter, and is a replica of one exhibited at the Royal Institution in 1855, and sold in New York with the R. Hall McCormick collection in 1920.)

Painted about 1757-58

Collection of Lt.-Col. Henry Von Straubenzee, a descendant of the sitter.

From P. & D. Colnaghi, London

Collection of Lord Dorchester, London, 1895

Collection of Arthur W. Mason, Esq.

From Leggatt Bros., London

Exhibited at York, 1866, no. 539

Recorded in Graves and Cronin, *A History of the Works of Sir Joshua Reynolds, P. R. A.* 1899-1901 vol. iii pp. 992-93.

## Pre-Columbian Collectors

We will have a mail bid auction on Pre-Columbian pieces in the near future. If you wish to receive fully illustrated catalogue, send us your name and address.

ROBERT L. REEDER

Box 1702

Brownsville, Texas

294. SIR THOMAS LAWRENCE, P.R.A. *British*: 1769-1830.  
 "Mrs. John Williams of Gwersyllt." A beautiful auburn-haired girl, seen at half-length to left, resting an arm on the sill of an open window, and wearing a white Empire dress, gray gauze stole and coral necklace.

30 x 24 inches. \$7,500.

Painted about 1804

Collection of the Currie family of Cheshire.

From Leggatt Bros., London

Exhibited at the Royal Academy, London, 1804, no. 25.

Recorded in Sir Walter Armstrong, *Lawrence*, 1913, p. 171.

## Gothic Sculptures

HOTEL DES VENTES, Lyon, France.

Commissaire-Preiseur, Maitre Laurent Ballioud.

7. OISEAU DE NUIT, Statuette in finely carved limestone. XVI Century.

12 inches high. \$162.

35. ST. ANTHONY, holding an open book. At his feet, a pig looking up at him as it scratches an ear with a hind foot. Limestone. XVI Century.

27¼ inches high. \$620.

36. ST. ANDREW, holding a book and a cross. Wood sculpture in color and gilding.

24 inches high. \$812.

38. ST. JOHN THE BAPTIST, carrying a lamb and protecting a figure kneeling in prayer. Stone, XVI Century.

14½ inches. \$245.

46. VIRGIN AND CHILD, standing figure, crowned, in painted and gilded wood. Circa 1550.

17¼ inches. \$466.

47. JOSEPH OF ARIMATHAEA, the head turned slightly to the left, wearing a full cloak with a large collar. Gilded wood, with small flowers painted in colors. Antwerp. Circa 1500.

\$883.

## Primitive Art

83. BAOULÉ MASK of a man with a short beard, scarified on temples and jaws. Ivory Coast.

8½ inches high. \$385.

84. BAOULÉ MASK of an elongated face with four horns, scarified on forehead and temples. Ivory Coast.

14 inches high. \$275.

90. NEW HEBRIDES ANCESTOR STATUE, with a concave face and long nose flanked by two prominent eyes.

5 feet 4 inches high. \$1,420.

ERNST HAUSWEDELL

109. STONE MASK. Slightly protruded mouth, strongly bent nose, accentuated nostrils, two holes in the chin, slight delicate eye sockets outlined, deeply imbedded, no eyes, flatly formed pierced ears. Back of mask smooth. Greygreen, part brown speckled stone with white flakes and brown lines.

Guerrero, 1400 A.D. \$5,000.





Barlach's "Singing Man" sold May 5 at Stuttgarter-Kunstkabinett. Price will be reported in June I. A. M.

118. Flat GOLD FIGURE (tunjo)  $2\frac{3}{4}$  inches high, weight 41 dwts. *Bogota highland*. 1300-1500 A.D. \$900.

119. Flat GOLD FIGURE (tunjo) standing on a smooth surface.  $2\frac{1}{4}$  inches high, weight 30 dwts. *Bogota highland*. 1300-1500 A.D. \$1,000.

Herbert Read: *Art and Society*. London & Toronto, 1937. p. 52. "An old fragment found in the collection of the Vienna Museum of Art."

*Medieval American Art*, New York, 1959, p. 249.

120. Flat GOLD FIGURE (tunjo) with two birds on the head. 7 inches high, weight 26 dwts. *Bogota highland*. 1300-1500 A.D. \$600.

133. MODEL OF A SPEAR THROWER. Gold containing copper. The curved, cone-shaped abutment like a stylized animal head. The handle formed as a bird.  $7\frac{1}{4}$  inches long, weight 41 dwts. *Bogota highland*. 1300-1500 A.D. \$950.

## African Ivory

145. MASK. From the lower hollow part of an elephant's tusk; an oval face with long narrow nose which is cut in facets. The half-circled eyebrows are indicated as a sharp junction between the brow and the eyesockets. The large eyeballs are set with cowrie shells. The slight protruding mouth is a narrow oval, no lips. Four edge-drilled holes. Patina: Front, light brown, back, dark brown. *Warega*.  $5\frac{1}{4} \times 7\frac{3}{4}$  inches. \$600.

147. JANUS FIGURE. Front and back sides the same. A large square head sits on a long narrow torso without a neck. The arms pointed out with hands on hips. The legless trunk sits with its hips on a flat, square-cut base. The somewhat octagonal head is concave. The flat body is formed with various sharp-edged cross-sections. The broad nose continues to the brow. A narrow slit for the mouth. Engraved circle ornaments. *Warega*.

$5 \times 2\frac{1}{4}$  inches.

\$400.

## English Furniture

PARKE-BERNET GALLERIES, April 7-8, 1961

164. GEORGE II CARVED MAHOGANY BOWL STAND. Unusual top in the form of a turned and molded shallow bowl resting upon a ring-turned columnar standard interrupted by a swirl-reeded bulb; on ogival tripod support terminating in snake feet, casted. *English, XVIII Century*.

Height 32 inches; diameter 12 inches.

\$200.

166. GEORGE I CARVED WALNUT AND NEEDLEPOINT HOGARTHIAN ARMCHAIR.

Upholstered balloon-shaped back and seat colorfully worked with bowknotted bouquets of flowers; the shaped arms with slightly dished and flaring elbow rests, supported by crook uprights; on cabriole legs carved at the knee with rococo drapery swags and a pendant of leaf-scrolls, terminating in claw-and-ball feet. *English, Early XVIII Century*.

\$1,100.

168. ADAM CARVED AND GILDED OVAL JARDINIÈRE.

Oval shallow trough with beaded rim and median band of rosetted lattice, supported by four cabriole legs, each crested by a camel's-head and loose-ring brass handle; the furry necks continue partly down the leg which terminates in a hoof foot, conjoined by a waisted beaded stretcher enclosing an oval leaf patera. Has a metal liner. *English, XVIII Century*.

Height 29 inches; width 22 inches.

\$1,900.

180. WILLIAM III CARVED AND GILDED PIER MIRROR, WITH BEVELED BORDER.

Molded upright frame with matching inner border, enclosing panels of beveled glass, continuing to a scrolled arched cresting, surmounted by a coronet over an escutcheon. Original Vauxhall beveled mirror panels. *English, circa 1700*.

Height 6 feet 5 inches; width  $35\frac{1}{2}$  inches.

\$2,000.

From Albert Amor, Ltd., London

181. CHIPPENDALE KINGWOOD MARQUETRY SERPENTINE-FRONT COMMODE, MOUNTED IN ORMOLU.

Serpentine top inlaid with a cartouche-shaped burl yew panel centering a flute, sheet music and sprays of flowers, enclosed in an engraved rococo frame of C-scrolls interrupted by shell-like motives. The frieze inlaid with floral key-fret pattern and an ormolu banding of spool, bead and husk, over two cupboard doors inlaid to match the top with vases of flowers, the incurvate sides conformingly inlaid with oval medallions of finely figured crotch mahogany. Fitted with ormolu carrying handles; bracket feet. *English, XVIII Century*.

Height 37 inches; length 49 inches

\$10,000.



[Note: This commode closely resembles another from the collection of Mrs. Elmer T. Cunningham, which was sold at these galleries in 1959 for \$22,500, and is now in the Metropolitan Museum of Art, New York.]  
Collection of Sir Anthony de Rothschild, Aston Clinton, Bucks.

Collection of Viscount Leverhulme, The Hill, Hampstead, London, N. W.

From French Co., Inc., New York

Compare Macquoid & Edwards, *Dictionary of English Furniture*, 1924 (1st ed.), vol. ii, p. 136, fig. 15).

183. ADAM CARVED AND GILDED OVAL WALL MIRROR.  
Oval gadrooned frame interrupted by paterae, crested by a stopfluted and leaf-carved classical urn, having a pineapple finial. *English, XVIII Century.*

Height 7 feet 6 inches; width 40 inches. \$2,400.

From M. Harris & Sons, London

332. QUEEN ANNE WALNUT ARMCHAIR, IN NEEDLEPOINT.  
Arched upholstered back and compass seat in floral *petit point*, outscrolling shaped arms with horned ogival uprights; on plain bracketed cabriole legs with pad feet, conjoined by a bowed stretcher. *English, Early XVIII Century.*

\$1,400.

From Mallett & Son, London.

339. PAIR CHIPPENDALE CARVED AND GILDED TORCHERES.  
Circular gadrooned top on a tri-lateral spray of scrolls and leafage and conforming standard, the corners crested with curling leaves; base collared with acanthus leaves and banded with egg-and-tongue and rosetted lattice; on matching ogival tripod. *English, XVIII Century.*

Height 54½ inches; diameter 14 inches. \$1,800.

From J. M. Botibol, London.

361. ADAM-CHIPPENDALE SATINWOOD AND MAHOGANY MARQUETRY SERPENTINE-FRONT COMMODOE, MOUNTED IN ORMOLU IN THE FRENCH TASTE.

Serpentine top with wide crossbanded mahogany border and ormolu stop-fluted and rosetted rim, centering an oval panel beautifully engraved and inlaid with a shallow bowl of various fruits, the whole flanked by beautifully inlaid and engraved bowknotted bunches of flowers, on a satinwood ground. *English XVIII Century.* Slightly *bombé*, conforming case of two doors inlaid to match the top, with two oval medallions of flower-filled urns framed in tulipwood and supported by bowknotted ribbons and swags of husks springing from a central patera; the base of each medallion resting on bowknotted sprays of acanthus leaves; over a shaped apron. The sides are inlaid with matching plain oval medallions. The whole mounted in ormolu and the sides are furnished with bail carrying handles, the pommels wreathed with leafage.

Height 37½ inches; length 54 inches. \$70,000

[Note: This masterpiece of furniture design was probably executed by Chippendale himself to the order of Robert Adam, for whom he made many pieces of furniture from Adam's classical designs, some in the 'French' taste.]

Collection of Lord Tweedmouth, Guisachan House, Beaulieu, County Inverness.

Collection of Colonel H.H. Mulliner, London.

Collection of Viscount Leverhulme, The Hill, Hampstead, London, N.W.

From French & Co., Inc., New York.

Illustrated in H.H. Mulliner, *The Decorative Arts in England, 1660-1780*, fig. 53.

PARKE-BERNET GALLERIES, March 10-11, 1961

101. PAIR ADAM ENGRAVED BELL METAL URN-TOP ANDIRONS.

Having an obelisk standard engraved with bellflower pendants and paterae, crested with a large urn finial; on arched supports having a strapwork apron. *Circa 1780.*  
Height 24½ inches. \$250.

103. PAIR EARLY FEDERAL CARVED AND GILDED EAGLE TWO-LIGHT SCONCES.

Bracket in the form of three conjoined lances centring a finely carved spread eagle, above bellflower swags; two tasseled scrolling candle arms. Fitted for electricity.  
Height 28 inches. \$780.

110. PAIR GEORGIAN CARVED MAHOGANY URNS.

Tulip-shaped urn on spreading socle foot; carved with a swag of leafage resting on two paterae and having metal rams' heads and bail handles; conical cover with fruit finial. Some imperfections. *English XVIII Century.*

Height 30 inches. \$190.

105. SET OF FOUR CARVED PINE AND WROUGHT IRON TWO-LIGHT SCONCES.

Bracket in the form of a bowknotted leafy stalk with foliated pendant; supporting two scrolling candle arms ending in urn-shaped candleholders. Fitted for electricity. *Georgian Style.*

Height 29 inches. \$200.

117. CHIPPENDALE MAHOGANY BEDSIDE CUPBOARD.

Three-quarter shaped galleried top pierced with handgrips, over a tambour cupboard door. Some repairs and imperfections. *English XVIII Century.*

Height 31 inches; width 15½ inches. \$85.

From Arthur Ackermann & Son, Inc., New York

119. PAIR ADAM BOSSI WORK MARBLE DEMILUNE CONSOLES INSET WITH JASPER WARE PLAQUETTES.

Semicircular yellow Siena marble top inlaid in green marble or scagliola with a bowknotted beaded medallion flanked by voluted leaf scrolls, statuary marble frieze inlaid with red marble mock flutes inset with green jasper ware plaques and medallions; on square tapering green-veined yellow marble legs faced in white marble with pendants. Spade feet. Some imperfections.  
Height 32 inches; width 31½ inches. \$1,250.

120. SET OF FIVE SHERATON DECORATED SATINWOOD SHIELDBACK CHAIRS.

Shield back, arcaded cresting continuing to three shaped colonettes tied by swags. Painted with flowers and classical medallions. *English, Late XVIII Century.*

\$700.

122. SHERATON INLAID AND DECORATED MAHOGANY AND SATINWOOD JEWEL CABINET ON STAND.

Oblong cabinet with leather-lined fall-front enclosing numerous inlaid cedarwood small drawers, the top and



four sides inlaid with foliated bandings of satinwood and harewood enclosing oval color-printed medallions of classical figures. Some imperfections. *English, Late XVIII Century.*

Height 44 inches; width 20 inches. \$200.

123. HEPPLEWHITE INLAID SATINWOOD CARD TABLE.

Oblong hinged top having inset rounded corners and opening to a green baize panel, above a frieze inlaid with a musical trophy and anthemion; on square tapering legs, one swinging as a gate. Some imperfections. *English, Late XVIII Century.*

Height 29½ inches; length 37 inches. \$285.

126. SHERATON INLAID MAHOGANY WORK TABLE.

Oblong octagonal hinged top inlaid with a conch shell, opening to a rose silk workbag and pin cushion; on canted square tapering and stretched supports. *English, XVIII Century.*

Height 27 inches; width 17¾ inches. \$90.

132. WINDSOR FAN-BACK ROCKER AND SIDE-CHAIR.

Each with seven-spindle fan back, plank seat and 'bamboo'-turned and stretched legs. *American, circa 1820.*

\$40.

135. SHERATON INLAID SATINWOOD SECRETAIRE.

Having a secretary drawer beneath a superstructure of cupboards and shelves; inlaid with urns and leaf scrolls. *English, Late XVIII Century.*

Height 57 inches; width 33½ inches. \$650.

139. HEPPLEWHITE CHERRYWOOD AND CURLY MAPLE DROP-LEAF TABLE.

Oblong top having two trilobed drop leaves, above a plain frame and square tapering legs. *American, circa 1820.*

Height 27 inches; length 41 inches. \$60.

142. ADAM-HEPPLEWHITE INLAID MAHOGANY DEMILUNE CARD TABLE.

Semicircular hinged top, crossbanded in tulipwood, opening to disclose a green baize-lined playing surface; on square tapering legs fluted on two sides. *English, XVIII Century.*

Height 28¾ inches; length 32 inches. \$100.

145. CARVED AND GILDED WOOD SIX-LIGHT CHANDELIER.

Fitted for electricity. *Georgian Style.*

Height 27 inches; diameter 26½ inches. \$60.

146. ADAM MAHOGANY AND GREEN COMPO CONSOLE.

Rectangular white tapestry marble top, decorated in green compo with key-fret border (repaired), over a matching frieze of mock flutes centering a conformingly decorated plaque of a classical urn flanked by anthemion; on square tapering bracketed legs with spade feet. Some imperfections. *English, XVIII Century.*

Height 32 inches; length 41 inches. \$175.

[Note: A very similar example is illustrated in color in Macquoid & Edwards, *Dictionary of English Furniture*, 1927, vol. 3, plate XVI, facing p. 312.]

147. CHIPPENDALE CARVED AND GILDED WALL MIRROR.

Cartouche-shaped frame carved with frills and crested with a phoenix. Small imperfections.

Height 55 inches; width 26½ inches. \$330.

153. PAIR ADAM CARVED PINE PEDESTALS WITH ORMOLU CANDLEHOLDERS.

Tapering plinth carved with classical leaf ornament. *English, XVIII Century.*

Height 5 feet 4½ inches. \$1,050.

158. SET OF FOUR ADAM MAHOGANY HALL CHAIRS.

Plain solid oval back centering a matching plaque, solid bow-fronted shaped seat on square tapering legs. Small imperfections. *English, XVIII Century.*

\$120.

168. CHARLES II CARVED CHESTNUT AND WALNUT CANED DAY BED.

With barley twist uprights and stretchers, caned seat and back; restored. *English, XVII Century.*

Length 5 feet 9 inches. \$160.

175. HEPPLEWHITE CARVED MAHOGANY TESTER BEDSTEAD.

Plain tester of pale blue pleated taffeta, arched headboard and plain tapering quadrangular back posts. *English, XVIII Century.*

Height 6 feet 11 inches, width 59 inches. \$575.

176. ADAM CARVED MAHOGANY SIDE TABLE.

Long narrow top, frieze card-cut with wave scrollings; on six fluted tapering quadrangular legs terminating in block feet. *English, XVIII Century.*

Height 32¾ inches, length 6 feet 8 inches. \$250.

178. CARVED AND PAINTED WOOD MODEL OF THE CLIPPER SHIP 'EUGENIA' OF BOSTON.

Small imperfections. *American XIX Century.*

Height 45½ inches, length overall 6 feet. \$180.

179. DECORATED AND PAINTED SIX-ROOM DOLL HOUSE ON STAND.

"Red Brick" house with gabled roof and four chimneys, the interior fitted with a staircase. The walls decorated with color prints and cut-outs. On stand; the whole complete with dolls, clothing, linens, furniture and ornaments, etc. *American, XIX Century.*

Height 5 feet 3 inches, length 5 feet 5 inches. \$650.

182. EARLY FEDERAL CHERRYWOOD AND BIRD'S-EYE MAPLE CHEST OF DRAWERS.

Upright with four cockbeaded long drawers, fitted with opaline glass pulls, flanked by turned half-round stiles, castered. *American, circa 1835.*

Height 38 inches, length 39¼ inches. \$90.

183. PAIR PAINTED AND DECORATED CANED ARMCHAIRS.

Painted with floral sprays on an apple green ground and heightened with gilding; circular caned back, round tapering legs. *Sheraton Style.*

\$40.

185. HEPPLEWHITE INLAID CHERRYWOOD SLANT-FRONT WRITING DESK.

Having a slant front opening to an interior fitted with central cupboard and small pigeonholes, above four graduated long drawers; on bracket feet. *American, Early XIX Century.*

Height 41¾ inches; length 42 inches. \$180.

PARKE-BERNET GALLERIES, March 17-18, 1961

120. WILLIAM IV TURNED ROSEWOOD CANTERBURY.

The oblong top with compartmented interior, on turned supports, castered. *English, circa 1835.*

Height: 18½, Width: 16 inches. \$150.



121. GEORGIAN MAHOGANY CUTLERY STAND.

Open, serpentine-contoured stand, on square tapering legs, castered. *English, XVIII century.*

Height: 19 inches, length 22½ inches. \$80.

127. QUEEN ANNE WALNUT AND BLACK LEATHER COCKFIGHTING CHAIR.

Upholstered back with armrests fitted with trays and small drawers, the seat also fitted with a drawer. *English, Early XVIII Century.*

\$1,100.

180. CHIPPENDALE CARVED MAHOGANY LOVESEAT.

In Needlepoint; worked with a repeat pattern of strap-work and leaves surrounding a central of Ceres; underframing restored. From Frank Partridge, N. Y.; *English, XVIII Century.*

Length: 58 inches \$800.

349. QUEEN ANNE YEWWOOD DROP-LEAF TABLE.

Oval top with hinged flaps, the frieze with long drawer; on eight turned round tapering supports, stretchered; *English, Early XVIII Century.*

Height: 30 inches, length: 63 inches; \$500.

From Mallet & Sons, London.

385. QUEEN ANNE WALNUT AND BLACK LEATHER COCKFIGHTING CHAIR.

With fitments; of the same type as lot #127, above, but with "cow-horn" stretcher; *English, Early XVIII Century.*

\$2,200

412. JAMES I OAK REFECTORY TABLE.

Long narrow four-plank top, on baluster supports, stretchered. *English, Early XVII Century.*

Height: 30 inches, total length, (with extension of later date) 13 feet, 2 inches. \$5.00.

ARNE BRUN RASMUSSEN, April 25-26-27, 1961

32. A CHIPPENDALE MAHOGANY ARMCHAIR, *English, mid-XVIII Century.*

\$217.

38. A PAIR OF QUEEN ANNE MIRRORS, the frame decorated in chinoiserie with gold on red lacquer; seven reserves of pagodas, houses, birds, trees and flowers. Facet-cut glass, the top part finely etched with branches and leaves. *English: Circa 1700-1720.*

Height 64 inches; Width 27¼ inches. \$2,200.

43. A SMALL ADAM SOFA, mahogany. *English, Circa 1775.*

Length: 61½ inches. \$740.

44. A PAIR OF ADAM ARMCHAIRS, mahogany frames, *English, Circa 1780.*

\$1,435.

55. A PAIR OF CHIPPENDALE MAHOGANY CHAIRS with carved splats and top-rails. *English XVIII Century.*

\$130.

57. A CHIPPENDALE PIE-CRUST TABLE, circular top with a gallery of delicately-turned baluster uprights, the stem spiral-channelled, ending in claw-and-ball feet. *English, circa 1720.*

\$450.

102. A CHIPPENDALE MAHOGANY TABLE, rectangular, with claw-and-ball feet. *English, circa 1760.*

Height: 30½ inches; Length: 35½ inches. \$145.

## French Furniture

PARKE-BERNET GALLERIES, April 7-8, 1961

146. LOUIS XV GILDED GESSO OCCASIONAL TABLE WITH PAINTED CHINOISERIE TOP.

Oblong top decorated with a theatrical scene of chinoiserie figures, the valanced frieze carved and gilded with shell motives and scrolling leaves upon a lattice ground, continuing to matching angular cabriole legs. Gilding imperfect. *French XVIII Century.*

Height 20 inches; width 19 inches. \$1,100.

147. PAIR LOUIS XV CARVED AND PAINTED FAUTEUILS IN HAND-PAINTED YELLOW SILK.

Fiddle back crested by a spray of roses and open arms; the valanced seat rail and cabriole legs carved to match the back. Repainted pale bluish-gray back, armpads and loose seat cushion in canary yellow taffeta, hand-painted with figures and animals within floral frameworks, worn. *French, XVIII Century.*

\$2,200.

149. PAIR LOUIS XV CARVED, PAINTED AND PARCEL-GILDED BERGÈRES IN OYSTER WHITE AND GOLD BROCATELLE.

Molded closed frame with fan-shaped back and a cresting of flowers, the closed arms with armpads, the valanced seat rail continuing to short cabriole legs carved at the knee with flowers; painted green and enriched with gilding. The whole in silvery white brocatelle patterned with pale yellow leaves.

*French, XVIII Century.*

\$6,500.

From Jansen, Paris



One of six Louis XV fauteuils at Christie's June 8.





Worktable, possibly by J. Petit, Christie's, June 8.

107. LOUIS XVI BRASS-INLAID ACAJOU SEMICIRCULAR À JEU. *French, Late XVIII Century*. Semicircular hinged top with metal rim, opening to a green baize-lined playing surface; on round tapering stop-fluted legs, castered; the back frieze fitted with a small drawer attached to another matching leg which forms the support.

Height 29 inches; length 44½ inches.

\$575.

137. SET OF SIX CHARLES X FRUITWOOD SIDE CHAIRS. *French, circa 1825*. The backs with scrolling uprights enclosing three shaped bar splats, with square tapering sabre-like legs. Seats in jacquard tapestry.

\$480.

155. DIRECTOIRE PAINTED AND RELIEF-MOLDED CAST IRON AND COMPO STOVE. Oblong cast iron base, the front relief-molded with a classical medallion, having doors at the side with double-headed eagle ornament and date 1739, the chimney with central arcaded aperture; all relief-molded with a classical ornament. Painted pale blue and white.

Height 6 feet; width 27 inches.

\$275.

287. LOUIS XVI ENCRUSTED CARVED BONE ARMORIAL WALL MIRROR. *French, XVIII Century*. Arched frame encrusted with overlapping finely carved bone leaves, crested with the arms of France and of the Dauphin; cherub supporters holding wreaths from which spring ropes which continue partly down the frame.

Height 34 inches; width 22½ inches.

\$150.

305. LOUIS XV DECORATED BLACK AND GOLD LACQUER COMMUNE. *François Bayer (M. E. 1764); French XVIII Century*. Oblong white tapestry marble top, the outset shaped corners with resaulted front, over a conforming



Table signed J. F. Leleu, Christie's, June 8.

154. LOUIS XVI TULIPWOOD AND HAREWOOD MARQUETRY SECRÉTAIRE À ABATTANT (FALL-FRONT SECRETARY DESK). Oblong marble top with three-quarter gallery and chamfered corners, the front with a hinged abattant opening to a finely fitted desk interior; double doors below; canted pilasters terminating in unusual scrolled block feet. The front inlaid with three panels, and the sides with two panels each of marquetry trophies of love, war and music, and urns of flowers, within frames of laurel. *Pierre Macret (M. E. 1758); French XVIII Century*. Stamped twice upon rear right pilaster: MACRET.

Height 40 inches; width 38½ inches.

\$4,250.

[Note: Pierre Macret (1727-c. 1796), *ébéniste privilégié* of King Louis XV, worked in the rue St. Nicholas and received about 1758 a royal brevet entitling him to his *maitrise*.]

Collection of Sir Walter Guinness, London  
From Wildenstein and Co., Inc., New York

PARKE-BERNET GALLERIES, April 14-15, 1961

89. NAPOLEON III PAINTED AND DECORATED CAST IRON FIGURE OF A BLACKAMOR. Seminude with upraised hands, wearing a multicolored feather skirt, standing beneath a gilded tôle palm tree.

Height 39 inches.

\$400.

96. EMPIRE CUT GLASS CHANDELIER. Formed of three graduated annuli, hung with circlets of 'icicles' and conjoined with bead chains, the upper supporting on the rim scrolling crozier members. Fitted for electricity.

Height 51 inches; diameter 34 inches.

\$350.



case of two deep drawers masked as one, with shaped apron, half-round stiles developing into angular cabriole legs; decorated in gold in the Chinese manner with figures in island settings. Stamped indistinctly on left rear stile F. BAYER, with ME.

Height 32 inches; length 37½ inches. \$2,600.

[Note: François Bayer passed master in Paris in December, 1764.]

ARNE BRUN RASMUSSEN, April 25-26-27, 1961

34. A SWEDISH COMMODOE of palisander wood inlaid with marquetry in a rhomboid design with richly decorated bronze edgings and fittings of bronze doré. Probably Master Lars Nordin, Stockholm. Mid XVIII Century. \$2,840.

42. A LOUIS XVI MEDALLION-BACK CANAPÉ AND FOUR MATCHING ARMCHAIRS of richly carved and gilded wood covered in Aubusson tapestry of the same period. French, Circa 1780.

Canapé length: 58 inches. \$1,970.

45. A SMALL LOUIS XVI TABLE, rectangular top of yellow Siena marble with bronze doré fittings. Signed Henry Dasson. French, early XIX Century.

Height: 29½ inches; Width: 24½ inches. \$290.

49. LOUIS XIII HIGH-BACKED WALNUT CHAIR, French, early XVII Century. \$180.

58. SET OF SIX CHAIRS OF BLACK LACQUERED WOOD, decorated in the Chinese manner with landscapes, figures, flowers and ornaments in gold, the legs carved with grotesque masks. English, circa 1720. \$725.

63. A LOUIS XV FAUTEUIL of walnut, French, mid-XVIII Century. \$450.

64. A LOUIS XV CANAPÉ of walnut and birch, the back, legs and front-rail carved with flowers and shell-motifs. French, mid-XVIII Century.

Length: 74¾ inches. \$1,190.



Six fauteuils and a canapé, Christie's, June 8.

77. A LOUIS XV FAUTEUIL of birch. French, mid-XVIII Century. \$337.

83. A ROSEWOOD CABINET, with two doors above and below, bronze doré ornaments supporting the marble top. French, XVIII Century. Signed J. B. Calet.

Height: 50¾ inches; Width: 28½ inches. \$1,450.

[Note: J. B. Calet passed Master in Paris in 1754.]

96. A LOUIS XV CHAISE-LONGUE of finely-carved walnut, divided. French, mid-XVIII Century.

Length: 82¾ inches; Height: 39½ inches. \$1,348.

101. A LOUIS XV TABOURET of richly-carved birch. French, first-half of the XVIII Century.

Height: 18½ inches; Width: 17½ inches. \$413.

112. A LOUIS XIII WALNUT CHAIR, with broad short back, spiral-carved arms, legs and stretcher, the arms ending in acanthus ornaments. French, beginning of the XVII Century. \$348.

## Silver

ARNE BRUN RASMUSSEN, April 25-26-27, 1961

115. A SMALL SILVER TRAY, with gadrooned and beaded edge, monogrammed. Master Mogens Thommesen Löwenhertz. Danish, 1695.

Diameter: 8¾ inches. \$1,188.

116. A COFFEEPOT WITH MATCHING TRAY, pear-shaped body, flaring foot, fluted sides and lid. Oval tray of matching design. Engraved with escutcheon. Master Christopher Jonsen, Copenhagen, 1749.

Pot, 8 inches high; Tray, 7½ inches wide. \$2,522.

126. SET OF FOUR CANDLESTICKS, round base with gadrooned edge, stem of baluster form with a design of reversed leaves. Master Hendrich Reinicke, Copenhagen, 1715.

150. A PAIR OF CANDELABRA, with three arms, circular base with graceful fluting, the stems baluster-formed, the candle-holders octagonal-shaped, Master Niels Johnsen, Copenhagen, 1739.

Height: 12 inches. \$4,205.

166. A SILVER ENCRIER consisting of an oval tray with molded edge to which is attached a pair of candleholders with their cone-shaped snuffers; a pen-holder, ink-pot, sander, candle-snuffer and silver bell. Master Philip Lorenz Weghorst, Copenhagen, 1723. \$5,072.

181. A LARGE TEAPOT AND MATCHING BRAZIER, the pot with octagonal spout and curved wooden handle, the lid with a bird finial. Master Christopher Jonsen, Copenhagen, 1772. \$2,826.

225. A TUREEN with four oval rocaille feet, two handles shaped as branches and leaves. The lid with a leafy pear finial. Engraved with the city shield of Breslau. Master Karl Gottfried Haase, Breslau, 1753-96.

Height: 11 inches; Length: 17¾ inches. \$1,450.



662. A PAIR OF SILVER CANDLESTICKS with octagonal stems, slightly profiled base. *Jacob von Holten, Copenhagen 1756.* \$471.

680. SILVER CASTER, cylindrical shape engraved with the initials K.M.S.G. 1714 in a garland. *Master Poul Ottesen Kjaerulff, Ringkøbing, about 1714.* \$1,000.

716. A PAIR OF SILVER SUGARBOWLS WITH HANDLES, beaded edges. *Master Rosmus Moller, Odense 1792.* \$535.

719. A PAIR OF SILVER CANDLESTICKS, square bases with rounded straight-cut corners, octagonal balusters *Master mark I.O.C. Denmark about 1730-40.* \$659.

725. SILVER BOWL, *Master Erik Andersen Winther, Aarhus 1691-1725.* \$711.

727. A SET OF FOUR SILVER CANDLESTICKS, oval bases ornamented with entwined ribbon. *Master Nicolai Carstens, Copenhagen 1807.* \$696.

800. A PAIR OF SILVER CANDLESTICKS, arched bases with medallions and festoons. *Master Niels Pihl, Copenhagen, 1778.* \$725.

804. SILVER TRAY, oval. *Master Rasmus Moller. Odense, 1780.* \$435.

806. A PAIR OF SILVER CANDLESTICKS, octagonal bases and stems. *One marked master Jens Andersen. Odense about 1720-30.* \$1,335.

808. SILVER TRAY, turned rocaille-edge and legs. *Augsburg 1779-81, faded inscription.* \$450.

811. A PAIR OF SILVER CANDLESTICKS, curved bases and stems. Presumably *Master Johan Balthasar Heggenauer. Augsburg, 1769-71.* \$550.

#### PARKE-BERNET GALLERIES, April 8, 1961

213. GEORGE III GILDED SILVER HONEY POT, AND STAND. In the form of a beehive, engraved with crests; on matching plain stand, engraved with coat of arms. *Paul Storr, London, 1799.* Height 4½ inches. \$625.

223. SET OF FOUR GEORGE III SILVERED GOBLETs. Thistle-form goblet with flaring molded lip, on a collar of petal flutes, and socle foot; engraved with crest. *Wm. Elliott, London, 1819.* Height 6 inches \$280.

227. GEORGE II AJOURÉ SILVER FRUIT BASKET. Footed shallow oval basket, with panels and bandings of ajouré leaf-scroll and lattice motives; serpentine strapwork handle hinged to large shells. Engraved with monogram. *R'chd. Beale, London, 1742.* Length 12 inches. \$425.

230. GEORGE I REPOUSSÉ SILVER TWO-HANDLED CUP. Deep cut, repoussé with petal flutes and gadrooning; a winged cherub head, over an engraved coat of arms. *Humphrey Payne, London, 1725.* \$160.

235. GEORGE III SILVER OVAL PLATTER. With molded serpentine gadrooned border, engraved with two coats of arms. Heavy piece. *John Moore, London, 1803.* Length 18¼ inches. \$450.

237. CHASED GILDED SILVER EWER AND BASIN, IN THE RÉGENCE TASTE.

Helmet-shaped ewer with scroll handle, on a swirl-knopped stem and oval domed foot, chased with foliated strapwork cartouches, one with crest; matching oval basin with molded serpentine edge, also engraved with crest. The ewer by *J. C. Engelbrecht*, the basin by *H. Mitternacht, Augsburg, 1765.* Height of ewer 8 inches; length of basin 13¼ inches. \$2,100.

246. EARLY GEORGE III WROUGHT GILDED SILVER TOILET SERVICE IN THE FRENCH TASTE.

Cartouche-shaped toilet mirror with an escutcheon engraved with the coat of arms of *Wilson*; on scrolling strut feet. Oblong jewel casket, a pair of square boxes and a pair of smaller square boxes. All executed in the Louis XV taste to match the mirror. All pieces fully marked, the mirror underneath the wooden backing. *Louis Herne and Francis Butty, London, 1761.* Height of mirror, 30 inches. \$6,250.

Collection of Sir Thomas Spencer Wilson, 6th Bart. From Crichton Bros., London.

248. PAUL I-ALEXANDER I GILDED SILVER TEA AND CHOCOLATE SERVICE.

Teapot, chocolate pot and hot-water jug, with ivory handgrips, waste bowl (with maker's mark only) and covered sugar bowl. Various shaped plain pieces. *St. Petersburg, 1797 and 1801.* \$1,700.

249. PAUL I ENGRAVED GILDED SILVER TRAY.

Square, with notched corners and wrought spoon-and-bead rim, the border engraved with children's heads, the cavetto conformingly engraved with strapwork, interrupted by bust-portrait medallions. Very heavy piece. *St. Petersburg, 1797.* Length 15¾ inches. \$1,600.

From Reginald Davis, London

255. WILLIAM AND MARY SILVER MONTEITH BOWL.

Deep bowl with threaded notched rim, on spreading circular foot, with a coat of arms and M. C. beneath. (Maker's mark: *ID between pellets and a gerbe*). *London, 1689.* \$1,400.

### Objets d'Art

#### PARKE-BERNET GALLERIES, April 7-8, 1961

110. PAIR MEISSEN FLOWER-ENCUSTED PORCELAIN VASES MOUNTED IN BRONZE DORÉ.

Small baluster vase with flaring foot and short neck, encrusted all over with blue forget-me-nots; mounted with Louis XV bronze doré rococo leaf-scroll handles; lip rim and base. *Circa 1760.* Height 7½ inches. \$4,000.

From J. Rochelle Thomas, London



113. PAIR LOUIS XV SÈVRES BLEU TURQUOISE AND GOLD PORCELAIN CACHEPOTS, PAINTED WITH LANDSCAPES.

Tub-shaped vessel with shell handles; painted with reserves of bulls standing in pasture and views of royal châteaux, within etched burnished gold frameworks, on a brilliant turquoise blue ground. Dated 1760.

Height 7¼ inches. \$1,200.

115. PAIR BRONZE, SIENA MARBLE, AND MALACHITE BUSTS OF ROMAN EMPERORS.

Vitellius and Nero in Roman armor, the shoulder straps and agrafes enriched with malachite and carnelian. The armor and drapery in *rosso di Levante* and *Siena* marble. On brocatelle marble socles of later date. Italian, XVII Century.

Heights 16½ and 19½ inches. \$800.

116. PAIR MEISSEN PORCELAIN GROUPS OF THE SEASONS ON LOUIS XV BRONZE DORÉ STANDS.

The Four Seasons represented by two groups of nude amors: Winter warming his hands over a brazier; Spring holding bouquets of flowers; Summer on a scroll and sheafs of wheat above a bird's nest; Autumn beside him, feeding grapes to a large reclining goat; white and gold rococo bases. The bronze doré stands composed of rococo C-scrolls bearing leaves and arrangements of grapes, the front centering a female mask. Circa 1775.

Total heights 12 and 13 inches \$1,900.

122. LOUIS XVI STATUARY MARBLE AND BRONZE DORÉ MANTEL CLOCK.

Drum-shaped clock wreathed with a festoon of flowers and fruit, and resting on a plinth supported by draped figures of a nymph and amor; upon a tiered base of statuary marble. Dial and back both inscribed with maker's name. Imbert l'ainé Paris, c. 1775.

Height 14¾ inches. \$1,400.

[Note: Jean Gabriel Imbert l'ainé flourished in Paris between the years 1772 and 1789.]

Collection of Baron Alfred de Rothschild, London.

From J. & S. Goldschmidt, Frankfurt and New York.

Collection of Mrs. Benjamin Stern, New York.

From French & Co., Inc., New York.



Chinese Porcelain, on Louis XV bases, Christie's, June 8.



XVI Century Bronze of Aphrodite, Christie's, June 8.

123. PAIR LOUIS XVI BRONZE DORÉ FIGURAL TWO-LIGHT CANDELABRA.

Standing figures of a little boy and girl, on gadrooned and leaf-bordered round brocatelle marble plinths, each holding a flowerpot of tall tulips embodying two *bo-bèches*. French XVIII Century.

Height 18½ inches. \$3,300.

From J. & S. Goldschmidt, Frankfurt and New York.

200. PAIR GEORGE III CUT GLASS EWERS.

Oviform vessel with shaped scroll handle and spout, the step-cut body enclosing wide diamanté banding circular foot. (Minor chips.) English, circa 1800.

Height 11½ inches. \$420.

201. GEORGE IV CUT GLASS CENTERPIECE.

In two parts: deep bowl with everted lip, on conformingly cut capstan-form stand. Irish, circa 1825.

Height 11 inches. \$225.

203. NINE GEORGE IV CUT AND ENGRAVED GLASS ARMORIAL RINSING BOWLS.

Deep double-spouted bowl with scalloped lip, the body hobnail-cut with lattices enclosing an engraved crest. English, circa 1820. \$325.

PARKE-BERNET GALLERIES, April 7-8, 1961

129. GOTHIC CARVED OAK STATUETTE OF S. BARBARA. Standing figure with hooded headdress and long flowing robes, holding a missal and a model of a twin-spired church. Franco-Flemish circa 1500.

Height 23½ inches. \$650.





Ormolu mantle clock, Christie's June 8.

131. PAIR IMPERIAL CHINESE CLOISSONNÉ ENAMEL CRANE-FORM JARDINIÈRES.

Wide-mouthed globose jar of turquoise blue cloisonné enamel patterned with an all over design of lotus vines, supported by three relief-molded white cranes, the necks of two forming the handles. *Ch'ien Lung*.

Height 27 inches. \$2,300.

From the Summer Palace, Peking

From Spink & Son Ltd., London

145. LOUIS XV GILDED METAL AND ROCK CRYSTAL CHANDELIER.

Skeletal pyriform frame of angular scrolling members, elaborately hung with rock crystal spires, rosetted pear-drops and *pendeloques*, and a pommel-shaped pendant. Fitted for electricity.

Height 44 inches; diameter 28 inches. \$3,900.

PARKE-BERNET GALLERIES, March 17-18, 1961

318. SET OF TWELVE WEDGWOOD AND BENTLEY RELIEF-MOLDED BLACK BASALT WARE PLAQUES; circular, depicting mythological scenes; *Circa* 1770-80.

Diameters: 15 inches. \$2,500.

[Note: These were sold with the original bill of receipt, dated Sept 27, 1805.]

396. RARE SET OF HAND-PAINTED WALLPAPER PANELS. 24 rolls, depicting canal and lake scenes; *Dutch, XVIII Century*; backed on canvas.

Height 8 feet 8 inches, width 30 inches each. \$1,150

## Rugs and Carpets

PARKE-BERNET GALLERIES, April 14-15, 1961

190. SEMI-ANTIQUE AGRA HERATI CARPET. Scarlet field with a close pattern of blossoms and scrolling leaves in tones of sky blue, black and ivory; within a midnight blue 'turtle' palmette border.

17 feet 2 inches x 11 feet 3 inches. \$800.

193. ISPAHAN MESHED ARABESQUE CARPET. Ivory field closely patterned with arabesques enclosing clusters of lotus palmettes, scrolling vines and blossoms, in tones of blue, rose and crimson, within a turquoise and deep blue lotus palmette border.

18 feet x 9 feet 11 inches. \$725.

196. AUBUSSON CARPET. Coral field centering an hexagonal medallion of geometric devises, in tones of green, brown and old gold; matching spandrels and pale blue geometric border.

21 feet 1 inch x 12 feet 7 inches. \$900.

197. SEMI-ANTIQUE KHORASSAN CARPET. Midnight blue field closely patterned with a Herati trellis of blossoms and leafage, in tones of scarlet, celadon and old gold, within multiple guards of floral and 'turtle' palmettes. Some repairs at one end.

23 feet 9 inches x 23 feet 1 inch. \$1,000.

363. BRUSSELS TAPESTRY: EPISODE FROM THE SEVEN YEARS' WAR. *Circa* 1690. A cavalry battle, with two principal figures in the center struggling for possession of a standard, a victim sprawled in the foreground with his horse.

9 feet 3 inches x 11 feet 10 inches. \$850.

374. CHARLES X AUBUSSON RUG. *French, circa* 1825. Woven with symmetrically scrolling foliated garlands supporting two floral clusters and surrounding a medallion and wreath of flowers, in pastel pinks and blues, in a sage green ground; mauve border of colorful scrolling stems of pink roses and blue daisies. Small repairs.

9 feet 5 inches x 8 feet 2 inches. \$575.

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## The Blohm Collection of European Porcelain

SOTHEBY & CO., April 24-25, 1961

238. CHelsea SEAL in the form of a cat, seated with tabby markings and red mouth, the mound base inscribed in red: *Je brille dans l'obscurité*. (Edwards, E.)  
1 inch. \$280.

239. CHelsea SEAL of a dalmatian, seated on its haunches with head turned to one side, with red mouth and eyes and black markings, the base inscribed *Je suis fidelle*, the agate base with an anchor in intaglio and the words *Bon esperance*. (Hyams).  
1 1/4 inches. \$406.

See: Bryant, *The Chelsea Porcelain Toys*, pl. 38, fig. 14.

244. THE FRIGHTENED HARLEQUIN. Stands holding a mouse in one hand and a jug in the other, wearing a costume in green, pink, blue and yellow, his hat has fallen off into the tree-trunk support behind, which terminates in the stopper formed as a cat, perhaps *Chelsea*. (Brandt, W.)  
2 1/2 inches \$1,288.

From the Margarete Oppenheim Collection (Bohler, Munich, May 1936), Sale Catalogue, pl. 34, no. 385.

See: Mackenna, *The Gold Anchor Wares*, pl. 61, no 121.

EUROPEAN PORCELAIN. The impressive total of \$226,550 reached by the First Part of the sale of European Porcelain from the Blohm Collection for 202 lots has now been topped by the results of the Second Part of the sale, which reached \$241,421 for 255 lots. This brings the total realized so far for this extraordinary collection, sold at Sotheby's in London, to \$467,971. A Third Part of the collection will be sold later this year.

245. HARLEQUIN AND ROOSTER. Scent bottle of Harlequin kneeling and drinking from a bottle. In the tree-trunk behind him, which forms the scent bottle, is a squirrel and a monkey pulling Harlequin's hair, the stopper formed of Harlequin's hat upon which perches a cock, the man wears flowered shirt and turquoise and yellow breeches, the tree-trunk painted and applied with leaves and flowers, perhaps *Chelsea*. (Lewis, A. G.).  
4 1/2 inches. \$2,380.

Other scent bottles from this series are in the Untermyer Collection, illustrated by Yvonne Hackenbroch, *Chelsea and Other English Porcelain*, pl. 62, figs. 159 and 160, and on p. 134 this bottle is mentioned.

250. CHelsea CANE HANDLE, modelled by Joseph Willems, in the form of a girl's head, turned to one side, her brown hair gathered into a knot, and decorated round the neck with flowers moulded in relief and painted in iron-red, yellow, blue and green, late triangle period. (Hyams, H. J.)  
3 inches. \$560.

A similar model was included in the first portion of this collection, lot 6. Another is in the Untermyer Collection,

illustrated by Yvonne Hackenbroch, *Chelsea and Other English Porcelain*, pl. 70, fig. 8, and also illustrated by Bryant, *The Chelsea Porcelain Toys*, pl. 18, no. 1.

For the attribution to Willems see Arthur Lane's article "*Chelsea Porcelain Figures and the Modeller Joseph Willems*", in *Connoisseur*, May 1960, p. 250, fig. 8.

251. CUPID WITH GRAPES. Scent bottle modelled as a seated Cupid garlanded with grapes and spilling wine from his glass, a ribbon over his shoulder is inscribed *Il Est Vaincu*, in his left hand he holds a bunch of grapes which a cock behind him is trying to peck, scroll support terminating in the stopper formed of a squirrel eating grapes, perhaps *Chelsea* (Patch).  
2 3/4 inches. \$448.

From the same series as lots 244 and 245.

253. CUPID WITH A PANTHER. *Chelsea* scent bottle of Cupid seated on a flowering tree tying round the neck of a panther a ribbon inscribed *Lamour le rend docile*, tree-trunk support terminating in a butterfly stopper. (Edwards, E.).  
4 inches. \$980.

Illustrated by Bryant, *The Chelsea Porcelain Toys*, pl. 4, fig. 3. A similar model from the Untermyer Collection is illustrated by Yvonne Hackenbroch, *Chelsea and Other English Porcelain*, pl. 61, fig. 139.

259. "GIRL IN A SWING" SCENT BOTTLE in the form of a sleeping girl with a mastiff by her side, she is sitting on a green marbled mound and leans against a rose tree which terminates in a stopper formed of roses, she wears yellow bodice, pink skirt and flowered overskirt, the mastiff is pencilled in grey and black and its head forms the second stopper. (Edwards, E.).  
3 1/8 inches. \$1,624.

From the Oppenheim Collection, Oppenheim Catalogue, pl. 34, no. 384.

See footnote for lot 245.

Similar models in the collection of Mrs. Marc, illustrated by Bryant, *The Chelsea Porcelain Toys*, pl. 8, fig. 3; and another from the collection of the late Evelyn Reynolds was sold in these rooms November 11, 1949, lot 11.

Long recognized as part of the "Girl in a Swing" class of early Chelsea figures, for which see Glendenning's list in *Transactions of the English Ceramic Circle*, vol. II, p. 153, item 17, and pl. LVII (a).

264. CHelsea BIRD SCENT BOTTLE, peacock-like bird perched on a tree-stump and with its head forming the stopper, colored in green, blue, red and yellow and with white mound base enamelled with flowers, the bird wearing a collar inscribed *Mignone*. (Edwards, E.).  
3 3/8 inches. \$1,960.

Illustrated by Schmidt, *Porcelain as an Art and a Mirror of Fashion*, fig. 103.

A similar model from the collection of Mr. R. Copeland is illustrated by Bryant, *The Chelsea Porcelain Toys*, pl. 4, fig. 5.



265. CHELSEA SCENT BOTTLE in the form of a goldfinch, standing, its head forming the stopper, with one claw on a tree-stump, the other on the white mound base enamelled with flowers, the bird painted in natural colors, and with an enamel collar inscribed *Charmante*. (Edward, E.).

2 $\frac{5}{8}$  inches. \$2,016.

A similar model from the collection of Mr. R. Copeland is illustrated by Bryant, *The Chelsea Porcelain Toys*, pl. 4, fig. 2.

268. CHELSEA SCENT BOTTLE in the form of two entwined dolphins, colored in red, orange and green, rising from a shell, edged with gilding and applied with seaweed, the stopper formed as a spray of water blown by the dolphins. (Hyams, H. J.).

3 $\frac{1}{2}$  inches. \$1,960.

270. CHELSEA SCENT BOTTLE as a gardener seated with a basket of flowers on his back, he wears blue coat, black hat and puce breeches, a dalmatian sits by his side, the pale yellow basket filled with a variety of flowers and surmounted by the stopper. (Williams, Winifred).

3 $\frac{1}{4}$  inches. \$1,064.

See note for lot 245.

Similar models are in the Frank Collection, British Museum, *Hobson Catalogue*, pl. XV, no. 11; and also illustrated by Bryant, *The Chelsea Porcelain Toys*, pl. 6, fig. 6; another was sold in these rooms, Feb. 5, lot 118.

271. CHELSEA SCENT BOTTLE in form of a seated cat with grey markings its head forming the stopper, it holds in its right paw a mouse, the concave base painted with flowers above and below. (Hyams, H. J.).

2 $\frac{7}{8}$  inches. \$1,288.

273. CHELSEA SCENT BOTTLE of Chinese musicians, a girl playing a lute sits wearing a pink skirt and yellow bodice looking towards a man who stands beside her playing a fife and wearing a feathered head-dress, flowered shirt and black trousers, behind is a fruiting palm tree the top of which forms the stopper, concave green base painted below with a rose. (Williams, Winifred).

3 $\frac{7}{8}$  inches. \$1,904.

Of "Girl in a Swing" Type.

A similar model, but with dove finial, is in the Untermyer Collection, illustrated by Yvonne Hackenbroch, *Chelsea and Other English Porcelain*, pl. 73 fig. 119.

274. CHELSEA DOUBLE SCENT BOTTLE in the form of a parrot, with bright green, red and blue plumage confronting a Cochin China cock with grey and white feathers, the head of each bird forms a stopper, the cock with enamelled collar inscribed *Mignone*, and the parrot's collar set with garnets, concave base painted with flowers above and below. (Edwards, E.)

2  $\frac{4}{5}$  inches. \$2,660.

Illustrated by Hoffman, *Das Porzellan*, p. 436, no. 482.

See note for lot 245.

Similar models are in the von Pannwitz Collection, *Sammlung von Pannwitz* pl. LVI, no. 500; and the Mrs. Meyer Sassoon Collection, illustrated in the *Cheyne Boo*, pl. 27, fig. 22.

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276. CHELSEA PATCH BOX in the form of a girl's face wearing black half-mask and patches, and with diamond-set eyes, hinged agate lid with a mirror inside, and on the rim the inscription in enamel *Leurs Atteinte est Mortelle*, (Brandt, W.)

1 $\frac{7}{8}$  inches. \$784.

Illustrated by Hoffman, *Das Porzellan*, fig. 483.

282. CHELSEA BONBONNIÈRE in the form of a lady with a dog, she is seated on a grassy mound wearing flowering dress trimmed with blue and white cap, caressing a black and white King Charles Spaniel, hinged enamel lid painted with flowers, (Edwards, E.)

2 $\frac{1}{4}$  inches. \$1,736.

285. CHELSEA DUCK BONBONNIÈRE as a mallard duck, swimming, its head and wing feathers green with pale blue breast, hinged enamel lid painted with bouquets and sprays of flowers. (Winifred Williams).

2 $\frac{1}{2}$  inches long. \$2,184.

A similar duck bonbonnière was in the first portion of this collection, July 4, 1960, lot 41.

286. CHELSEA BIRD'S NEST BONBONNIÈRE formed of two parent birds in a nest feeding six young, the birds with black and red heads and yellow and black wings, the nest formed of twigs and feathers, hinged enamel lid painted with sprigs of flowers. (Edwards, E.)

2 $\frac{1}{4}$  inches high. \$1,960.



289. CHELSEA ETUI of partridges in a wheatsheaf, the upper part with ears of wheat and forget-me-nots, in the lower part the sheaf is bound with a red-edged ribbon tie, and at the base two partridges in high relief with red heads and grey and black plumage. (Winifred Williams).

4 4/5 inches. \$812.

Another was sold in these rooms, December 5, 1950, lot 126. (Winifred Williams).

303. FULDA COMBINED SCENT BOTTLE AND VINAIGRETTE modelled as Pierrot, his head forming the stopper, he wears a yellow hat, white costume with mauve buttons and holds in his right hand a mask, he stands on a grassy mound which terminates in a hinged lid, the interior with vinaigrette in gilt metal, pierced and engraved. (Patch).

4 3/4 inches. \$840.

Sauerlandt has remarked on the similarity of this scent bottle both in style and coloring to a Fulda pipe-head in the Hamburg Museum für Kunst und Gewerbe.

309. MENNECY SNUFF BOX in the form of a high tapered basket and decorated with scattered sprays of flowers on a ground moulded with basket work, the interior of the lid with birds on branches, reeded gold mount. (Amor).

2 3/8 inches. \$1,624.  
From the Emma Budge Collection, *Budge Catalogue*, Berlin, 1937, no. 690.

310. DU PAQUIER SNUFF BOX, of circular shape, painted, probably by *Helchis*, on the sides with a boar, wolves and humans in a continuous band, the lid with Cupid with a bow and arrow shooting at a stag, the base with a stag at bay in tones of soft brown, green and pale puce, the inside of the box delicately painted in *schwarzlot* with a stag at bay in a wooded landscape, Cupid flying above. (Brandt, W.)

3 1/4 inches. \$2,800.

The combination of a stipple technique in enamel colors on the outside of this box with the predominantly linear *schwarzlot* decoration on the inside of the lid is an unusual feature that strengthens the attribution to *Helchis* of a number of unsigned pieces. For the *Helchis* question see Hayward, *Vien a Porcelain of the Du Paquier Period*, pp. 132-6.

The subject on the lid recalls that on a *schwarzlot* plate from a Jagd Service in the collection of Dr. H. Syz, illustrated on pl. 43 (b) of Hayward's work quoted above.

312. FULDA VASE, of double-gourd shape with spreading rim, painted on either side in two zones with Oriental flowers, including peonies and chrysanthemums in purple, blue, yellow and green, black line borders, *soft-paste porcelain*. (Hamburg Museum).

5 1/2 inches. \$1,120.

A vase with similar decoration is illustrated by Kurt Röder in *Zeitschrift des Deutschen Vereins für Kunst-Wissenschaft*, vol. 5, no. 3, fig. 10; and a plate by Stoehr, *Deutsche Fayencen*, fig. 183.

332. STOCKELSDORF FAIENCE POT POURRI JAR AND COVER

of almost barrel shape with double rocaille handles, with purple and turquoise lines, the cover pierced in a flower pattern and surmounted by a seated figure of a boy with a lute, wearing coat, turquoise hat and purple trousers. *mark Stff B. A.* (Chester).

11 3/4 inches high. \$728.

The initial "A" is generally regarded as that of the painter *Johann Andreas G. Adler*. For other pieces by him see Hüseler, *Deutsche Fayencen*, figs. 105 and 121. See *Rachams Catalogue of the Glaisher Collection*, pl. 231B, no. 2936.

335. ANSBACH FAIENCE VASE AND COVER of the 'Green Family' of baluster shape and hexagonal section, decorated perhaps by *Georg Christoph Popp* in Chinese style with panels of figures, building and trees, reserved on grounds decorated with flowers, in colors of green, red, blue and yellow, with a domed cover, *circa* 1730. (Brandt, W.).

6 inches. \$1,176.

From the J. Rosenbaum Collection.

See *Meisterwerke deutscher Fayencekunst*, cat. no. 100, ill. on pl. 15.

337. STRASBERG FAIENCE FIGURE of a hunchback with a guitar, perhaps *Punchinello* in striding attitude, wearing black pointed cap, white ruff, iron-red doublet, black breeches slashed with purple and iron-red shoes, oval green-washed base. (Hamburg Museum).

5 1/2 inches. \$1,540.

342. PAIR OF HÖCHST FAIENCE SCONCES, decorated by *Johannes Zeschinger* and *Ignatz Hess*, the convex centres painted in puce *camaieu* by *Ignatz Hess*, one with a quay scene and the other with a rocky landscape, both enclosed by rococo moulding of shells, and scrolls, decorated by *Johannes Zeschinger*, in brilliant colors of blue, puce, yellow and green; plaque with a winged and scaly dragon to one side painted green and yellow and on the other the head of a bird with blue plumage emerging from a scroll. *Wheel mark in blue-gray, each with a scrolled ormolu candlebranch* (2) (Chester).

2 8/8 inches high. \$5,320.

These sconces, together with the two in the Historisches Museum, Frankfurt, formed a set of four said to have been made in the summer of 1750 for Johann Friedrich Carl of Mainz. Martin Klar in an article 'Fayencen von Ignatz Hess' in *Pantheon*, March 1934, illustrates the Frankfurt pair.

343. HÖCHST FAIENCE FIGURE OF A PARROT, the bird perched on a branch above high pierced roots, its head turned to one side and with a berry in its beak, decorated in brilliant colors with yellow head, blue back, green breast and red and green in the wing feathers and blue tail, the feathers indicated in darker tones, the high root base decorated in green, yellow-green and brown. *Wheel mark in brown and I:Z for Johannes Zeschinger*. (Powers).

15 inches high. \$8,400.

From the Beckhardt Collection.

Illustrated by Stoehr, *Deutsche Fayencen und Deutsches Steingut*, fig. 45.



351. FRANKENTHAL FIGURE OF PUNCHINELLO, by J. W. Lanz, standing with his left foot raised and turning to the left, he strokes a short grey beard with his left hand and wears a green hat with two points at the front, white ruff, yellow rosettes, tree-trunk support and flat base. *Impressed P. H. and incised Z.* (S. 284). (Weinmuller) 5¾ inches. \$1,232.

From the A. Kirchberger Collection, Sale Catalogue, Berlin, 1927, pl. VIII.

352. PAIR OF FRANKENTHAL FIGURES OF MONKEYS, by J. W. Lanz, one as a tailor and the other as a shoemaker, both seated on rockwork, their bodies with the hair pencilled in black, wearing white breeches, one with blue and the other with red stripes, one holds a shoe and has a hammer in his raised left hand, the other with a pair of yellow breeches on his knee, both with the tools of their trade on the flat bases. *Both impressed P. H.* (2). (Hyams, H. J.) 5½ inches. \$7,560.

For a similar figure of a monkey see Hofman, *Frankenthaler Porzellan*, pl. 6, fig. 20.

362. THREE KLOSTER-VEILSDORF MINIATURE FIGURES from the Italian Comedy, one of Pierrot, wearing black cap, cloak, coat and breeches with white ruff and belt, another of Mezzetin wearing yellow coat, cap and breeches striped with green, and Pantaloon holding a bag of money, wearing yellow vest and red breeches with black cap and coat, all with flat bases. (3). (Chester) 3¾ to 3⅝ inches. \$1,232.

See Scherer's article *Porzellanfiguren Italianischer Komödianten und ihre Vorlagen in Cicerone*, 1910 pp. 26 et seq.

369. SET OF LIMBACH FIGURES OF THE CONTINENTS, Europe as a king, crowned and clad in chain mail, wearing ermine-lined purple cloak, his sceptre in his hand; America as a Red Indian wearing feathered headdress, a quiver on his back and his bow in his hand, he wears long fur cloak; Asia as an Oriental wearing turban, fur-lined purple cloak and flowered robe, a sword at his side; Africa as a negro chieftain wearing crown, iron-red cloak lined with purple and short tunic with yellow boots, scroll-moulded bases outlined in puce. *All with crossed swords in purple.* (4) (Shirley).

7⅞ to 8¼ inches high. \$4,480.  
Hofman in *Das Porzellan*, figs. 379-82, illustrates the Asia and America described above.

376. FULDA WHITE FIGURE OF PANTALON, from a set of Italian Comedy figures, stands with his right hand touching his small pointed beard, his left hand outstretched and his right leg forward in dancing attitude, he wears a cap with two points at the front, ruff and buttoned tunic, round base. *Mark a cross in blue* (Chester).

5⅝ inches. \$1,120.  
See Josten, *Fulder Porzellan Figuren*, figs. 24 and 25, for others from this series.

380. OTTWEILER COFFEE POT AND COVER, of slender pear

shape with mask spout and curved handle, finely painted by F. K. Wohlfahrt with a scene from the Italian Comedy, in the centre Isabella, to her left Pantaloon and to the right Scaramouche, all standing in a park landscape, the other side and also the cover with flowers in gilding and with gilt line border. *Mark N S in underglaze blue and T A impressed.* (S. 327). (Saarland Museum). 9½ inches. \$1,092.

382. LUDWIGSBURG TEA AND COFFEE SERVICE, each piece finely painted with a battle scene within basketwork, moulded borders and with fruit knops, comprising: coffee pot and cover painted with a parade scene, tea pot and cover, sugar bowl and cover, two coffee cups, four tea cups and six saucers. *Mark entwined C's below a crown in underglaze blue.* (S.286). (18). (Tilley).

\$1,372.

384. LUDWIGSBURG FIGURE OF A LADY, perhaps by J. Chr. Haselmeyer, standing and holding a scroll in her right hand, she wears a high ruff and a hooped crinoline in yellow decorated with iron-red flowers and elaborate green ruffles, (S.290). (Powers).

6¾ inches. \$2,380.

Described as perhaps Ludwigsburg by Schmidt which seems to be confirmed by the recent article by Mechtild Landenberger in *Keramos*, October 1960, "*Johann Christoph Haselmeyer als Modelleur und Bossierer der Ludwigsburger Porzellan-Manufaktur*", where a series of figures are illustrated to which the figure described above seems to belong.

This figure is related to the standing couple in the Württembergisches Landesmuseum, Stuttgart, and to the lady with a page in the British Museum; Ducret has recently suggested that they were modelled by Paul Becker at Höxter (*Unknown Porcelain of the 18th Century*, figs. 29-30), earlier attributions to Ansbach, (now denied by Bayer) and Ellwangen have been made.

385. LUDWIGSBURG FIGURE OF A BOY, by J. Chr. Haselmeyer, stands with his left hand on his hip and his right outstretched, he wears black hat with a broad brim, pink waistcoat over a frilled white shirt and breeches striped in green and red, his black shoes with gilt buckles, tree-trunk support and mound base washed in green and brown and hollow on the underside, (S.292). (Powers).

10⅞ inches. \$2,100.

Illustrated in color by Schmidt, pl. 79.

386. LUDWIGSBURG FIGURE OF A YOUNG WOMAN, by J. Chr. Haselmeyer, of large size, stands with left foot forward and head turned to one side. She wears green hat trimmed with feathers, blue-trimmed bodice over a white blouse, pink skirt and white apron with iron-red floriettes, yellow shoes, the flat base applied with leaves. (S.291). (Powers).

11¼ inches. \$2,520.

Illustrated in color by Schmidt, pl. 79.

From the Siegfried Salz Collection, Sale Catalogue, Berlin, 1929, pl. LI, no. 446.



388. HÖCHST TEA AND COFFEE SERVICE, painted with Oriental scenes of Chinese figures at various pursuits in landscapes, the cups and saucers with single figures richly dressed, within gilt scroll border, comprising: pear-shaped coffee pot and cover, tea pot and cover, four cups and four saucers. *Red wheel marks*, (S.172) (12). (Williams, Winifred) . \$1,232.

The coffee pot illustrated in color by Schmidt, pl. 50.

389. HÖCHST FIGURE OF RAGONDA, from a set of Italian Comedy figures modelled by *Simon Feilner*, she stands holding the corners of her apron with both hands, wearing feathered black coat trimmed with iron-red and held with a blue bow over the blue and white bodice, black skirt edged with iron-red and a white apron, tree-trunk support and white base edged with blue. *Incised L I G*. (S.156). (Patch).

8 inches. \$1,820.

Illustrated in color by Schmidt, pl. 44. For the original engraving after which both this and the Fürstenberg figure of Ragonda (see lot 410) were modelled, see *Keramik-Freunde der Schweiz*, no. 51, July 1960, figs. 1 and 4, in an article by Arthur Lane on "The Engraved Sources of Feilner's Höchst and Fürstenberg Comedians".

390. HÖCHST FIGURE OF HARLEQUIN from a series of Italian Comedy figures modelled by *Simon Feilner*, walks as in a dance with his weight on his left and his right arm raised. He wears pointed green hat with feathers, white ruff, and coat and breeches patterned in blue, orange, purple, green and yellow, yellow shoes with red heels, tree-trunk; support and pedestal base outlined in blue. *Incised L I G*. (S.159). (Newman & Newman).

8 1/4 inches. \$1,540.

From the Emma Budge Collection, Sale Catalogue, Berlin, 1937, pl. 136, no. 853. Formerly in the Francis M. Baer Collection, Sale Catalogue, Munich, 1913, no. 51. See note for lot 389.

391. HÖCHST FIGURE OF MEZZETIN, from a set of Italian Comedy figures modelled by *Simon Feilner*, stands with left foot forward and turning slightly to the left, his right forefinger to his lips and his left arm extended. He wears green and white cap, white ruff, jacket and breeches striped in green, red and white, yellow shoes with orange heels, tree-trunk support and pedestal base outlined with blue. *Incised P I and a Gothic letter*. (S.161). (Newman and Newman).

8 3/8 inches. \$2,380.

Formerly in the Carl Jourdan Collection, Frankfurt-on-Main, Sale Catalogue, Berlin, 1910, no. 290. pl. 33.

The model is illustrated by Kurt Röder, *Das Höchster Porzellan*, pl. 12a, no. 63.

392. HÖCHST FIGURE OF THE CAPTAIN, from a series of Italian Comedy figures modelled by *Simon Feilner*, he stands with right foot forward and his head turned over his right shoulder, his right arm half raised and about to draw his sword, he wears white hat, tunic, breeches and cloak trimmed with blue, black belt and gilt buckles to his white shoes, supported on a pedestal outlined with gilding. *Wheel mark in red and letters P G S and P I incised*. (S.166). (Linski, J.).

8 3/8 inches. \$1,820.

394. SET OF FOUR FÜRSTENBERG WALL BRACKETS, the slightly sunk flat tops painted with a bouquet of flowers, below are birds perched on branches painted in natural colors and surrounded by rococo scrolls moulded in low relief, the whole enriched with gilding. (4.) (Hyams, H. J.).

5 3/8 inches. \$616.

397. PAIR OF FÜRSTENBERG PORTRAIT PLAQUES, by *J. P. Degen*, one signed *J. P. Degen, fec.* 1768, of Phillippine Charlotte, Duchess of Brunswick, and the other of her son the Hereditary Prince Charles William Ferdinand of Brunswick. The Duchess seated half-length wearing a red dress and with a green curtain background, the Prince half-length against a landscape, in blue tunic with red lining and wearing the Ribbon and Star of the Order of the Garter, both in moulded and gilt frames. *Marks F in blue* (S.244). (2). (Rosenau, Mme.).

5 7/8 and 5 3/4 inches. \$840.

The portrait of the Duchess after a painting by Ziesenis. A similar plaque, and its companion of her consort Duke Charles I, are in the Kassel Museum and illustrated by Scherer, *Fürstenberger Porzellan*, pp. 76 and 77.

Another example of the plaque of the Hereditary Princess Augusta, is in the Herzog-Anton-Ulrich Museum, Brunswick.

410. FÜRSTENBERG FIGURE OF RAGONDA from the Italian Comedy, modelled by *Simon Feilner*, standing with head turned to the left and her left hand on her hip, with her right she gathers the folds of her pale blue skirt decorated with mauve and yellow flowers. She wears mauve tricorne with feathers, white jacket edged with iron-red scrolls and painted with gilt flowers, flat white base, *Incised I over F*. (S.194). (Tilley).

7 7/8 inches. \$1,960.

Illustrated in color by Schmidt, pl. 51. no. 9 in the factory list of Comedy Figures, quoted by Scherer, *Das Fürstenberger Porzellan*, p. 10.

See note for Lot 389.

412. FÜRSTENBERG ITALIAN COMEDY FIGURE of Bagolin, from the series of Comedy figures modelled by *Simon Feilner*. He stands playing a lute, with left foot forward, wearing green-striped yellow cap, white ruff and cuffs, mauve and white striped costume and over his shoulders a lilac and green cloak, black shoes with red heels, flat white base and tree-trunk support. *Incised T over F*. (S.208). (Winifred Williams).

7 7/8 inches. \$1,792.

Illustrated in color by Schmidt, pl. 61.

A similar model in the Budge Collection, Catalogue, no. 907, pl. 134 (as *Mezzetin Playing the Lute*).

413. FÜRSTENBERG FIGURE OF A GIRL from the Italian Comedy series and modelled by *Simon Feilner*, she stands with iron-red cap, her right hand on her hip, the left holding up her pink-lined green overskirt, blue bodice and yellow under skirt trimmed with puce, the flat white base applied with flowers. *Incised S*. (S.206) (Patch).

8 inches. \$1,680.

(Continued in the June Issue.)



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# INTERNATIONAL *Art Market*

CURRENT WORLD MARKET PRICES OF ART, ANTIQUES & OBJETS D'ART

VOL. I, NO. 4

NEW YORK, N. Y.

UNIVERSITY OF ILLINOIS  
JUNE, 1961  
DEC 5 1961

## *The Stuttgarter Kunstkabinett Sale*

On May 3-6 The Stuttgarter Kunstkabinett held its 36th auction sale, offering 1,300 modern paintings, sculptures, watercolors and graphic works in all media, with emphasis on the German Expressionists, which are the special interest of the gallery's owner, Roman Norbert Ketterer. The magnificent catalogue, profusely illustrated in color and black and white, consists of two heavy volumes, one listing paintings and sculpture, the other prints.

The lavishness of his material, of the catalogues and—not least—the staggering prices realized at his sales in the past, have brought Mr. Ketterer international fame since he founded his auction house ten years ago. His spring sales, in particular, have become spectacular events which are eagerly awaited by knowing collectors.

The prices reached at last month's Stuttgart sale totaled nearly \$1,500,000, about \$1,250,000 for the paintings and \$185,000 for the prints. This is the largest sum ever realized at a German art auction. Yet, the prices of individual works, on the average, provided fewer sensations than in previous sales. In many cases the estimated prices, which are published in advance in the catalogue, were not reached; in others—though less frequently—they were far surpassed. Nonetheless, ten years ago, most of the works sold would not have reached ten per cent of last month's prices.

It is to Mr. Ketterer's credit that he helped to revive interest after the war in the works of the German Expressionists which had been condemned by the Nazis as "degenerate art" and confiscated from museums and collectors. Many pictures by Klee, Kirchner, Beckmann, Nolde and others, like those of the French moderns, were destroyed or sold abroad to raise foreign currency. After the war Mr. Ketterer set about unearthing what survived. Museums eager to rebuild collections destroyed by the confiscations have been eager bidders at his sales, as well as a new group of collectors which has come up in prosperous West Germany.

Despite this interest, the sale's results were disappointing—perhaps because the collection offered was too overwhelming. Even in the most prosperous times, there is always a limit to the number of art works of one school that can be absorbed by the market with profit to the vendor. In this sale there may have been too many works—some of them of indifferent quality—by the same artist. For instance, the catalogue listed 99 Kirchners, 55 Beckmanns, 86 Noldes and 37 Klees. Among the prints, several copies of the same subject were offered. Such repetitions become tiresome and are likely to smother the

(Continued on page 72)



**RECORD PRICE FOR GOYA**—The earliest of Goya's three portraits of the first Duke of Wellington was sold at Sotheby's on June 14 for the record price of \$392,000. The successful bidder was Charles B. Wrightsman of New York and Palm Beach. The total for the sale was \$1,638,420. Among the 124 works in the catalogue of old masters was Hogarth's "Dungeon Scene from The Beggar's Opera." It was bought for \$84,000 by the London art dealers, Messrs. Agnew. Agnew also bought Canaletto's "View of the Doge's Palace," for \$50,400. A "View of Venice" by Guardi brought \$47,600. Two views of The Hague by Gerrit Berckheyde were bought by the Hallsborough Gallery of London, for \$79,800. Details of the sale will appear in the July issue of International ART MARKET.



# INTERNATIONAL *Art Market*

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Prices of Art, Antique Furniture  
and Objets d'Art

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## *Sales Reported Upon in This Issue*

May 17:- Old Master Paintings including the property of the Rt. Hon. Lord Bossum of Maidstone, Count Thomas Esterhazy, the Hon. Mrs. Hervey-Bathurst and others. Sotheby & Co.

May 10:- Old Master Drawings (First Part) the property of L. V. Randall Esq. of Montreal. (Second Part) belonging to Mrs. B. L. Stedall, Mrs. Leah Blackman, Lady Juliet Duff, John S. Tacher, Esq., et al. Sotheby & Co.

May 4:- Chinese Jade and Other Oriental Art, property of Captain Emerson C. Morris, various New York private collectors and other owners. Parke-Bernet Galleries, Inc.

May 3-4:- Modern Art by Lehmbruck, Feininger, Barlach, Nolde, Ernst Jawlensky, etc. Stuttgarter Kunstakabinett, Stuttgart, Germany.

April 29:- English and American Furniture, South American and Other Silver, Decorative Objects, Oriental Rugs, etc. The property of His Excellency C. de Freitas-Valle, the Van Cortlandt Mansion, Samuel H. Vallance and others. Parke-Bernet Galleries, Inc.

March 27:- Egyptian, Greek and Roman Antiquities from various owners. Sotheby & Co.

## *Calendar of Forthcoming Sales*

Christie, Manson & Woods, Ltd.  
8 King Street, St. James,  
London, SW 1, England

July 3 - Selected portion of the Collection of Ancient Marbles formed by Thomas, Eighth Earl of Pembroke. These will be sold on the premises of Wilton House.

July 5 - Fine Old English and Foreign Silver.

July 6 - Highly Important French Furniture and Works of Art, the property of the late the Dowager Viscountess Harcourt, G.B.E. and Tapestries sold by order of the Trustees of the Pierpont Morgan Library.

July 7 - Impressionist, Post-Impressionist, Barbizon School and Modern Pictures.

Dorotheum  
Vienna, Austria

Sept. 5-8 - Furniture.

Sept. 19-22 - Art.

298 Main Street  
Keene, New Hampshire  
Mr. Richard W. Withington

July 5, 6, 7 - Eighteenth and Early Nineteenth Century American Furniture, Paintings, Meissen, Lowestoft from the Estate of the Late Mrs. Wallace L. Mason.

Sotheby & Co.  
34 New Bond Street  
London W1, England

July 3 - Important Portrait Miniatures, Objects of Vertu and Works of Art by Carl Faberge.

July 3 - African Sculpture, South American, Oceanic and Indian Art.

July 5-6 - Impressionist and Modern Paintings, Drawings and Sculpture.

July 7 - Important French Furniture, Medieval and Renaissance Works of Art, Tapestries, Clocks and Fine Violins.

July 10 - Modern Etchings, Watercolors and Lithographs.

July 11 - English Pottery and Porcelain.

July 12 - Modern British Drawings, Paintings and Sculpture.

July 13 - English and Continental Silver.

July 17 - Japanese Color Prints, Paintings, Netsuke and Works of Art.

July 18 - Chinese Ceramics and Works of Art.

July 19 - Old Master Paintings.

July 24 - Egyptian, Roman & Greek Antiquities and African, Oceanic, South American and Indian Art.

July 25 - English and Continental Pottery and Porcelains.

July 25 - Engravings and Etchings.

July 26 - 18th. and 19th. Century English Drawings.

July 27 - English and Continental Silver.

Aug. 1 - Fine Portrait Miniatures, Objects of Vertu including a Miniature by Nicholas Hilliard.

Aug. 1 - Chinese Ceramics and Works of Art.

Aug. 2 - Old Master and 18th. and 19th. Century Paintings.

Aug. 3-4 - Pewter, Works of Art, Carpets and Tapestries.



## Notes on the ART MARKET . . .

Collectors recently returned after long residence in the ORIENT report that the flow of CHINESE art to the outer world has been definitively cut off by strict Communist laws against exportation of works of art . . . Dealers in HONG KONG are making forays into the EUROPEAN and AMERICAN markets in search of wares for their shops . . . ORIENTAL art in many cases, can be bought more advantageously in the WEST than in the FAR EAST . . .

But this is not likely to last . . . Prices on selective items . . . FINE JADES, for instance . . . are on their way up again in EUROPE . . . The trend can be expected to reach this country soon . . . The exhibition of the ART TREASURES OF CHINA now at the NATIONAL GALLERY in Washington, and due to open at the METROPOLITAN in New York on SEPTEMBER 16 can be expected to hasten the process . . . What Museums show . . . what Museums buy exerts a strong influence on taste . . . and therefore on the MARKET . . .

The competition in the ART MARKET for the potentially profitable privilege of dispersing the important ERICKSON COLLECTION of Old Masters has come to an end with PARKE-BERNET Galleries the winner . . . This was a contest that engaged not only the heavy artillery of the world's leading auction houses, but also the most important picture dealers . . . Among them Wildenstein & Co. who were reported to have offered top prices for some of the outstanding pictures in the collection . . .

What concessions PARKE-BERNET made to get the collection away from SOTHEY'S and CHRISTIE'S, one or the other of whom seemed likely to get the nod in the early stages of negotiations, can only be conjectured . . . But it can be assumed that the pressure on the estate was heavy to sell it in this country . . .

In any case PB plans to do it up brown . . . There is a report that the opening of the exhibition that will precede the sale will be black tie . . . The sale has been tentatively scheduled for mid-November . . . All twenty-three pictures will be illustrated in a hard-cover catalogue . . . The exhibition will provide a rare opportunity to see Rembrandt's portrait of "Aristotle, Contemplating the Bust of Homer," which is expected to bring a price around \$1,000,000. The sales total may be as high as \$3,000,000.

Some recent prices of books and manuscripts show how that market is rising . . . In 1942 John F. Fleming of New York sold one of eight copies of the first edition of Cervantes' "Don Quixote," to Oscar G. Cintas, Cuban collector, for \$5,000. Last month, at the dispersal of Mr. Cintas' collection by PARKE-BERNET, Mr. Fleming bought the book back for \$44,000 . . . an increase of more than 800 per cent . . .

H. P. Kraus of New York, paid \$61,600 at Sotheby's for a XIV Century Paris missal sold by the estate of Apsley Cherry-Garrard, British collector . . . The owner had paid \$14,000 for the book in 1950, a 400 per cent gain over a decade . . . A history of the Indies, which sold for \$1,064 in 1951, brought \$3,920 in the same sale . . .



# STUTTGARTER KUNSTKABINETT

(Continued from page 69)

essential spark of excitement which makes for spirited bidding.

Thus, while some record prices were established, there were also many disappointments. Among the records was a new high for a Nolde watercolor, \$9,900, paid for his "Young Couple," by Baron Thyssen-Bornemisza of Lugano. The estimate was less than half this sum - \$4,300. On the other hand, the last of Nolde's religious paintings, "The Mocking of Christ," once in the Leipzig Museum, sold for \$20,800, not quite reaching the estimate of \$22,900.

The highest price of the sale was brought by Lehbruck's "Torso," of 1913, one of only three known casts in stone. The Lehbruck Foundation paid \$42,100 for this rare work, which will go to the Duisberg Museum

There were a few modern abstractionists in the show, among them Poliakoff, Singier, Sironi and Manessier. Singier's "Lovers and the Beach," brought \$4,365, topping the \$3,800 estimate, as did Mario Sironi's "Rhythmic Evocations," estimated also at \$3,800, which brought \$5,325.

Among the disappointments were Klee, possibly because the market has been swamped with Klees from the G. David Thompson collection, which was turned over to a Swiss art dealer for sale after the City of Pittsburgh turned down the collection which was offered as a gift. There was also an apparent oversupply of Jawlenskys, many of whose works failed to reach their estimates.

The results of the painting sale follows:

## STUTTGARTER KUNSTKABINETT, May 3 and 4, 1961

4. ARP, HANS. *German: 1887-.* "Head of Kaspar." Bronze, 1930. Hagenbach no. 3. *Signed.*  
18-3/4 inches high. \$4,318.

Galerie Denise Rene, Paris 1960.

11. BARLACH, ERNST. *German: 1870-1938.* "The Meeting." Plaster, 1926. Schult 305. No marks. The throat of the larger figure restored without trace.  
19-1/2 inches high. \$1,371.

See: Carls, *Barlach* (Berlin, 1950).

Buchholz Gallery, New York, 1938.

Grace Borgenicht Gallery, New York 1956, No. 15.

12. BARLACH. "Singing Man." Bronze, after the model of 1928. Schult 343. *Signed.* Foundry mark, H. Noack, Berlin. Light patina.  
20 inches high. \$14,224.

See: Schult, *Ernst Barlach* (Potsdam, 1950) Pl. 40.

Museum of Modern Art, New York, 1931 and 1939.

Buchholz Gallery, New York, 1938.

University of Nebraska Art Galleries, Lincoln, 1955, No. 18.  
Grace Borgenicht Gallery, New York 1956, No. 17.

14. BAUMEISTER, WILLI. *German: 1889-1955.* Still Life. 1930. *Dated and signed on back.*  
Unframed: 26 x 32-1/2 inches. \$2,794.

18. BAUMEISTER. Landscape. 1947. *Dated and signed. Titled, dated and signed on reverse.*  
25-1/4 x 25-1/2 inches. \$2,794.

American Federation of Arts, New York, *Baumeister Memorial*, 1957-58.

Kleeman Galleries, New York, 1958.

20. BAUMEISTER. "Yellow." Painted 1950. *Signed. Titled, dated and signed on reverse.*  
21-1/2 x 18-1/4 inches. \$2,540.

23. BAUMEISTER. "Aru 3." Painted 1954. *Dated and signed. Titled, dated and signed on reverse.*  
32-1/2 x 39 inches. \$6,604.

Kleeman Galleries, New York, 1956, No. 10.

24. BAUMEISTER. "Mo." Painted 1953. *Dated and Signed. Titled, dated and signed on reverse.*  
12-1/4 x 15-3/4 inches. \$1,778.

Kleeman Galleries, New York, 1956, No. 25.

30. BECKMANN, MAX. *German: 1884-1950.* "Still Life with Cats." Dated 1917.  
22 x 39 inches. \$18,796.

See: J. B. Neumann, *Max Beckmann* (New York 1931).

Collection Carl Loeb, Berlin.

31. BECKMANN. "Amsterdam Airport." Painted 1945. *Dated and Signed: Beckmann A 45.*  
24 x 35-1/2 inches. \$10,160.

Collection Curt Valentin, New York.

38. BRAQUE, GEORGES. *French: 1881-.* "Sugar Bowl and Lemons." Painted 1924. *Signed.*  
8-3/4 x 12 inches. \$7,620.

Kunsthalle Basel, Gris, Braque, Picasso. 1948.

39. BUFFET, BERNARD. *French: 1928-.* Still Life. "Black Lily." *Signed and dated 1955.*  
46-1/4 x 29-1/4 inches. \$2,032.

The National Gallery, Stockholm, Moltzau Collection, 1956.  
Collection of Ragnau Moltzau, Oslo.

40. BUFFET. "Still Life with Sunflowers." Gouache. *Signed and dated 1955.*  
20 x 26 inches. \$1,066.

41. CAMOIN, CHARLES. *French: 1879-1960.* "The Bois de Boulogne." Painted 1908-10. *Signed.*  
32-1/2 x 40 inches. \$3,352.

Kunsthalle Basel, Twentieth Century Masterpieces, 1945.  
Galerie Thannhauser, Munich, 1910.

49. CHAGALL, MARC. *Russian: 1887-.* "The Bouquet." Gouache and colored chalk. *Signed.*  
17 x 13 inches. \$9,525.



51. DeCHIRICO, GIORGIO. *Italian*: 1888-. "Enigma of the Parting." *Signed and dated 1914*. See: "Mystery of a Day," and "The Arrival," both painted in 1914.  
15-1/4 x 16-1/4 inches. \$7,012.

52. CORINTH, LOVIS. *German*: 1858-1925. "60th Birthday Flowers (Amaryllis and Tulips)". *Signed and dated 1918*.  
26 x 42 inches. \$8,890.

Kunstverin Hannover, "Corinth - 100th Anniversary Memorial," 1958.  
Collection S. Fischer, Berlin.

53. CORINTH. Still Life with Flowers. *Signed and dated 1923*.  
20 x 16 inches. \$9,652.

55. DAUMIER, HONORE. *French*: 1810-1875. "Three Persons Around a Table." Pencil. 1855-60. A sketch in red chalk on reverse.  
11 x 14 inches. \$2,337.

Collection Jacques-Auguste Boussac, Paris.

57. DERAINE, ANDRE. *French*: 1880-1954. Still life with glass, bottle and pitchers. *Signed*.  
18-1/2 x 15-1/4 inches. \$8,128.

57a. DERAINE. "Boy, Seated." Painted in 1922. *Signed*.  
29 x 24 inches. \$3,454.

See: Faure, *Andre Derain* (Paris 1923).  
Galerie Simon, Paris.

61. DUBUFFET, JEAN. *French*: 1901-. "Sahara Landscape." *Signed and dated 1952*. Titled, dated and signed on reverse. A typical example of the artist's *Sols et Terrains* period.  
18-1/2 x 21-3/4 inches. \$9,906.

62. DUBUFFET. "Tete Abondante." *Signed and dated 1952*. Titled, dated *January 52, New York* on the back.  
24 x 20 inches. \$10,668.

63. DUBUFFET. "L'Albinos." *Signed and dated*. *Signed, titled and dated April 1958 on the back*.  
36-1/2 x 29 inches. \$4,953.

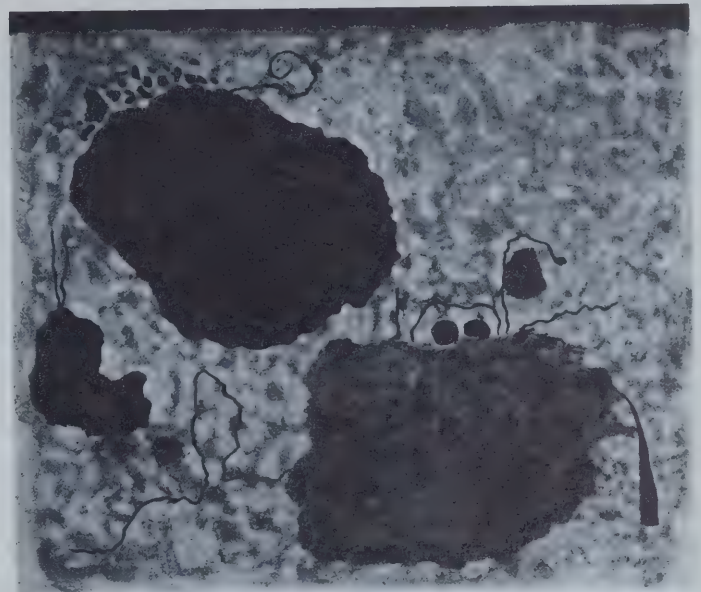
64. DUFY, RAOUL. *French*: 1877-1953. "La Baie de Sainte-Adresse." Painted in 1943. *Signed*.  
26 x 32 inches. \$9,144.

66. DUFY. "La Naissance de Venus." Watercolor, painted circa 1935. *Signed*.  
20 x 26 inches. \$4,953.

67. ERNST, MAX. *German*: 1891-. "La Parole est au Corbeau." Painted 1957. *Titled, dated and signed on the reverse*.  
44 x 37 inches. \$15,748.

Tate Gallery, London: "The Moltzau Collection," 1958.  
Collection Ragnau Moltzau, Oslo.

68. ERNST. "Enseigne pour une Ecole d'Imponderables." *Signed, titled and dated 1957 on the reverse*.  
21-3/4 x 18-1/2 inches. \$10,414.



Baumeister, No. 20, \$2,540.

69. FEININGER, LYONEL. *German*: 1871-1956. "Rising Moon in Neppermin." Painted 1910. *Signed on the reverse*.  
15-1/4 x 25-1/4 inches. \$7,112.

70. FEININGER. "Am Quai." *Signed and dated 1912*. With the artist's dedication, *Christmas, 1932*.  
16 x 19 inches. \$14,224.

71. FEININGER. "Pier." *Signed and dated 1912*. \$25,908.  
See: *Lyonel Feininger*, The Arts Council of Great Britain, London, 1960.  
Collection Alfred Hess, Erfurt.

72. FEININGER, "Mask 2." *Signed. Titled on stretcher and dated 1923-26*.  
19 x 16 inches. \$8,382.

San Francisco Museum of Art, "Feininger," 1957.  
Mills College Art Gallery, Mills College, California, 1937.

73. FEININGER. "Blue Island." *Signed*. Also signed and dated 1934 on the stretcher.  
16 x 19 inches. \$14,224.

Museum of Modern Art, New York, 1944, Feininger Exhibition, Catalogue, p. 47.

74. FEININGER. "Dalmatia." *Signed and dated 1934*. Titled, signed and dated on stretcher.  
16 x 19 inches. \$12,954.

San Francisco Museum of Art, 1937.

Mills College, 1937.

76. FEININGER. "Possendorf II." Titled, signed and dated, *Mont. d. 3 Mai 1920*. Watercolor and pen.  
11 x 15 inches. \$3,454.



78. FEININGER. "Neppermin Village." Watercolor and pen. Signed, titled and dated *Sept. 24, 1923*.  
11 x 15 inches. \$2,845.
79. FEININGER. "Luneburg V." Watercolor and pen. Signed, titled and dated, *20 Dez. 1924*.  
13 x 11 inches. \$3,658.
80. FEININGER. "Strand von Deep II." Watercolor and pen. *Titled, signed and dated 20. Dez. 1924*. Dedicated on reverse, "Diese glücklichste Arbeit des Jahres . . ."  
12 x 17 inches. \$3,860.
82. FEININGER. "Street in Kolberg." Watercolor and pen. *Titled, signed and dated 19.9.26*.  
14-1/4 x 19-1/2 inches. \$3,607.
86. FEININGER. "Kleinstadt." Watercolor and pen. *Titled, signed and dated 16.9.29*.  
16 x 12-1/2 inches. \$4,267.
87. FEININGER. "Ankunft der Motorsegler." Pen and watercolor. *Titled, signed and dated 22.7.30*.  
11-1/4 x 16-1/4 inches. \$3,835.
89. FEININGER. "Sailboats on Black and Blue Water." Watercolor. *Signed and dated 1936*.  
12-1/4 x 18-1/4 inches. \$5,385.
90. FEININGER. "Iceberg II." Watercolor, pen and charcoal. *Titled, signed and dated 1943*.  
12-1/2 x 19 inches. \$4,318.  
Cleveland Museum of Art, 1951, Cat. No. 76.  
Willard Gallery, New York.  
Ogunquit Museum, Ogunquit, Me., 1958.  
Fairweather-Hardin Gallery, Chicago, 1960.
91. FEININGER. "Over the Horizon." Watercolor. *Signed and dated 13.X.44*.  
12-1/4 x 19 inches. \$2,692.  
San Francisco Memorial Exhibition 1959.  
Minneapolis 1960. Cleveland 1960. Buffalo 1960. Boston 1960.
93. FEININGER. "Two Sail Boats and White Island." Watercolor, 1947. *Signed and dated 29.7.47*.  
12-1/2 x 19 inches. \$4,570.
94. FEININGER. "Steamship with Smoke Trail, (Under a Yellow Sky)." Watercolor, 1948. *Dated 9.9.48, and signed*.  
12-3/4 x 19 inches. \$2,590.
95. FRIESZ, EMILE OTHON. *French: 1879-1949*. "Landscape with Trees." Watercolor, 1912. *Signed*.  
9-3/4 x 12-1/2 inches. \$381.
97. GAUGUIN, PAUL. *French: 1848-1903*. Still Life with Flowers. 1877. *Dated and signed*.  
9-3/4 x 12-1/2 inches. \$5,460.  
Galerie Thannhauser, Berlin 1927.  
Kunstnerforbundet, Oslo 1955.
103. GUILLAUMIN, JEAN-BAPTISTE-ARMAND. *French: 1841-1927*. "River Landscape." Pastel, 1916. *Dated and signed*.  
15-1/2 x 18 inches. \$1,066.
104. GUYS, CONSTANTIN. *French: 1805-1892*. "Conversation Galante." Pen and ink.  
8 x 11 inches. \$610.
106. GUYS. "La Dame au Machon." Watercolor.  
8 x 12-3/4 inches. \$789.  
Marlborough Fine Art, London, 1956.  
Knoerdler & Co., New York.
109. HARTUNG, HANS. *German: 1904-*. Composition. Color pencil. 1958. *Dated and signed*.  
20 x 26 inches. \$965.
111. HARTUNG. Composition. Colored pencil. *Signed and dated 1958*.  
20 x 26 inches. \$1,040.
117. HECKEL, ERICH. *German: 1883-*. "Irre beim Essen." 1914. Monogram. On the back, a seashore landscape.  
32 x 28 inches. \$4,067.  
Galerie Moeller, Berlin, 1930.
118. HECKEL. "Flensburg Bay." 1921-22. *Dated 21 and signed. Dated, verso, 22 and signed*.  
28 x 32 inches. \$2,286.
156. HOFER, KARL. *German: 1878-1955*. "Mulatto Woman." 1928. *Monogram*. Titled on the stretcher.  
40 x 30 inches. \$1,830.
157. HOFER. "Flowers." *Dated 1935 and monogrammed*.  
28 x 22 inches. \$2,921.
158. HOFER. Landscape. *Dated 1936 and monogrammed*.  
25 x 35-3/4 inches. \$5,842.
159. HOFER. "Lavena." Landscape. *Dated 1937 and monogrammed. Titled verso*.  
26 x 40 inches. \$7,747.
160. HOFER. "Shore at Bodensee." *Dated 1943 and monogrammed. Verso, a landscape study*.  
23 x 33-1/2 inches. \$4,445.
165. ITTEN, JOHANNES. *Swiss: 1888-*. "Red Tower." *Dated Vienna, 1917-18 and signed verso*.  
20 x 16 inches. \$4,830.  
Museum of Modern Art, New York 1932.
166. ITTEN. "Composition in Blue." *Dated 1918 and signed verso*.  
48-1/4 x 32 inches. \$3,550.



168. ITTEN. "Composition I, 1917." Watercolor. *Dated and signed.*  
12 x 8-3/4 inches. \$470.

171a. JAWLENSKY, ALEXEJ VON. *Russian: 1864-1942.*  
"Twilight." 1910. *Signed, titled, dated and marked Z 11 and N 3 on back.*  
13 x 16-3/4 inches. \$3,960.

172. JAWLENSKY. "Blonde." 1911. *Signed, Titled, dated, marked V.K. No. 67 and signed verso.*  
28-1/2 x 19-3/4 inches. \$7,239.

See Weiler, A.v. *Jawlensky* (Koln 1959).  
Kleeman Galleries, New York 1956, Catalogue no. 4.

173. JAWLENSKY. "Prerow." 1911. *Signed.*  
19-1/4 x 21-1/4 inches. \$8,380.

Kleeman Galleries, New York, 1956, Cat. no. 5.

174. JAWLENSKY. "Mountains at Obersdorf." 1912. *Dated and signed. Titled, dated and signed verso, K.L.L.N.27.*  
13 x 17-3/4 inches. \$5,690.

See Weiler.

176. JAWLENSKY. "Saracen Woman." 1912. Weiler no. 117. *Monogrammed. Signed and marked verso V.K.N. 21.*  
21 x 20 inches. \$8,770.

178. JAWLENSKY. "Woman with Black Hair." 1913. Weiler no. 144. *Dated and signed. Titled, dated and marked No. 51 verso.*  
21-1/2 x 20 inches. \$7,110.

189. KANDINSKY, WASSILY. *Russian: 1866-1944.* "Winter in Schwabing." 1903-04.  
9-1/2 x 12-3/4 inches. \$6,100.  
Collection Ragnar Moltzau, Oslo.

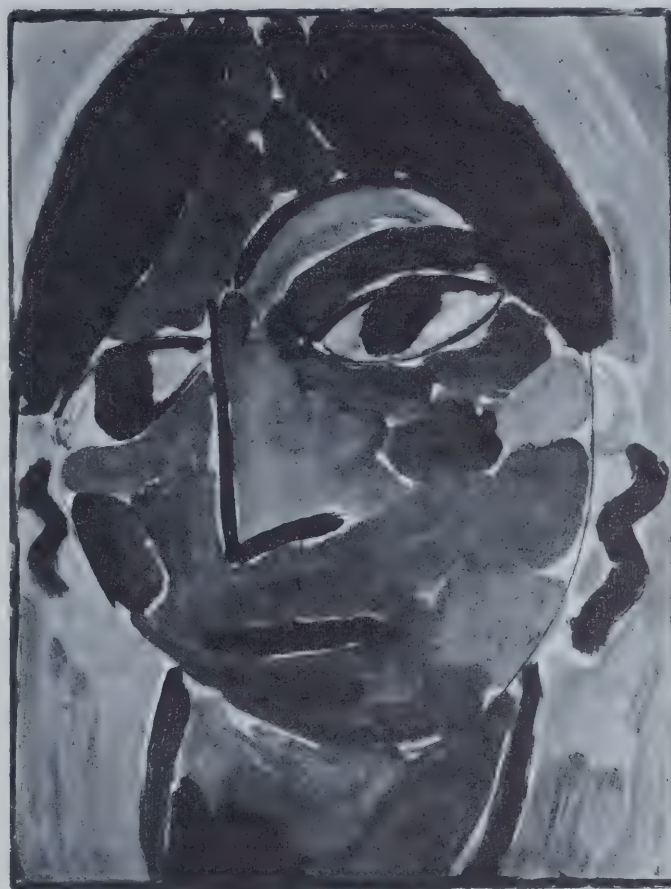
190. KANDINSKY. "Circles in Black." Watercolor, body color and ink. *Dated and monogrammed. Titled, dated and marked No. 163 verso.*  
13-3/4 x 9 inches. \$4,340.

Dr. Paul Wescher, Los Angeles, Calif.  
G. D. Thompson, Pittsburgh Pa.  
From Matthiessen, London.

191. KANDINSKY. "Half Circle." Watercolor, body color and ink. *Dated and monogrammed. Titled, and dated verso.*  
19 x 12-3/4 inches. \$5,840.

192. KANDINSKY. "To the Right." Watercolor. 1929. No. 337. *Dated and monogrammed.*  
9-3/4 x 20-1/4 inches. \$6,350.

193. KANDINSKY. Drawing 1933/no. 8. Pen and ink. *Dated and monogrammed.*  
12-1/4 x 15-1/2 inches. \$650.



181a. JAWLENSKY. "Black Mouth." Dated Zurich, 1917.  
16 x 12 inches. \$3,690.

195. KIRCHNER, ERNST LUDWIG. *German: 1880-1938.*  
"Reclining Blue Nude with a Straw Hat." 1908. Unfinished picture titled "Modesty" verso.  
22 x 28-3/4 inches. \$10,160.

From the artist's estate.

197. KIRCHNER. "Burgstaaken Harbor." 1912. *Signed in pencil verso.*  
38 x 33-3/4 inches. \$13,950.

198. KIRCHNER. "The Bay at Feharn." 1912-13.  
48 x 36 inches. \$15,500.

See Grohmann, E. L. *Kirchner* (Stuttgart 1958).

199. KIRCHNER. "Brandenburger Tor." 1915. *Signed.* One of the artist's few paintings of Berlin.  
20 x 28 inches. \$9,398.

204. KIRCHNER. "Interior with Nudes." Pen and Ink. 1909. *Signed.* Another drawing of a girl reclining on sofa verso.  
18 x 13-1/2 inches. \$572.

214. KIRCHNER. "Nudes in a Forest Pool." Watercolor, 1924. *Signed.*  
21 x 14-1/2 inches. \$1,165.



233. KLEE, PAUL. *Swiss*: 1879-1940. "House with Thistle Blossoms." Oil on cardboard. Oval shape. *Dated and signed. Titled, dated and signed verso.*  
13 x 11-1/4 inches. \$15,700.

Klee mentioned in his notes that he bought this picture back at the Goltz Gallery in Munich.

234. KLEE. "A Good Fishing Spot." 1923-26. Oil on paper. *Signed, titled and dated.*  
10 x 14 inches. \$11,430.

238. KLEE. Sketch for "The Book of Psalms." Watercolor, pen and colored pencil. 1915. Work no. 1915/142. *Titled, dated and signed.*  
6-1/4 x 7 inches. \$3,920.

239. KLEE. "A Steamer's Cosmic Voyage." Watercolor and body color, on thin canvas. Work no. 1917/95. *Signed. Titled and dated on mat.*  
7-1/2 x 8-1/4 inches. \$8,440.

240. KLEE. "Young Girl Strolling." Watercolor and pen. Work no. 1918/41. *Signed.*  
7-1/4 x 6 inches. \$10,160.

Collection of Alexej von Jawlensky, Wiesbaden.

242. KLEE. "Scaffold for the Head of a Monumental Sculpture. (Sphinx)." Watercolor and oil. 1923/122. *Signed. Titled and dated on the mat.*  
8-1/4 x 15-3/4 inches. \$4,550.

243. KLEE. "Old Love Song." Watercolor and body color, 1924/142. *Signed. Titled and signed on mat.*  
10-1/4 x 14 inches. \$10,414.

(A member of the Klee family says the picture shows Paul and Lily Klee.)

245. KLEE. "Old Trees." 1931/64. *Titled and dated on the mat.*  
13-1/2 x 18-1/2 inches. \$10,414.

246. KLEE. "Weil alles fleist." *Signed and titled on mat.* Verso, dated and authenticated by Felix Klee.  
6-1/2 x 9 inches. \$7,110.

247. KLEE. "Willows." Brush drawing. *Signed. Titled and dated on the mat.*  
8-1/4 x 13 inches. \$1,090.

248. KLEE. "From the Tree." Gouache. 1933/H8. *Signed. Dated and titled on the mat.*  
8-1/2 x 13 inches. \$5,310.

Collection Sidney Cohn, New York.

259. KOKOSCHKA, OSKAR. *Austrian*: 1886-. "Lady in Red." 1910-11 *Monogrammed.*  
22 x 16 inches. \$15,250.

260. KOKOSCHKA. "Still Life with a Mask." Circa 1920. *Monogrammed.*  
20 x 24 inches. \$11,175.

286. LIEBERMANN, MAX. *German*: 1847-1935. "The First Step." Pastel, circa 1890-95. *Signed.*  
31 x 25-1/2 inches. \$4,950.

Collection of Felicie Bernstein, Berlin.

287. MACKE, AUGUST. *German*: 1887-1914. "Walk in the Woods." Watercolor, body color and colored chalk. 1911/T P 44. *Dated and signed.* Sketch for the painting of the same name. 1913.  
18-3/4 x 25-1/4 inches. \$6,600.

292. MACKE. "In the Bazaar (Arab)." Watercolor 1914/TA-36. *Signed.* Painted during his trip to Tunis with Paul Klee and Louis Moillet.  
11-1/2 x 9 inches. \$13,700.

Collection Louis Moillet, La Tour-de-Peilz (1914).

293. MAILLOL, ARISTIDE. *French*: 1861-1944. "Nude Girl." Sanguine, circa 1920. *Monogram in pencil.*  
8-1/4 x 5-1/4 inches. \$190.

294. MANESSIER, ALFRED. *French*: 1911-. "Blue Red Composition." Painted 1949. *Dated and signed.*  
18-1/4 x 24-1/4 inches. \$3,810.

296. MARC, FRANZ. *German*: 1880-1916. "Abstract Forms II." Painted 1914. *Not signed.* The painting is not quite finished. According to Maria Marc's notes, this is the artist's last painting.  
32 x 44-3/4 inches. \$12,700.

297. MARCHAND, JEAN. *French*: 1883-1941. "The Funicular" Painted 1911. *Signed.*  
32-1/4 x 26 inches. \$1,778.

O'Hana Gallery London 1956: *Retrospective Exhibition of J. Marchand.*

Crane Kalman Gallery, London 1960.

299. MARINI, MARINO. *Italian*: 1901. "Horseman on a Red Horse." Gouache 1952. *Dated and signed.*  
24 x 15-1/2 inches. \$1,295.

Oslo Art Society 1955, *French and Italian Art of Today.*

300. MARINI. "Blue Horseman with Two Horses." Gouache. *Dated and signed.*  
24 x 15-1/2 inches. \$1,270.

308. MATISSE, HENRI. *French*: 1869-1955. "Dame au Collier." Ink drawing 1936. *Dated and signed.* Sketch for the painting "Grande Robe Bleue."  
15 x 11-1/4 inches. \$1,810.

See: Barr, "Matisse, His Art and His Public." (New York, 1951).

Collection: Bernheim-Jeune, Paris.

310. MIRO, JOAN. *Spanish*: 1893-. "Figures and the Moon." Grease pencils, 1949. *Signed. Dated and signed on the back.*  
26 x 20 inches. \$2,795.



320. MUELLER. "Gypsy Madonna." Painted 1928. *Mono-grammed. Signed on the back.*  
34-3/4 x 28 inches. \$17,000.

333. NAY, ERNST WILHELM. *German*: 1902-. "Chrono-meter." Painted 1957. *Dated and signed. Titled and dated on the stretcher.*  
50 x 36 inches. \$1,655.

Kleeman Galleries, New York 1958. Catalogue no. 7.

334. NAY. "Melagrana." 1958. *Dated and signed. Titled, dated and signed on the stretcher.*  
40-3/4 x 32 inches. \$3,175.

Kleeman Galleries, New York, Nov. 1958.

335. NAY. "Darkness." *Dated and signed. Titled, dated and signed on the stretcher.*  
8-1/4 x 5-1/4 inches. \$2,740.

346. NOLDE, EMIL. *German*: 1867-1956. "The Mocking of Christ." 1909. *Signed.*  
34-1/4 x 42-1/4 inches. \$20,825.

See: Sauerlandt, *Emil Nolde* (Munich 1921).

347. NOLDE. "Water Lilies." Still life. Painted 1922. *Signed. Titled and signed on the stretcher.*  
32-3/4 x 28 inches. \$6,350.

Collection, Museum Mulheim and der Ruhr.

348. NOLDE. "Yellow and Red Sunflowers." Painted 1936. *Signed. Titled and signed on the stretcher.*  
32-3/4 x 35 inches. \$7,890.

363. NOLDE. "Ocean at Sunset." Watercolor. *Signed.*  
13-3/4 x 19 inches. \$4,520.

364. NOLDE. "Red and Oriental Poppies and Bleeding Hearts." Watercolor, circa 1930. *Signed.*  
13 x 17-1/2 inches. \$3,960.

367. NOLDE. "Still Life with Sunflowers, Roses and Larkspur." Watercolor, circa 1930.  
14 x 18-3/4 inches. \$5,207.

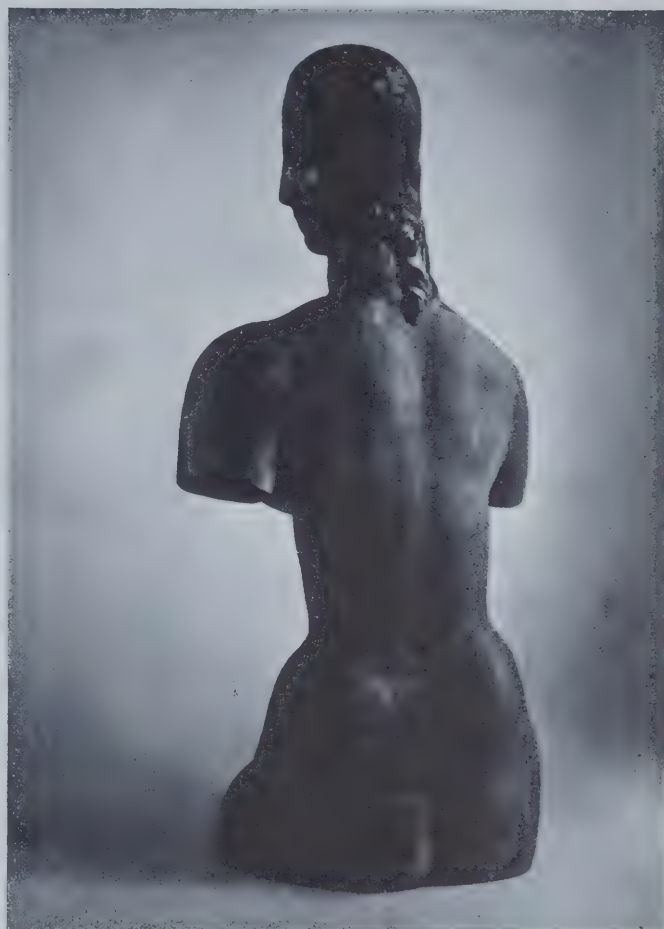
368. NOLDE. "Sunflowers and Oriental Poppies." Watercolor, circa 1930. *Signed.*  
13-1/4 x 19 inches. \$5,105.

One of Nolde's most important watercolors.

369. NOLDE. "Autumn Bouquet with Gladiolus, Sunflowers and Dahlias." Watercolor, circa 1930. *Signed.*  
14 x 18-1/4 inches. \$3,175.

370. NOLDE. "Sunflowers." Watercolor, circa 1930. *Signed.*  
13-1/2 x 18-3/4 inches. \$2,288.

Ill.: "Emil Nolde - Watercolors." Galerie F. Moller, Berlin 1934.



282. LEHMBRUCK, WILHELM. *German*: 1881-1919. "Torso of a Young Girl, Turning." *Signed on the right thigh.* Artificial stone, 1913-14. Mostly red with grey-green patina. Very rare.

38-1/2 inches high

\$42,164.

Tate Gallery, London, 1957.

374. NOLDE. "Young Couple." Watercolor, circa 1940. Japan. *Signed.* One of his most important figure watercolors.  
21-1/4 x 14-3/4 inches. \$9,900.

381. NOLDE. "Tulips and Daffodils." Watercolor 1955. *Signed.*  
13-3/4 x 18-3/4 inches. \$2,287.

383. PECHSTEIN, MAX. *German*: 1881-1955. "Calla Lilies and Fruit Bowl." Still life. Painted 1913. *Dated and mono-grammed.*  
36 x 36 inches. \$3,860.

393. PICASSO, PABLO. *Spanish*: 1881-. "Femme Debout." Charcoal 1903. *Dated "1903 Decembre" and signed.*  
9-3/4 x 16-1/2 inches. \$2,668.

See: Zervos, *Picasso*, Vol. VI (Supplement in Vol. I-V) Paris 1954.

G. Stein, *Picasso* (Paris 1938).



394. PICASSO. "Femme." Gouache 1909. *Signed*.  
24-3/4 x 19 inches. \$9,140.  
Exhibition: "La Femme," Galerie Beyeler, Basel 1960.  
Collection: Andre Lhote, Paris.

395. PICASSO. "Femme assise dans un Fauteuil." Watercolor and gouache. *Signed*. On the back a study of a head in pencil.  
9 x 8 inches. \$6,605.  
Study for the large painting of the same title.  
Collection: Jeanne Bucher, Paris.

396. PICASSO. "Peintre et Model." Ink brush drawing 1954. *Dated "20.1.54" and signed*.  
9-1/4 x 12-3/4 inches. \$2,288.

397. PICASSO. "Dans l'Atelier, II (Peintre et Model)." Ink brush drawing 1954. *Dated "4.1.54.II" and signed*.  
12-1/2 x 9-1/4 inches. \$3,660.

398. PICASSO. "Peintre et Model." Ink brush drawing 1954. *Dated "10.1.54.VI" and signed*.  
9-1/2 x 12 inches. \$3,810.

400. POLIAKOFF, SERGE. *Russian*: 1906-. "Composition on a Blue Green Background." Painted 1956-57. *Signed*.  
29 x 24 inches. \$2,792.

401. POLIAKOFF. "Composition." Painted 1956-57. Oil, wax colors on plywood. *Signed*.  
38-1/4 x 51-1/2 inches. \$3,810.

402. POLIAKOFF. Composition. Watercolor and charcoal, 1944. *Dated and signed*.  
17-1/2 x 23-3/4 inches. \$406.

411. RENOIR, AUGUSTE: *French*: 1841-1919. "Paysage de Normandie." 1894. *Signed*.  
8-1/4 x 12-3/4 inches. \$7,700.

See: Andre, *L'Atelier de Renoir*, Vol. I (Paris 1931).  
Galerie Tanner, Zurich.

412. RENOIR. "Coco." Bronze relief, medallion shape. 1907. Dark patina. *Signed*. Cast mark of Valsuani, Paris.  
Diameter: c. 8-3/4 inches. \$1,930.  
See: Paul Haesaerts, *Renoir*, Sculpteur.

443. ROUAULT, GEORGES. *French*: 1871-1958. "Un Temoin." Watercolor 1910. *Titled*. Inscribed at bottom: "Mon-sieur Finaud/est un select maquereau/qui n'a pas toujours fait le beau." *Signed on the back*.  
12 x 6-1/2 inches. \$3,300.

446. SIRONI, MARIO. *Italian*: 1885-. "Rhythmic Evocation." Painted 1952. Tempera on paper over canvas. *Signed*.  
42-3/4 x 35 inches. \$5,108.

See: Pica, *Mario Sironi* (Mailand 1955).  
"Sironi-Marini," Boston, San Francisco, etc. Travelling Exhibition, 1943-1954.

447. SOULAGES, PIERRE. *Spanish*: 1919-. "Composition." Gouache 1951. *Dated and signed*.  
25-1/2 x 19-1/2 inches. \$1,650.

Exhibitions: "French Painting at Mid-Century," San Francisco Museum of Art 1954.

469. DE STAEL, NICOLAS. *French*: 1914-1955. "Composition." Pastel and pencil 1944. *Dated and signed*.  
19-1/2 x 14 inches. \$2,390.

See: Gindertael, 43 *Dessins de Stael* (Paris 1958).  
*Nicolas de Stael*, Exhibition catalogue, Turin 1960.  
Exhibitions: Hannover Gallery, London 1956.  
Galleria Civica d'Arte moderna, Turin 1960.

472. UTRILLO, MAURICE. *French*: 1883-1958. "Vue de Chateau Oulin." Painted 1918-19. *Signed*.  
20-1/4 x 26-1/2 inches. \$5,335.

473. UTRILLO. "Vase de Fleurs." Painted 1937. *Dated and signed*.  
8-3/4 x 5-1/2 inches. \$1,855.

474. UTRILLO. "Rue a Sannois." On the back: "4.9.41.V.S.x.S."  
15 x 18-1/4 inches. \$5,460.

475. UTRILLO. "Eglise de Banlieue." Painted 1938. *Signed*.  
15 x 18-1/4 inches. \$5,210.

476. UTRILLO. "Ancien Maquis de Montmartre." Circa 1938. *Signed*.  
10-3/4 x 8-3/4 inches. \$3,300.

478. DA SILVA. "Les Pierres." Painted 1951. *Signed*.  
24 x 36 inches. \$7,240.

See: Solier, *Vieira da Silva*. (Paris 1956).  
Exhibitions: Galerie Pierre, Paris.  
"Vieira da Silva," Kunsthalle, Bremen 1958.  
Owner: Galerie d'Art Moderne, Basel.

479. VILLON, JACQUES. *French*: 1875-. "Le Printemps." Painted 1952. *Dated and signed*.  
29 x 23-1/2 inches. \$11,695.

480. VLAMINCK, MAURICE DE. *French*: 1876-1958. "Vase de Fleurs." Painted circa 1910/11. *Signed*.  
22 x 18-1/4 inches. \$11,190.  
Collection: Adolf Wuester, Munchen.

481. VLAMINCK. "Bouquet." Painted 1912. *Signed*.  
16 x 9 inches. \$5,590.  
Collection: Dr. A. Hagelstange, Koln.

482. VLAMINCK. "Rue de Village." Ink and brush drawing. *Signed*. Probably a part of: "La Toussaint."  
18 x 22 inches. \$2,615.

483. VLAMINCK. "La Seine a Chatou." Watercolor, 1922-23. *Signed*.  
18 x 22 inches. \$5,720.



## Old Master Drawings

*the Property of  
L. V. Randall,  
of Montreal*

Among art collectors there exists a species not frequently found in America until some decades ago that is now growing rapidly—the collector of old master drawings. Such giants as J. P. Morgan, William Randolph Hearst and H. E. Huntington used to buy drawings in bulk from collections formed by English gentlemen during their grand tours of the continent. In more recent times there have been Lessing, J. Rosenwald, Robert Lehman and Walter C. Baker, among the better known collectors in this field; men who, with great love and intimate understanding, collected drawings of the old masters.

Drawings are usually small, they are mostly in monochrome, they lead a quiet, unobtrusive life and their appreciation demands deep knowledge and the taste of the true connoisseur. The need for visible signs of status, the urge to use art for decoration which certainly form part of the motivation of some collectors of paintings, hardly count with the lover of drawings. He cherishes the intimate contact with the artist's genius through the study of his first concept, a quickly drawn, spontaneous sketch, or a minutely finished detail of a tree, a face, hands or the folds of some drapery.

Today a new generation of collectors competes for possession of old master drawings and prices are rising fast. The latest auction of drawings at Sotheby's in London on May 10, profited from this trend; prices were generally high, with some records for outstanding pieces.

The collection was that of L. V. Randall, a Montreal banker who taught the history of art in his spare time. After the war he offered his collection to a number of dealers, who turned it down. It was a small collection, only twenty-six drawings. At Sotheby's they fetched \$185,000.

A drawing of a Saint (Catalogued as Saint Barbara) which is attributed to Hugo Van der Goes (1440-1485) was bought for \$84,000 by Colnaghi, London art dealers, for a British collector. This was the highest price ever paid at auction for a drawing. The work is believed by experts to be a study for a lost painting by Van der Goes, which is known through a contemporary copy now at the Virginia Museum of Fine Art.

Among the other works was a double pen drawing by Peter Vischer (1460?-1529) of mythological subjects, "Orpheus and Eurydice," and "Scylla at the River." Mr. Randall had bought it in London in 1936, from the Henry Oppenheimer Collection, for 1,300 pounds. At the Sotheby sale it brought 13,500 pounds (\$37,800), a ten-fold increase in value in 25 years.

A charcoal drawing, "Angel holding a coat of arms," attributed to Nicolaus Gerhaert von Leyden, served probably as a blue print in his workshop for a piece of sculpture. In 1936 this drawing was sold for 72 pounds. At the Randall sale it was bought by Mrs. E. M. Drey, art adviser to Mr. Robert Lehman, for 2,500 pounds (\$7,000).

A "Head of a horse," was bought from the Hofstede de Groot Collection in 1931 for 48 marks—about \$12. It was

then attributed to Lukas Van Valkenbroch. Described now as a work of the Austrian School, circa 1640, it brought \$4,200.

The results of the Randall sale, and another important sale of drawings on the same day, follow:

SOTHEBY & CO., London, May 10th, 1961.

1. AUSTRIAN SCHOOL circa 1460. Head of a horse with a pink bridle and bit. Watercolor. (Matthiesen).  
3-9/16 x 3-5/8 inches. \$4,200.

From the Lanna, Hofstede de Groot and J. Q. von Regteren Altena Collections.

2. BOSCH, HIERONYMUS. *Dutch*. Two Pharisees, half length, pen and ink, recto; Eve With the Serpent, pen and ink, verso. (Colnaghi).  
5-7/8 x 4-1/16 inches. \$18,200.

From the Leroy Backus Collection.

J. Rosenberg. *The Heads of Two Pharisees, Old Master Drawings*, vols. XII-XIII, no. 52, March 1939, pp. 62-63, pls. 60 and 61.

H. Tietze, *European Master Drawings*, Harvard University Press, 1949, 22, no. 11.

Agnes Mongan, *100 Master Drawings*, Harvard University Press, 1949, p. 34 reproduced.

Exhibited: Philadelphia Museum of Art, Diamond Jubilee Exhibition 1950/1, *Masterpieces of Drawing*, p. 16, pl. 16.

Exhibited: National Gallery of Art, Washington, D.C., Pierpoint Morgan Library, Minneapolis Institute of Arts, Museum



The Van der Goes drawing of a Saint, \$84,000.



of Fine Arts, Boston; Cleveland Museum of Art, Art Institute of Chicago, 1958-9, *Dutch drawings, Masterpieces of Five Centuries, Exhibition organized by the Printroom of the Rijksmuseum, Amsterdam and by the Smithsonian Institution, no. 8.*

3. BURGKMAIR, HANS THE ELDER. *Dutch*. Study of a Standing Bear, Chained to a Post, on the Right the Head of a Man. Pen and ink, *Dated 1493*. (Scharf, Dr.).  
9-3/4 x 5-3/8 inches. \$12,880.

Exhibition: Philadelphia Museum of Art, *Masterpieces of Drawing*, 1950, no. 23, reproduced.

4. VAN DER GOES, HUGO. *Dutch*. A Saint, probably St. Barbara, Seated Holding a Book on Her Knees. Pen and ink and wash, heightened with white, on green prepared ground. (Colnaghi).  
9-1/16 x 7-3/8 inches. \$84,000.

The drawing, according to Friedlaender, is a preparatory study for a lost painting by Van der Goes which is known through a copy now at the Virginia Museum of Fine Arts, Richmond. (Another version of the painting is in Lisbon). Exhibited: Paris 1935. Musée de l'Orangerie, *De van Eyck a Breughel*, no. 196.

Exhibited: Fogg Museum of Art, 1948/9, *70 Master Drawings*, no. 16.

5. VISCHER, PETER THE YOUNGER. *Dutch*. Double sided sheet of Mythological Scenes: Scylla, half-human half-animal, is seated on the shore, gazing into a mirror held suspended in her right hand. Pen and ink over black chalk, recto; Orpheus and Eurydice in the Underworld, with other small figures connected with the legend each inscribed with its name. Pen and ink over black chalk, verso. *Dated 1514*. (Grange, T.)  
11-1/2 x 8-1/2 inches. \$37,800.

From the J. Richardson Sen., R. Houlditch, Northwick, and Henry Oppenheimer Collections.

See: A. M. Hind, *An Unrecognized Drawing by Peter Vischer*, Burlington Magazine, XXXVII, 1920, p. 162.

See: A. de Hevesy, *Two Unknown Drawings by Jacopo de Barbari*, Burlington Magazine, XIV, 1924, pp. 144, 145.

Exhibited: Fogg Museum of Art, 1948/9, *70 Master Drawings*, no. 42.

Exhibited: Montreal Museum of Fine Arts, 1953, *Five Centuries of Drawings*, no. 103, reproduced.

6. SCHOOL OF THE UPPER RHINE, *circa 1470*. An angel supporting two escutcheons. Black chalk on pink prepared paper, with the watermark of a small ox head with a star. (Drey, Mrs.).  
6-3/4 x 8-3/8 inches. \$7,000.

This drawing was probably a design for a piece of sculpture. It was attributed by E. Schilling to Nicholas Gerhaert.

From the Valori and Rodrigues Collections.

See: E. Schilling, *Old Master Drawings*, vol. VI, no. 23, December 1931, p. 53, pl. 48.

See: Paul Wescher, *The Drawings of Vrancke van der Stockt*, *Old Master Drawings*, vol. XIII, no. 49, June 1938, p. 2.

7. GERMAN SCHOOL, *circa 1530*. Orpheus and the Ani-

mals. Pen and ink. (Putt, P.Y.).

3-5/8 x 2-7/8 inches.

\$784.

Exhibition: Montreal Museum of Fine Arts, 1953, *Five Centuries of Drawings*, no. 106.

8. GERMAN SCHOOL, Second Quarter 16th Century. A falcon sitting on a perch. Pen and ink and watercolor. (Colnaghi).

8-1/2 x 3-1/2 inches.

\$504.

9. GERTNER, PETER. Head of a man, with a forked beard. *Inscribed No. 2*. Bodycolor on brown prepared vellum. (Schatzki).

6-1/4 x 6-1/4 inches.

\$224.

10. HOLBEIN, HANS THE ELDER (Attributed to). A young woman surrounded by ornaments and scrolls. Pen and ink and wash, heightened with white, on pink prepared paper, recto; Ornamental leaves. Pen and ink, heightened with white, on pink prepared paper, verso. (Springer).

10-1/2 x 7 inches.

\$700.

Exhibition: Montreal Museum of Fine Arts, 1953, *Five Centuries of Drawings*, no. 79, reproduced.

11. HUBER, WOLF. A camel. Pen and ink. *Dated 1515*. (Katz).

3-3/4 x 3-1/8 inches.

\$840.

Exhibition: Montreal Museum of Fine Arts, 1953, *Five Centuries of Drawings*, no. 88a.

12. NORTH ITALIAN SCHOOL, *circa 1460*. A sailing ship, with three masts. Pen and watercolor, pricked for transfer. (Putt, P.Y.).

11-1/4 x 7-3/4 inches

\$8,400.

Exhibition: Montreal Museum of Fine Arts, 1953, *Five Centuries of Drawings*, p. 20, reproduced.

13. THE MASTER L.C.Z. Gothic ornament with a lady and a parrot. Pen and ink, shape irregular. (Schab, W.H.).  
4-1/4 x 5 inches.

\$616.

From the Lanna Collection.

14. SOLIS, VIRGIL. A hunting scene, with a boar and hares. Pen and ink. *Signed and dated 1532*. (Calmann).

1-3/4 x 10-3/4 inches.

\$840.

From the Oppenheimer Collection.

15. FLEMISH SCHOOL, Late 16th Century. Italian landscape with buildings and a tower. Pen and ink. (Slatkin).  
2-1/8 x 6-1/8 inches.

\$224.

16. FLEMISH SCHOOL, Early 17th Century. Three dogs. Watercolor, recto; Studies for dogs. Pen and ink, verso. (Slatkin).

5-3/4 x 6-1/4 inches.

\$392.

17. FRENCH SCHOOL, 18th Century. Seven designs for a gold box with a pastoral scene, sheep in a landscape and putti. Brush and watercolor and pencil. (Bier, H.).

For a gold box measuring 3-1/4 x 2-1/2 x 1 inches.

\$336.



## Other Owners

18. CHODOWIECKI, DANIEL. Les adieux de Calais. Pen and ink and wash. (Eisemann). *Engraved*.  
3-1/8 x 4-5/8 inches. \$336.

19. WATTEAU, JEAN ANTOINE. A standing woman, seen from the back, her right arm slightly raised. Red chalk, heightened with white, on buff paper. (Felton).  
10-1/8 x 4-3/4 inches. \$1,260.

See: K. T. Parker et J. Mathey, *Antoine Watteau*, Catalogue complet de son oeuvre dessine, 1957, no. 634.

20. AUSTRIAN SCHOOL, First Quarter of 15th Century. The death of Abraham. Pen and ink and watercolor. (Wilmer, C.K.).  
3-7/16 x 3-5/16 inches. \$840.

Exhibition: Montreal Museum of Fine Arts, 1953, *Five Centuries of Drawings*, p. 84, reproduced.

21. FRENCH SCHOOL, circa 1485. Illustration for Valerius Maximus; a Prince giving alms and receiving the allegiance of his people. Pen and ink and watercolor. (Eisemann).  
15 x 10-3/4 inches. \$896.

A page from one of the editions of the French translation of Valerius Maximus printed at Lyons by Mathias Huss in 1485 and 1489. A page from the beginning of the 5th Book. This must be a special copy from which the woodcuts were omitted.

22. SOUTHERN FRENCH SCHOOL, 12th Century. Christ in glory; and two angels holding a cross with intertwined dragons. Illumination on vellum, on a complete page, from a manuscript. (Breslauer.).  
11-1/4 x 8-1/4 inches. \$560.

23. ITALIAN SCHOOL, First Half of the 14th Century. St. Francis receiving the stigmata, historiated initial F. Illumination on vellum, cut out from a manuscript and laid down, shape irregular. (Slatkin).  
10-3/8 x 4-1/8 inches. \$252.

24. SCHOOL of SALZBURG, 13th Century. The Apocalyptic Vision, historiated initial D from a psalter. Illumination on vellum. (Brandt, M.).  
8-1/16 x 5-11/16 inches. \$1,820.

A similar page, with the initial B, but less gradiosely composed, is in manuscript no. 280 of the Pierpont Morgan Library.

25. SCHILLING of HAGENAU, HANS. The Annunciation, with a small figure of God the Father from whom the Christ child, holding a tau-cross, descends on a beam of light towards the Virgin. Pen and ink and watercolor. (Schab, W. H.).  
11-3/4 x 8-1/2 inches. \$700.

From the Goltermann Collection.

26. SCHOOL of VERONA, Early 15th Century. A leaf for a Biblia Pauperum, with two prophets above and below on each sheet, and scenes from the Old and New Testaments including the Flight into Egypt. Pen and ink and watercolor on vellum. (Rosenthal, A.).  
6-5/8 x 4-5/8 inches. \$784.

29. CALIARI, PAOLO, called VERONESE. A Negro Boy, seated at a table eating fruit. Black chalk heightened with white on buff paper. (Slatkin).  
6-1/2 x 7-1/2 inches. \$1,736.

33. REMBRANDT, HARMENSZ VAN RIJN. Shah Jahan (1593-1666), facing right, talking to his falconer. Pen and ink and wash, on Japanese paper. (Patch).  
8-3/8 x 7 inches. \$37,800.

About 1654-6.

From the collections of T. Hudson and J. Richardson, Sen., with a Richardson mount.

At the Richardson Sale, Jan. 22nd 1747 and following days, "Rembrandt, a book of Indian drawings 25 in number" was sold. So far only eighteen of these drawings had turned up. The present drawing is one of the missing seven. Like nine other Rembrandt drawings it is copied from Mogul School miniatures now mounted as wall decorations in Schloss Schonbrunn, Vienna.

34. REMBRANDT. Christ and the Woman Taken in Adultery. Pen and ink, corrected with white. (Koblitz).  
6-7/8 x 8-1/8 inches. \$1,736.

35. REMBRANDT, HARMENSZ VAN RIJN. Studies for Two Standing Peasants wearing a wide-brimmed hat and a cap and cloaks. Black chalk. (Bryanston-Jones).  
4-1/2 x 4 inches. \$1,960.

From the collection of the late Frans Koenigs, Haarlem.

36. VAN DYCK, SIR ANTHONY. A Study of Plants, Pen and ink and grey wash, over black chalk. (Lugt).  
6-5/8 x 5-5/8 inches. \$3,234.

From the J. Richardson, Sen., Collection.

46. VERONESE, P. A Doge Worshipping the Madonna. Pen and ink. (Rogers & Co.).  
5-1/4 x 8 inches. \$420.

52. GUARDI, GIACOMO. Veduta Di Giorgio Maggiore, and Veduta De Castello Di S. Andrea Del Porto Di Lido in Venezia. Gouache. *Signed and inscribed on reverse, a pair*. (Weitzner).  
6-1/4 x 9-1/2 inches. \$952.

53. BOUCHER, FRANCOIS. Landscape with a river and a high bridge. Black chalk. *Inscribed F. Boucher 1763*.  
12-5/8 x 8-3/4 inches. \$672.

57. LAVEINCE, NICOLAS. The Amorous Painter. Pen and ink and wash, touched with watercolor, and heightened with white. (Lugt).  
10-1/4 x 12-3/8 inches. \$840.

58. GUARDI, FRANCESCO. A Shipwreck at Sea. Pen and ink and wash. (Colnaghi).  
12-1/8 x 16 inches. \$1,820.



60. GERMAN SCHOOL XVI CENTURY. (After Hans Sebald Beham). Allegorical Figures. Eleven drawings on three sheets. Pen and ink, some colored, and one woodcut. (Maison).

61. SCHOOL OF BERNE. About 1515. A Landsknecht Holding a Pike, facing front, head turned towards the right, in a landscape. Pen and ink, recto. Slight anatomical sketches, pen and ink, verso. (Maison).  
11-3/8 x 7-1/2 inches. \$252.

64. FLEMISH SCHOOL LATE XVI CENTURY. The Adoration of the Magi, with the holy family, the three kings, and many followers, some on horseback, between two classical ruins, in the background a wide landscape with a river, two pyramids, aqueducts and an amphitheatre. Gouache. *Signed with monogram BC and dated 1588*, on vellum. (Frost & Reed).  
10-5/16 x 13-1/8 inches. \$1,176.

70. VAN SPAENDONCK, CORNEILLE. A Spray of Flowers, suspended from a nail, including tulips, stock, and morning glory; and another with roses, auriculas, and forget-me-nots. Watercolor. *Signed*, a pair. (Matthiesen).  
13-3/4 x 10-1/4 inches. \$2,100.

73. GOYA Y LUCIENTES, FRANCISCO. A Young Girl playing with puppies. Brush and sepia wash. *Inscribed "el tenura" and numbered in ink 52, the 2 has been changed in pencil to 4.* (Montagu).  
9-3/4 x 6-9/16 inches. \$16,800.

This is one of the small group of drawings with a ruled border line and a number above in the center. There are two drawings with a similar borderline and number in the Metropolitan Museum, New York, which are dated about 1805 by Wehle. (see: Harry B. Wehle, *Fifty Drawings by Francisco Goya*, Metropolitan Museum of Art, New York 1938, pl. XVII and XVIII.)

74. FRAGONARD, JEAN HONORE. The Sacrifice to the Minotaur. Black chalk, black and brown wash, and watercolor. *Signed, inscribed on reverse, Cabinet de Mr. de Bourlamaque.* (T. Grange).  
12-1/2 x 15-3/4 inches. \$15,300.

From the collection of M. de Bourlemaac.  
First sketch for the picture in the collection of Mme. Watel-Dehaynin (See: Georges Wildenstein, *The Paintings of Fragonard*, London, 1960, p. 246, and fig. 109).

75. FRAGONARD, JEAN HONORE. A Young Woman resting in a garden, a basket of flowers by her side. Brush and bistre and bistre wash. *Signed, inscribed on reverse, Dessin achete a Paris en 1817.* (Gourlay).  
11-1/2 x 14-1/8 inches. \$3,080.

76. ST. AUBIN, GABRIEL de. A Ceremony at Notre-Dame, Paris. Pen and ink and wash over black chalk. *Signed with initials and dated 1779.* (Calmann).  
9-1/8 x 5-7/8 inches. \$840.

77. GUARDI, FRANCESCO. A Garden Terrace, with steps leading to a palace. Pen and ink. (Eisemann).  
7-3/4 x 5-5/8 inches. \$5,600.

78. VAN GOYAN, JAN. A Village on the bank of a river, with boats, and figures on a wooden bridge. Black chalk and wash. *Signed with monogram and dated 1651.* (H. E. Backer, Ltd.).  
4-1/2 x 7-5/8 inches. \$896.

80. BOUCHER, FRANCOIS. A Study of Two Cupids. Black and red chalk, heightened with white, on buff paper. (F. Perls).  
8-3/4 x 13-15/16 inches. \$1,960.

Engraved in reverse by Jean-Charles Francois.

117. CARRIERA, ROSALBA. Portrait of a Lady from the Este Court at Modena, head and shoulders in white brocade dress trimmed with lace and blue cloak, wearing jewels and flowers. Pastel (W. H. Schwab).  
22-1/2 x 17-3/4 inches. \$2,660.

From the Royal Picture Gallery, Dresden, probably purchased with the Este pictures from Duke Francis III of Modena in 1745.

From the collection of Martin Michalski, Berlin.  
See: Dresden Catalogue, 1765.

## Old Master Paintings

SOTHEBY & CO. May 17, 1961.

3. GHISLANDI, VITTORE, called FRA GALGARIO. "Portrait of a Gentleman," half length leaning against a stone ledge, in red coat and white cravat holding a book. (Albert).  
35-3/4 x 27 inches. \$7,280.

6. VAN DEELEN, DIRCK and PALAMEDES, ANTHONIE. "Interior of Antwerp Cathedral" with elegant figures in the foreground, a preacher surrounded by a congregation to the left. (Matthiesen).  
42-3/4 x 58-3/4 inches. \$2,240.

12. GUARDI. "View of the Piazza S. Marco," with figures. (Farber).  
12-3/4 x 18-3/4 inches. \$18,200.

13. MARIESCHI. "View on the Grand Canal" with barges and gondolas (Patch).  
23-1/2 x 37-1/2 inches. \$3,360.

14. WATTEAU, ANTOINE. "Le Musicien"; a courtier standing in a landscape playing a guitar, oval, on panel. (Farber).  
8-3/4 x 6-3/4 inches. \$5,040.

From the collection of Mrs. B. Stern, New York, 1934.  
Exhibited: San Francisco, Palace of Legion of Honour, 1934, *French Paintings*, No. 59.  
Exhibited: New York World's Fair, 1939, *Masterpieces of Art*, No. 409.

15. GREUZE, JEAN-BAPTISTE. "L'Hermite, Ou Le Donneur De Chapelets"; a hermit is seated in a rocky cave surrounded



by young girls to whom he is distributing rosaries (Maxwell).  
43-3/4 x 56-3/4 inches. \$3,360.

From the collection of the Marquis de Very, Sale 1785.

From the collection of the Marquis de Montesquiou, Sale 1788.

From the Gilbert Collection.

From the Koucheleff-Besborodko Collection, Sale 1869.

From the collection of the Comtesse de la Ferronaye, Sale 1897.

From the Collection of M. le Baron de Precourt.

Engraved by Marais.

16. TIEPOLO. Phaeton asking Apollo for the chariot of the Sun. (Farber).

8-7/8 x 17-1/4 inches. \$1,260.

Sold with certificates by Profs. Roberto Longhi and Rudolfo Pallucchini.

22. COTES, FRANCIS, R.A. "Portrait of a Lady," head and shoulders, in white dress and blue fur-trimmed coat. (Weitzner). *Signed and dated 1759, pastel.*

23-1/4 x 17-1/4 inches. \$337.

28. MARIESCHI. "View of the Canareggio, Venice." (St. James Gallery).

27 x 38-3/4 inches. \$1,820.

29. MIERIS, W. "Three Young Girls," playing at an open window with a sculptured relief partly covered by an Oriental carpet, on panel. (Agnew).

12-1/2 x 10-1/4 inches. \$4,200.

34. VASARI, GIORGIO. "A Group of Italian Poets." Dante and Petrarch surrounded by Guido Cavalcante, Boccaccio, Cino de Pistoje and Guittone d'Arezzo, *on panel*. (Wildenstein & Co., Ltd.).

50 x 49-1/2 inches. \$8,680.

From the Gallery of the Palais d'Orleans.

From the Collection of Lord Francis Pelham Clinton Hope.

35. WATTEAU. "Elegant Company," in an interior playing a game of cards. (Cailleux).

19-1/4 x 16 inches. \$2,100.

38. ZUCCARELLI, FRANCESCO, R.A. "River Landscape" with a fisherman and shepherdess near a waterfall, castle ruins and a village on the banks and mountains in the distance. (A. Christie).

21 x 27-1/2 inches. \$1,820.

40. BRUEGHEL, PETER, The Younger. "Dutch Proverbs," *on panel*. (Patch).

26-1/2 x 41-1/2 inches. \$3,080.

41. FRENCH SCHOOL, 18th Century. "A Classical Battle Scene" in a painted *Rocaille* frame with cupids holding garlands of flowers. Unframed. (J. Robins).

40 x 31-1/4 inches. \$784.



A detail from the Court of Love. A Gothic secular tapestry, Tournai, from the Guelph Treasures. Sotheby 7th July.

42. CALULLERY, LOUIS DE. "A Carnival Scene" in an Italian Piazza with elegant figures outside a palace, *on panel*. (Marschall).

21 x 29-1/4 inches. \$1,960.

47. VAN STAVEREN, JAN. "A Vegetable Market," an old woman at a stall selling vegetables with peasants carrying baskets, an estuary in the background. *Signed and dated 1666, on panel*. (St. Lucas). 15-1/2 x 19 inches. \$1,064.

48. VAN CLEEVE, J. "The Madonna and Child," half length, a landscape seen through an open window, *on panel*. (Betts).

25 x 20 inches. \$4,200.

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49. VERNET, JOSEPH. "A Harbour Scene" with sailing ships at anchor off the coast, fishermen unloading a barge in the foreground near a group of figures and an angler, fishing boats moored near a classical temple to the left, *signed and dated 1761, on metal*. (Hallsborough).  
22-1/4 x 29 inches. \$5,600.

50. VAN BASSEN, BARTHOLOMEUS. "Interior of a Gothic Cathedral" with figures at their devotions, *signed and dated 1628, on panel*. (Davis).  
19-1/4 x 28 inches. \$1,120.

53. LOTTO, LORENZO. "Portrait of Andrea Ravagero," half length leaning on a table holding a rape plant, a scroll above his head inscribed *Se io penso no dormo*. (Weitzner).  
30-1/2 x 23 inches. \$1,260.

From Lord Somers' Collection.

From the Collection of the Hon. Mrs. Hervey-Bathurst, Eastnor Castle.

See: Bernard Berenson, *Lotto*, 1956, p. 101, pl. 271.

54. JORDAENS, JACOB. "Head of a Young Boy," *on panel*. *Unframed*. (de Heuvel).  
14 x 10-3/4 inches. \$448.

55. FABRITIUS, BARENT. "The Dismissal of Hagar." (A. Brod).  
44 x 57-1/4 inches. \$1,120.

See: D. Pont, *B. Fabritius*, 1958, p. 73, pl. 27.

57. BRUEGHEL, JAN. "A Rich Bouquet of Summer Flowers" with roses, tulips and irises in a vase standing on a stone ledge, *on panel*. (A. Brod).  
23-1/2 x 18-1/2 inches. \$4,760.

58. RUBENS, SIR PETER PAUL. "Portrait of an Old Woman," half length in black dress and cap and white ruff, *on panel*. (Weitzner).  
29-1/4 x 21-3/4 inches. \$5,880.

Exhibited: *Royal Academy Exhibition of the Works of the Old Masters*, 1877.

59. CRANACH THE ELDER, LUCAS. "Portrait of George the Bearded," Duke of Saxony, half length in black dress, wearing the Chain and order of the Golden Fleece, his hands clasped before him, *on panel*. (S. N. Hedegard).  
7-1/4 x 5-1/2 inches. \$4,200.

From the Schwarz Collection, New York.

Exhibited: Milwaukee Art Institute, *Portrait Masterpieces*, 1942.

Exhibited: National Gallery, Canada, Ottawa, 1949, No. 5.

73. VAN DER AST, BARTHOLOMEUS. "A Bouquet of Summer Flowers" with roses, tulips, carnations and an iris in a glass vase standing on a ledge with a plum, cherries and a caterpillar, *on panel*. (Davis).  
19 x 14-1/2 inches. \$4,480.

87. DUMACHY, PIERRE ANTOINE. "Elegant Figures" in

the grounds of country houses, *both signed, a pair*. (Sperling).  
13-3/4 x 10-3/4 inches. \$5,880.

91. VAN RUYSDAEL, JACOB. "A Waterfall" in a rocky landscape with a cottage and figures on the banks and a church surrounded by houses on a hill-top, *signed*. (T. Engell).  
26-1/2 x 24-1/2 inches. \$7,560.

From the collection of the Earl of Lonsdale, Lowther Castle.  
Exhibited: British Institutions, 1835.

96. CRANACH THE ELDER, LUCAS. "The Adoration of the Magi," *signed with the dragon device, on panel*. *Unframed*. (W. Sabin).  
22-1/4 x 17-3/4 inches. \$5,040.

From the Roth Hackenschmied collection, Vienna.

97. REMBRANDT. "Portrait of the Artist," head and shoulders wearing a red cap, *on panel*. (Downey).  
21 x 18 inches. \$504.

104. VIVARINI, ALVISE. "The Madonna and Child," half length behind a parapet, *on panel*. (Weitzner).  
23 x 16-1/4 inches. \$4,480.

112. GREUZE, JEAN-BAPTISTE. "Portrait of a Young Girl," head and shoulders. (Patch).  
17-1/2 x 13-1/2 inches. \$2,520.

113. ROBUSTI, called TINTORETTO, JACOPO. "Portrait of an Architect," three-quarter length seated wearing black fur-trimmed dress, a view of the Castel S. Angelo seen through an open window to the right. (Weitzner).  
43 x 34-1/2 inches. \$4,480.

See: Erich von der Bercken and August L. Mayer, *Jacopo Tintoretto*, 1923, Vol. I, pp. 58, 105, Vol. II, p. 58.

116. BRUEGHEL, J. "Jonah and the Whale"; he is seen stepping out of the fish's mouth on to a shell-covered shore, a village on cliffs to the left, shipping in the distance, *on panel*. (L. Koetser).  
16-1/2 x 28-1/4 inches. \$9,800.

127. PRUD'HON, PIERRE. "Portrait of a Young Boy," oval. (K. Freeman).  
15-1/2 x 12-1/2 inches. \$1,064.

Exhibited: *Italian, Spanish and French Paintings of the 17th and 18th Centuries*, University of Michigan Museum of Art, 1951; The Grand Rapids Art Gallery, Cat. No. 43.

144. KALF, WILLEM. "A Still Life" with a lemon and glassware on a table partly covered by a Turkish carpet. (C. Duits).  
19-1/2 x 17 inches. \$5,320.

146. MICHAU, THEOBALD. "River Landscapes" with groups of cottages on the banks, numerous peasants in the foreground with wagons and herdsmen with cattle and pigs, *on panel, a pair*. (L. Koetser).  
11-3/4 x 17-1/4 inches. \$4,760.



## English and American Furniture

PARKE-BERNET GALLERIES, INC., April 29, 1961.

92. Pair Windsor Brace-Back Side Chairs. Hoop back filled with seven turned spindles and a two-spindle brace, saddle seat on baluster-turned and raked legs with bobbin stretchers. *Rhode Island, XVIII Century.*

\$190.

103. Early Federal Carved and Gilded Wall Mirror With Eglomise Decoration. Upright concave frame with shaped cornice, both applied with spherules, above an eglomise panel painted with a rustic landscape scene, mirror below. *New England, circa 1810.*

Height 35 inches. Width 21 inches.

\$175.

104. Pair Chippendale Carved Mahogany Side Chairs With Claw-and-Ball Feet. Flaring back with serpentine crest rail having foliated terminals and a central frilled C-scroll, strap-scrrolled vasiform splat, on leaf-carved cabriole legs ending in claw-and-ball feet; the slip seat in ivory and rose pink damask. *Philadelphia, XVIII Century.*

\$800.

113. Pair Regency Brass-Inlaid Rosewood Card Tables. Plain D-shaped hinged top, the edge inlaid with a brass line, opening to a green baize-lined playing surface, the frieze with molded panels and brass rim; on ringturned round tapering reeded legs with trumpet toes. *English, circa 1815.*

\$170.

121. Regency Carved Mahogany Atlas-and-Globe Sewing Cabinet. Carved nude figure of Atlas, half-kneeling on a trilateral base, supporting on his shoulders and upraised arms a huge globe of figured mahogany. The hinged cover opens to neath which is a silk-lined workbag, small cupboards and drawers, crested with an architectural portico, with tessellated drawer and mirrored back and sides, which slides out and reveals secret drawers. *English, circa 1810.*

Height 40 inches. Width 21 inches.

\$650.

Note: Possibly unique. A globe-shaped fitted workbox, apparently by the same cabinetmaker, but with mask-head tripod supports, is in the Royal Collection.

Collection of H. R. H. the Duchess of Kent, Coppins, Iver, Bucks.

From Frank Partridge, Inc., New York.

Collection of Walter P. Chrysler, Parke-Bernet Galleries, 1960.

122. Queen Anne Carved Cherrywood Porringer-Top Tea Table. Oblong top of scalloped contour extending over a deeply valanced frieze; on slender angular cabriole legs ending in pad feet. Small repair to top. *Connecticut, XVIII Century.*

Height 25-1/2 inches. Length 35-1/2 inches.

\$450.

Collection of Mrs. Luke Vincent Lockwood, New York.  
From the Van Cortlandt Mansion, New York.

124. Carved and Decorated Oak Hadley Chest. Plain oblong hinged pine top, the front decorated in a modification of the

conventional Hadley type with a carved tulip-and-vine frieze with initials ML at center, above three octagonal panels of tulip and leaf devices separated by pairs of ebonized split balusters, the lower drawer with ebonized oval bosses; paneled ends between grooved stiles. The top is of later date. *New England, circa 1700.*

Height 30-1/2 inches. Length 45-1/2 inches.

\$825.

125. Set of Six Chippendale Carved Mahogany Claw-and-Ball-Foot Side Chairs. Open back with molded uprights terminating in rosetted ears, the blow-shaped top rail centering a foliated cluster; vasiform splat of ribbon strapwork carved with acanthus scrolls. Slip seat on seat rail finished with gadrooning; acanthus-carved cabriole legs with claw-and-ball feet, the leaf scrolls terminating in knee rosettes. Minor repairs. *English, XVIII Century.*

\$2,400.

Note: A set of exceptional merit. The chairs were executed about 1750-55, in the neighborhood of York.



133. Sheraton Inlaid Mahogany *Bonheur Du Jour* With Secrétaire. Top fitted with a superstructure, having arcaded back and shaped sides over an open shelf flanked by two cupboard doors with oval mock panels. The lower part having a pullout secretary drawer faced as two drawers and enclosing a sliding tray-form writing plateau with adjustable central section, over a deep compartmented well; on square tapering legs conjoined by an incurvate shelf stretcher. *English, Late XVIII Century.*

Height 59-1/2 inches. Width 36 inches.

\$150.



134. Chippendale Carved Mahogany Serpentine-Front Knee-hole Desk. Cyma-molded top with red-brown leather, front fitted with a nest of four concave cockbeaded drawers, flanking a convex arched knee space which contains a cupboard and has a drawer above; canted corner pilasters decorated with high relief carvings of swags of flowers depending from ribbon knots and acanthus-carved corbels; at the base, rococo leaf-and-scroll cartouches. The spandrels formed by the arching of the knee space are carved in low relief with interlaced leaf scrolls. The drawers are furnished with bronze rococo handles.

*English, XVIII Century.*

Height 32-1/2 inches; length 56-1/2 inches. \$3,250.

Note: Single desks in Chippendale's "Director" style have always been among the most prized of all English XVIII Century furniture. The present example is undoubtedly by the same hand that designed Lord Edbury's writing table illustrated in Macquoid and Edwards, *The Dictionary of English Furniture*, (1st ed.), 1927, vol. III, fig. 14, which shows the same general composition and use of pendent ornaments on the angles. The desk was executed about 1755, but still partakes strongly of the virile architectural character of earlier Georgian furniture.

135. Rare Sheraton Turned Mahogany Extension Dining Table. Sunderland type; central section with oblong top and reeded edge, supported by six ring- and spool-turned legs with splayed reeded feet, two acting as gate supports; the matching D-shaped ends tilting over turned pedestals with reeded tripods; brass lion-paw toecaps, casted. Has two leaves. *Circa 1800.*

Height 28 inches; length 6 feet 10 inches extending to 11 feet; width 50 inches. \$300.

144. Sheraton Inlaid Mahogany Kneehole Desk. Narrow top with molded edge, of finely figured mahogany inlaid with a walnut line, a deep frieze drawer flanked by pairs of deeper drawers; on a shaped bracket feet. *English, circa 1800.*

Height 33-1/2 inches; length 41-1/2 inches. \$80.

145. Carolina Oak Dresser. Oblong top, above three frieze drawers enriched with geometric panels separated by applied bosses; on four baluster-turned and blocked legs. *Welsh, XVII Century.*

Height 23 inches; length 5 feet 10-1/2 inches. \$170.

From the Van Cortlandt Mansion.

173. Pilgrim Carved and Ebonized Oak and Pine Chest. Molded oblong top opening to an interior with till, the front decorated with arched and lozenge-shaped panels separated by pairs of turned half-round balusters and applied with oval bosses, two paneled drawers below. *Top apparently of later date. Essex County, Mass., late XVII Century.*

Height 32-1/2 inches; length 53-1/2 inches. \$550.

### Oriental Rugs

188. Semi-Antique Kabistan Rug. Dark blue field woven with angular scroll devices pendent with tiles and surrounded by groups of animals, geometric devices and tiny blossoms; matching border.

6 feet x 4 feet 5 inches. \$435.

190. Antique Shiraz Rug. Midnight blue field woven with rows of infloiated yellow, scarlet and green Kashmiri 'pear' motives; narrow scarlet floral border. Very fine weave.

4 feet 6 inches x 3 feet 2 inches. \$160.

196. Tabriz Bird Rug. Rose crimson field colorfully woven with a dispersal of flowers and four perched birds, centering a midnight blue and turquoise blue floral medallion; matching midnight blue border.

5 feet 10 inches x 4 feet 4 inches. \$150.

201. Imperial Hereke Gold- and Silver-Woven Cisele Silk Rug. Silver field, woven in silk in subdued pastel tones, with symmetrically scrolling lotus vines bearing blossom heads and centering a matching gold-woven cartouche with pendants of flowers; gold and silver border woven in the colors of the field with cartouches of lotus palmettes conjoined by floral strapwork. Very fine weave.

7 feet 9 inches x 4 feet. \$1,800.

209. Tabriz Carpet. Serrated hexagonal brick red field with allover multicolored Herati trellis, centering a matching midnight blue diamond-shaped pendent medallion with inner sand yellow medallion; matching spandrels and brick red border. Very fine weave.

12 feet 7 inches x 8 feet 2 inches. \$1,550.

### Antiquities

SOTHEBY & CO., MARCH 27, 1961

30. Egyptian Standing Bronze Figure of Bast, the lion-headed deity, standing with one arm by her side and holding a staff in the other; green and red oxide patina, on black marble plinth. *26th Dynasty, c. 750 B.C. (Ortiz, G.)*

9-1/2 inches high. \$308.

45. Persian Terracotta Mother Goddess Figurine of highly stylised form, with wide hips. *From Amlash, North-West Persia, c. 200 B.C. (Hewitt, G.)*

7 inches high. \$196.

74. Two Roman Gold Rings, both set with oval cabochon garnets, one engraved with a scorpion. *2nd/3rd century A.D. (Hall).*

\$70.

77. Roman Bronze Ring, formerly gilt, with a blue-glass cabochon intaglio with a standing figure of Artemis. *2nd Century A.D. (Greenbank).*

\$50.

79. Late Roman Gold Ring, octagonal in form, the rectangular bezel engraved with an anchor and the initials M.A. (Hewett, K.J.).

\$112.

81. Greco-Roman Silver Votary's Ring, with busts of Serapis, Isis and Zeus Ammon. *1st/2nd Century A.D. (Spink).*

\$67.

83. Late Roman Gold Ring, massive hoop chased with leaf designs, square bezel set with a pyramidal plasma with a rounded top. *3rd Century A.D. (Spink).*

\$182.



91. Heavy Etruscan Gold Ring, small bezel engraved with a lion attacking a stag. *Early 5th Century B.C.* (Backer).  
\$336.

122. Roman Silver Standing Figure of Hercules, a wreath in his hair and holding a club behind his head. *2nd century A.D.* (Moss).  
3-1/4 inches. \$952.

149. Attic Black-Figured Neck Amphora, (*by the Louvre F6 painter*) with two confronted lions; *verso*, two crouching sphinxes in between a standing man, bearded heads on the necks at both sides, white and purple paint. *c. 530 B.C.*  
13-1/4 inches high. \$1,064.

150. Greco-Roman White Marble Torso of Venus, *1st Century B.C./1st Century A.D.* (Hewett, K.J.).  
22 inches high. \$2,380.

170. Etruscan Standing Bronze Figure of a naked boy; green and red oxide patination. *6th Century B.C.* (Harris).  
3-1/2 inches high. \$320.

173. Etruscan Figure of a Warrior, wearing short jacket incised with whorl motifs, and with a large crested helmet also incised, green patina, *c. 550 B.C.* (Hall).  
5-1/2 inches high. \$580.

## Oriental Art

PARKE-BERNET GALLERIES, MAY 4, 1961.

15. Splash-Glazed Pottery Harlequin Jar. Wide-mouthed ovoid jar with two small loop handles in the form of yellow rodents; the body splash-glazed in lapis blue, green and nasturtium brown with a marbled pattern, and applied with two small rosettes on the shoulders. *T'ang*.  
Height 5 inches. \$130.

16. Terra-Cotta Head of a Horse. Well-modeled head and neck in gray terra cotta, with chalky surface. *Wei*.  
Height 6-3/4 inches. \$170.

17. Ying Ch'ing Yao Bowl. Translucent bowl of eggshell thickness, petal-crimped rim, high ring foot; invested with a milky white glaze. *Sung*.  
Diameter 6-1/2 inches. \$85.  
From Mathias Komor, New York.

18. Terra-Cotta Bird Ornament. An ornamental pedestal with two tiers of pierced scrollwork, surmounted by a finial figure of a duck; wide circular base bordered with dragon scrolls in low relief. Together with a rudely modeled figure of a man with hands folded in his sleeves. *Han*.  
Height 8 inches. \$210.

21. Set of Eight Cucumber Green-Glazed Terra-Cotta Statuettes Of Female Musicians. Standing figures, each with flat

cap and tight flaring cucumber green robe modeled in folds; holding flute, gong, cymbals, etc. Small repairs and imperfections. *T'ang*.  
Heights 8-1/4 x 8-1/2 inches. \$425.

22. Two Glazed Terra-Cotta Statuettes. Standing figures of a man wearing a cloak fastened at the neck, and a woman with loose open robe; iridescent light yellowish-buff glaze. *Sui*.  
Heights 8 and 10 inches. \$190.



NUMBERS 25-23-24

23. Terra-Cotta Equestrian Group. Epicene figure in flowing robe and with clasped hands, seated astride a buff-colored horse, standing in collected pose. *T'ang*.  
Height 13-1/4 inches. \$280.

24. Terra-Cotta Statuette of a Woman. Standing figure in full robe with voluminous sleeves, wearing a long cap folded into a spur. From Shensi. *T'ang*.  
Height 14-3/4 inches. \$300.

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25. Terra-Cotta Statuette of an Official. Standing robed figure with unusually wide sleeves, the hands clasped, wearing an official hat; the upper portion of the figure coated with a thin iridescent, yellowish glaze. *T'ang*.  
Height 16-1/2 inches. \$250.

26. Terra-Cotta Equestrian Group. Swathed figure of a Mongolian wearing pointed hood, seated astride a rufous horse. Some repairs. *T'ang*.  
Height 12 inches. \$300.

27. Iridescent Green-Glazed Terra-Cotta Jar. Pyriform body with high wide cylindrical neck and tall foot, on the shoulders two animal-head bosses; coated with an iridescent light green glaze, almost buried beneath buff earthy encrustation. *Han*.  
Height 15-1/2 inches. \$175.

28. Two Green and Yellow Pottery Equestrian Tile Statuettes. Seated figures of an official in loose green robe, and a Mongol warrior in armor, respectively, mounted on yellow horses; arched tile bases, glazed cucumber green. *Ming*.  
Heights 13 and 12-1/2 inches. \$270.

29. Polychromed Terra-Cotta Equestrian Statuette. Figure of a woman in pale green robe with orange scarf and yellow sash, her arms extended as if holding reins, and seated astride a spirited horse with right foreleg raised. *T'ang type*.  
Height 14-3/4 inches. \$160.

30. Green and Yellow Pottery Jar. Globose, with short wide neck and small four loop handles on the shoulder; glazed cucumber green, with raised slip decoration of scrolling branches of formalized lotus flowers and leaves, splashed in brownish-yellow. Neck repaired; lacks one handle. *Yuan*.  
Height 12 inches. \$100.

33. Two Pairs Bleue-Verte Saucer Dishes. One enameled with medallion and exterior decoration of lotus blossoms and scrolling green vines, between underglaze blue rims; the other with swallows perched upon pine branches and iron red floral vines. Both with *nien hao* of the reign underfoot. *Yung Cheng*.  
Diameters 4-3/8 and 4-1/8 inches. \$130.

35. Two Five-Color Phoenix and Peony Bowls. Deep Bowls, the interior with a peony medallion, the exterior decorated in iron red, green yellow and aubergine with two flying *feng-huang* birds separated by large peony blossoms, within narrow rings of underglaze blue. One with *six-character mark of Wan Li* underfoot. *Wan Li*.  
Diameters 5-5/8 and 5-1/2 inches. \$120.

38. Blanc De Chine Statuette of Kuan Yin. Seated figure in rajalilasana, the right hand resting on the knee; flower white glaze. *Ch'ien Lung*.  
Height 5-3/4 inches. \$45.

42. Pair Lotus Plates with Cobalt Blue and Rose Decoration. Deep round plate, decorated on the interior and exterior in underglaze blue with undulating thread-like leafy stems bearing strawberry pink lotus blossoms, the interior centered with a medallioned flower. *Six character nien hao of the reign* underfoot. *Yung Cheng*.  
Diameter 8-3/4 inches. \$160.

43. Pair Lemon Yellow Bowls. Musical deep bowl with ring foot, clothed within and without with a monochrome yellow glaze. *Ch'ien Lung*.  
Diameter 8 inches. \$360.

44. Rice White Crackled Ling Lung Basket. Shallow oval basket with reticulated sides and two delicate bamboo-stem handles, containing a carp; creamy glaze suffused with a bold black crackle. *Ch'ien Lung*.  
Length 8 inches. \$190.

Illustrated in Warren E. Cox, *The Book of Pottery and Porcelain*, 1944, vol. II, pl. 176.

48. Imperial Yellow Jar. Ovoid globular jar with short wide flaring neck, clothed in a slightly iridescent yellow glaze. *Apocryphal six-character mark of K'ang Hsi*, incised underfoot. *Ch'ien Lung*.  
Height 9-1/2 inches. \$250.

61. Pair Flambe Bottle-Form Vases. Oblate body sloping into a tall slightly flaring neck; coated with a thick strawberry pink transmutation glaze suffused with streaks of milky blue and thinning to a celadon collar around the lip. *Ch'ien Lung*.  
Height 13-1/2 inches. \$400.

62. Blanc De Chine Tall-Necked Bottle, With Iron Red Climbing Dragon. Slightly oblate globose body, with tall narrow tubular neck, all invested with a greenish-white glaze; around the neck is coiled a climbing sinuous *chih lung*, glazed a brilliant tawny red. *Ch'ien Lung*.  
Height 15 inches. \$125.

63. Pair Wu Ts'ai Porcelain Beaker Vases, Mounted as Lamps. Tall flaring beaker with a slightly raised median band, decorated in the late Ming five colors, the neck with the officials and attendants in a pavilion, the lower body with sprigs of red fruit blossoms and branches of cherries. Fitted for electricity. *Wan Li*.  
Height 34-1/2 inches. \$300.

71. "Winter Fishing Scene." A fisherman with straw hat crouched on a sampan at the edge of a lake surrounded by rockery, with a hint of bare trees and mountain slopes above. Ink painting; scroll, on silk. *Ming*.  
\$100.

72. "Bamboo" and "Iris." Chen Hsien-Pai. Pair of Paintings. A cluster of windblown bamboos and another of reedy iris or orchids, with bold poetic inscriptions. Scrolls, on paper. *Ch'ing*.  
\$160.

73. "The Arhat Su Pin-Tho." Crouching figure of a bearded half-naked *lohan*, with a striped blanket around his naked body and a begging bowl at his side; in a rocky landscape with cataract, at the foot of a cliff. On paper, frame. *Yuan*.  
\$75.

80. Four Carved Jade and Green Aventurine Statuettes of Horses. Lively figures rearing back, three with the right foreleg raised; one in crystalline white jade, the other three in emerald green aventurine. One leg repaired.  
Heights 2-1/4 to 3-1/2 inches. \$170.



87. White Jade Bowl. Deep bowl with flaring rim and low ring foot, *Ch'ien Lung*.  
Diameter 5-1/2 inches. \$280.

89. Carved Coral Statuette Of A Dancing Girl. Swaying figure in flowing robes and scarf coiled over her shoulder, her left hand flung out and holding a branch of peaches; in polished coral of the deepest pink.  
Height 5-1/4 inches. \$325.

90. Mutton-Fat Jade Bowl With Coral and Crystal Flowers, on ivory stand. Cup of finely polished mutton-fat jade, filled with crystals of mother-of-pearl and containing a flowering plant with gilded silver stem, supporting a rosebud in carved coral and two glass narcissi; carved ivory stand.  
Total height about 8 inches. \$220.

91. Carved Coral Family Group. Standing figure of a young mother in flowering robes with diadem, holding a baby up on her right shoulder; before her stand a little boy and a girl holding an open fan. In polished coral of rich deep pink.  
Height 6 inches. \$300.

95. Carved White Jade Marine Coupe. Thick-walled shallow round dish carved in light relief with trailing reeds and water plants, the cavetto in bolder relief with two swimming catfish, *Yung Cheng*.  
Diameter 5-1/2 inches. \$425.

96. Carved Blue Jade Head of a Bodhisattva, On Spinach Jade Plinth. Small, finely carved head wearing a coiled head-dress and shell-form headband, in pale greenish-blue jade.  
Total height 5-1/4 inches. \$225.

98. Pair Carved Moss Jade Statuettes of Female Musicians. Standing figures in long flowing robes, one holding two gongs, the other a single gong and stick.  
Height 5-3/4 inches. \$260.

101. Rose Quartz Sphere, On Carved Ivory Stand. Four-inch sphere in polished deep pink quartz; on bamboo-carved ivory stand.  
Total height 7 inches. \$300.

102. Carved Mottled Green Jade Statuette of a Horse. Vigorously modeled sitting figure with out-thrust forelegs; in mottled brilliant green and white jade, softly polished.  
Length 6 inches. \$250.

103. Pair Carved Pale Green Camphor Jade Statuettes of Buddhas. Seated figure in *dhyanasana* with knobbed and pointed coiffure, one hand in *bhumisparsa mudra*, the other in *dhyana mudra*; base.  
Height 7-1/2 inches. \$600.

106. Carved White Jade Vase Ornament with the San Kuo. In the form of a Buddha's-hand citron enclosed by carved and undercut peach, pomegranate and flowering branches, on a pierced rockery. *K'ang Hsi*.  
Height 5-1/2 inches. \$100.

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107. Carved Tomb Jade Peach Coupe, with Silver Stand. In the form of a halved peach bearing a leafy stem-form handle; on heavy reticulated sterling silver stand. *Ming*.  
Length 6 inches. \$190.

110. Carved Light Green Jade Tripod Incense Burner, with loose-ring handles. Squat flat-shouldered bowl on three stump legs, with two dragon-head loop handles hung with loose rings, the dome cover surmounted by a snarling *Fu* lion; in mottled pale green polished jade with occasional buff fleckings.  
Height 5-1/2 inches. \$500.

111. Carved White Jade Covered Vase. Flattened flask of rounded contour, the oval cover surmounted by a perched parrot; the vase rests upon ornamental rockery on which are carved and undercut branches of peonies, a stag with uplifted head and two cranes of Longevity. In pure white polished jade.  
Height 6 inches. \$425.

112. Carved Fei-Ts'ui Jade Bronze-Form Covered Beaker. Flattened beaker with rounded median knob, the serpentine cover surmounted by two tiny juxtaposed *ju-i* sceptres; at one side of the shoulder is a small elephant-head loose-ring handle, at the other a tiny sceptre motive. The body is carved in light relief with *t'ao t'ieh* masks upon the knob, enclosed by collars of plantain leaves; in crystalline jade richly suffused in emerald green.  
Height 6-1/4 inches. \$310.



113. Carved Mutton-Fat Jade Statuette of Buddha. Squatting robed figure in *virasana*, holding a coupe, with knobbed and pointed headdress, *Ch'ien Lung*.  
Height 6-1/4 inches. \$310.

114. Carved White Jade Statuette. Standing robed figure of a maiden with high topknot and loose sleeves, holding in both hands a small vase; in softly polished pure wax white jade. *Ch'ien Lung*.  
Height 9-1/2 inches. \$600.

118. Carved Rose Quartz Tripod Incense Burner, with Cover. Thick-walled oval bowl, carved in relief with figures of dragons amid clouds, the shoulders with two dragon-mask loop handles, the body on three stump feet; high conforming dome cover also carved with a sinuous dragon and surmounted by a snarling *Fu* lion.  
Height 8-1/2 inches. \$425.

120. Carved Rock Crystal Monju Group. Figure of the goddess with *hu* tablet of authority, wearing long flowing robes, a *mandorla* canopy behind her; seated on the back of a reclining *Fu* lion.  
Height 10 inches. \$275.

122. Carved Rose Quartz Statuette of a Maiden. Standing figure in tiered flaring robes with hanging streamers, holding up in her left hand a branch of peaches; in finely polished medium pink quartz.  
Height 12-1/4 inches. \$325.

125. Green and White Jade Two-Handled Bowl. Plain ogival bowl with pronounced green and white markings, fitted with two upright white jade ring handles; on engraved gilded sterling silver base.  
Diameter 6 inches. \$425.

From Edward I. Farmer, Inc., New York.

128. Carved Mutton-Fat Jade Statuette of a Carp. Flattened stylized carp, encircled with flowering lotus and peony branches with leafage. *Yung Cheng*.  
Length 7-3/4 inches. \$285.

131. Pair Carved Black Jade Statuettes of Birds. Finely carved bird with closed wings and long tail feathers.  
Length 6 inches. \$320.

From S. & G. Gump, San Francisco, Calif.

132. Carved Onion Green Jade Quadrangular Bronze-Form Libation Vessel. Rectangular body with boat-shaped spout hung with a loose ring, and angular frethandle terminating in a dragon head, the conforming cover surmounted by a formalized dragon-fret motive of similar contour.  
Length 6-3/4 inches. \$200.

135. Carved Onion Green Jade Covered Tripod Koro. Deep round bowl with two dragon-mask handles hung with loose rings and standing on three animalistic stump feet; the dome cover crested with a coiled dragon above four animal-mask handles, hung with rings. In softly polished pale green jade.  
Height 8-1/4 inches. \$525.

136. Moss Jade Bowl. Musical flaring bowl with ring foot, in mottled spinach green jade with mossy markings.  
Diameter 5-3/4 inches. \$300.

137. Pair Carved Lapis Lazuli Statuettes of Birds. Feng-huang bird having closed wings and curled ornamental tail; holding a blossoming lotus branch in its beak. In mottled tones of gray and brilliant blue.  
Heights 10-1/2 and 11 inches. \$700.

138. Imperial Carved Fei-Ts'ui Jade Bronze-Form Vase with Loose-Ring Handles and Chain. Flattened vase, the incurvate shoulders with two dragonesque loop handles hung with loose rings, one joined by a jade chain to the oval cover, which has a chrysanthemum finial; carved in light relief with a band of *t'ao t'ieh* motives. *Tao Kuang*.  
Height 7 inches. \$500.

139. Pair Carved Mutton-Fat Jade Bird Statuettes. Long-tailed macaw with folded wings, perched on a high ornamental outcrop of rock; in polished grayish-white jade.  
Height 8-1/4 inches. \$1,350.

140. Finely Carved White Jade Two-Handled Covered Bowl. Thick-walled round bowl with two angular fret handles, each surmounted by a tiny crouching hare, the sides carved in light relief with panels of *t'ao t'ieh* motives separated by strings of angular bosses; the reversible cover with ring finial and carved with a collar of leaf-form lappets. In softly polished greenish-white jade. *Ch'ien Lung*.  
Length 6-1/2 inches. \$500.

142. Carved White Jade Covered Vase, With Six Loose-Ring Handles. Flattened quadrangular vase of pyriform contour, the incurvate shoulders with two *ling chih* sceptre handles with suspended loose rings, the conforming cover surmounted a cluster of four smaller sceptres, each encircled with a loose ring. The body is carved in light but crisp relief with swaying stems of bamboos and hovering bats under the moon. In fine greenish-white jade with a soft polish. Has elaborately carved and tinted stand. *Yung Cheng*.  
Height 10-3/4 inches. \$1,450.

144. Carved Mutton-Fat Jade Bowl. Deep straight-sided serpentine bowl with an undercut rustic branch handle of plum blossoms, on which is perched a small bird. Repairs and imperfections. *XVIII Century*.  
Length 9-1/2 inches. \$200.

147. Pair Carved Onion Green Jade Statuettes of Maidens. Standing figures in graceful flaring robes, one holding a lute, the other a branch of polyporus fungus and sword, half-concealed behind her; in polished pale greenish-white jade.  
Heights 10-1/4 and 9-1/4 inches. \$450.

148. Carved Fei-Ts'ui Jade Covered Bronze-Form Vase Loose-Ring Handles. Flattened ovate vase with two crisply carved dragon-head loops hung with loose rings upon the incurvate shoulders, the oval dome cover surmounted by a guardian *shi tzu*, lightly carved on both faces with swelling branches of plum blossoms and convolvulus vines. In polished white jade, lightly suffused with emerald green and milky buff.  
Height 11 inches. \$800.

149. Carved White Jade Bronze-Form Covered Vase with Loose-Ring Handles and Chain. Flattened baluster vase of oval section, the incurvate neck with dragon-head handles hung with loose rings, the dome cover with *Fu*-lion finial joined by a chain to one loose-ring handle; the body carved in low relief with *feng-huang* birds perched beneath flowering trees. In highly polished white jade. *Chia Ch'ing*. Height 12-1/4 inches. \$2,000.

Collection of Oscar Duesendschoen, Geneva.

150. Carved White Jade Stag-Form Covered Coupe. In the form of a couchant stag with head turned to rear, upon its back an arrangement of scrolling vines with lotus blossoms trailing from its mouth. In highly polished greenish-white jade of even color. Small skillful repairs. *Ch'ien Lung*. Length 10-1/2 inches. \$1,000.

151. Imperial Carved White Jade Covered Vase With Loose-Ring Handles and Chain. Flattened ovate vase with incurvate neck, oval mouth and conforming collar with mushroom finial; upon shoulders are two dragon-head loop handles hung with loose rings, one of which is connected to the encircling undercut branches of the cover by a jade chain; the vase rests upon crisply carved and undercut monumental rockery. Upon one face, perched upon the rockery, is carved in high and partly undercut relief a *feng-huang*, bird trailing in its mouth a branch of peonies, another sprouting from the front of the leg of the bird. Softly polished greenish-white jade. Shows a few minute chips. *Ch'ien Lung*. Height 16 inches. \$7,500.

152. Carved Fei-Ts'ui Jade Bronze-Form Hanging Vase. Flattened pear-shaped vase of oval section, with conforming dome cover and two angular S-scroll handles at the shoulders, hung with loose rings and connected by chains to the hanging loop; the body carved in light relief with panels of archaic fret scrollings and *adosses* figures of formalized birds, beneath a collar of large downpointing lappets; the neck and cover boldly carved in almost completely undercut relief with two dragons in pursuit of a flaming jewel. In crystalline grayish-white jade, with tinges of emerald green. Has carved stand. *Tao Kuang*. Height of suspended vase 18-3/4 inches, of stand 25-1/4 inches. \$3,600.

158. Carved Spinach And Mutton-Fat Jade Sceptre. S-curved sceptre of spinach jade, the edges partially fretted; inset with three cartouches of mutton-fat jade carved in bold relief with an elephant and royal attendants, two children holding up a vase of peonies, and a *yin yang* symbol conjured from the waves, respectively. Has skillful repairs. Length 19-1/2 inches. \$250.

160. Carved Blue Sodalite Statuette of an Elephant. Walking figure with right leg advanced, and upcurved trunk; in deep lapis blue mineral streaked with white markings. Height 10-1/4 inches. \$925.

161. Carved Blue Sodalite Group of Maidens. Graduated standing figures of three young ladies with high topknots, each holding peony branches, with flaring robes; in deep lapis blue mineral with splotches of white. Has carved stand. Height 13-1/4 inches. \$550.

162. Pair Mammoth Gold-Decorated Fei-Ts'ui Jade Table Screens. Upright, with rectangular panels each painted in gold with an Immortal: Chang Kio-lao, with bamboo tube, riding a horse, and Lu Tung-pin, with sword and fly whisk, respectively; in mountainous landscape settings, the reverse with pairs of peacocks and ducks, respectively. In translucent *fei-ts'ui* jade with mottled tones of lavender and green. Carved rosewood frames. Total height 27-1/2 inches. \$1,000.

#### CHINESE EARLY DYNASTIC BRONZES

174. Two Gilded Bronze Buddhistic Figures. Slender standing figures of Bodhisattvas with high coiffures, each before a mandorlaform canopy; on four-legged base. *Sui*. Heights 3-1/2 and 3-3/4 inches. \$55.

175. Bronze Covered Jar. Globose vase with short stem and flaring foot, the shoulder and cover faced with bands of complex fret pattern, *Late Chou or Ch'in*. Height 4-1/2 inches. \$65.



[NUMBER 177]

[NUMBER 176]

176. Bronze Two-Handled Bowl (Kuei). Bulbous bowl with flaring rim and high, slightly expanded foot, the sides with two animal-head loop handles hung with flanges; engraved on the shoulder and foot with two bands of *t'ao t'ieh* frets, bossed with two tiny marks. In the interior is engraved with archaic inscription. In silvery bronze, with malachite green and rose encrustations. *Chou*. Length 9-1/4 inches. \$475.

177. Bronze Beaker (Ku). Flaring round beaker with a raised knob wrought with a band of angular *t'ao t'ieh* motives between a series of thread-like rings; encrusted light green patina. *Shang*. Height 10 inches. \$375.



## The Blohm Collection of European Porcelain (Continued)

SOTHEBY & CO., April 24-25, 1961

414. FÜRSTENBERG ITALIAN COMEDY FIGURE OF SCARAMOUCHE from the set of Italian Comedy figures modelled by *Simon Feilner*, he is in a running attitude with his right foot extended beyond the base, in his right hand he holds his two letters and in his left a brown purse, he wears white cap striped with coral, pale lilac coat and breeches with darker stripes and a white cloak with a blue edge, white base with brown tree-trunk support. *Incised I over N F.* (S.188). (Patch).

8 1/4 inches. \$1,736.

418. FÜRSTENBERG FIGURE OF ISABELLA from the Italian Comedy series, modelled by *Simon Feilner*, she stands with feathers in her hair wearing a loose red coat lined with yellow into which she tucks her left hand and which she is gathering with her right, her skirt is blue enamelled with flowers. (S.197). (Powers).

8 5/8 inches. \$3,080.

419. PAIR OF FÜRSTENBERG FIGURES of Harlequin and Companion, from a series of Italian Comedy figures modelled by *Simon Feilner*, the man stands wearing broad-brimmed white hat with two feathers, white ruff, jacket patterned in mauve, blue, iron-red and yellow, his trousers with pink scale pattern in the upper part and white below, yellow shoes; his companion stands in dancing attitude with yellow tricorne hat and costume patterned with triangles of yellow, green, iron-red and blue. *The man incised F F i and the girl F over n f.* (S.182 and 183). (2). (Newman & Newman).

8 1/4 inches and 7 7/8 inches. \$7,280.

429. EARLY MEISSEN TEA SERVICE, comprising teapot with a raised bouquet of flowers and fruit on either side painted in soft colors and with moulded lambrequins on the shoulders; a basin with acanthus leaves in relief rising from the foot ring and painted in soft colors above with bunches of fruit, gilt interior; and six tea bowls and saucers with moulded flower sprays in low relief divided by painted bunches of fruit on the exterior of the bowls and underside of the saucers, remainder gilt. *Böttiger period.* (S.15) (14). (Newman & Newman).

Teapot 5 1/4 inches high,

Bowl 6 3/4 inches diameter. \$3,220.

431. MEISSEN GROUP OF THREE MINERS, in the centre the head of the mine shaft with a ladder going down into it, on one side the windlass operator, on the other a seated miner with a small table of stones which he is breaking up with a hammer held in his right hand, and behind a seated miner boring at the rock in front of him, the men wear green hats, black blouses with red facings, black leather back-guards and white gaiters, the rock with touches of green and mauve. *Crossed swords and dot in blue.* (Ionides, Mrs.).

7 3/4 inches. \$3,360.

438. DU PAQUIER TUREEN AND COVER with straight sides and domed cover, the strap handles edged with gilding, superbly painted on either side of the body with botanical flowers, and on the cover with three sprays of similar flowers, a green lizard and insects, gilt bud knots. (S.66). (Patch).

9 3/4 inches. \$3,080.

440. DU PAQUIER GLOVE-SHAPED BOX, painted on the palm with playing cards and dice and on the back with a fan showing a scene of lovers in a garden, the cuff of the glove moulded with palmettes in low relief and decorated in iron-red and gilding, the lid of convex shape and painted on the outside with a reserved panel of a fruit-seller showing his wares within *Laub-und-Bandelwerk* border, the interior of the lid with two figures in a landscape within a similar border in polychrome, which is repeated on the inside of the glove. (S.82). (Brandt). 5 inches high. \$1,820

Illustrated by Schmidt in color, pl. 24.

441. THREE DU PAQUIER PIERCED VASES AND COVERS, comprising a single vase of double-ogee shape with two panels of pierced trellis divided by figures in low relief of a nude male figure after *Myron's Discobolus* on one side and a mother and child on the other, the latter figure is repeated in the round as the knop of the cover, the neck of the vase with gilt satyr masks and trailing foliage; the pair of vases of globular shape with similar pierced panels divided by gilt satyr masks and painted at the neck with polychrome flowers, the covers with volute-like knops. (S.37-39). (Chester).

8 1/4 and 6 1/8 inches. \$1,120.

449. DU PAQUIER BOX, rectangular, with chamfered corners, each with gilt relief foliage continuing to form the circular feet, the cover pierced with a shell in low relief, the sides of the box with finely painted Oriental scenes of figures in gardens framed with gilding and polychrome flowers, the interior with flowers and a broad blue rim, the separate inner lid with flowers on one side and green *Laub-und-Bandelwerk* on a blue ground on the other. (Matteo).

6 3/4 inches long; 3 inches high. \$2,800.

450. DU PAQUIER TUREEN FROM THE RUSSIAN IMPERIAL SERVICE, oval, and bombé form, the domed cover surmounted by a gilt figure of an Oriental and painted with the Russian Imperial Arms on a gilt ground within a cartouche, the base with double gilt handles and gilt lion masks on either side holding in their mouths the centre of a spray of applied flowers painted in soft colors. (Linskin, J.).

12 inches high; 16 inches long. \$6,440.

457. CAPODIMONTE FIGURE OF A MUTILATED SOLDIER, seated on a drum, both hands and his right leg amputated, his head bound with bandages, in a yellow tunic stained with blood, with gilt buttons and iron-red cuffs, white breeches and a black garter, the drum decorated in red, blue and gilding; cannon barrels and balls and furled red flags on the white rocky base. (Patch).

9 1/4 inches high. \$5,320.

458. CAPODIMONTE GROUP OF RABBIT CATCHERS, a man kneeling, reaching in front of a girl to catch the head of a rabbit emerging from a hole in the ground. He wears an apple-green costume with a small pattern and gilt-edged black hat; the girl wears a white tunic patterned in black and gilding, a yellow skirt with polychrome flowers and a green hat. In her right hand she holds several dead rabbits. (Linski, J.).

6 1/2 inches high. \$11,200.





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# INTERNATIONAL *Art Market*

CURRENT WORLD MARKET PRICES OF ART, ANTIQUES & OBJETS D'ART

VOL. I, NO. 5

NEW YORK, N. Y.

DEC 5 1961

JULY, 1961

## *Palais Galliera, Paris, June 16, 1961.*

(Note: French law requires the payment of a tax on purchases at auction - See I.A.M. for March 1961 - at a rate of 21 per cent on sales up to 6,000 New Francs (\$1,230), 18 per cent on sales from 6,000 to 20,000 NF (\$4,100) and 16-1/2 per cent over 20,000 NF. In accordance with its policy of giving its readers all the facts, I.A.M. includes in the following French listings, the bid in New Francs and the percentage of the tax. However the tax has been calculated for you and included in the dollar price. Readers who may wish to calculate the price without the tax can obtain it by multiplying the francs by .205.)

(N.B. Unless otherwise stated, the medium is oil on canvas.)

### OLD MASTERS

9. CHASSERIAU, THEODORE. *French*: 1819-1856. Seated young Arab, left profile. Watercolor with rounded top. *Signed*. 10-3/4 inches. (9,000 NF plus 18%) \$2,179.

A study for the figure seated at right in the painting "Moroccan Dancers" dated 1849.

13. WATTEAU, Jean-Antoine. *French*: 1684-1721. Four male characters from the Italian comedy, and a study of a hand. *Sanguine*. 6-1/4 x 9 inches. (11,500 NF plus 18%) \$2,783.

14. ADRIAENSSSEN, ALEXANDER. *Belgian*: 1587-1661. Still life with goblet, game birds and a bowl of fruit. Panel: 19-1/4 x 26 inches. (12,500 NF plus 18%) \$3,024.  
Galerie Charpentier, Paris, June 10-11, 1958, no. 80, pl. XXXII.

15. VALTEN PIETER. *Belgian*: 1525-1598. "La Kermesse de Saint Bavon." A festival in a village square with dancers at right, a stage coach arriving at left and in center, two elegant couples. *Signed with a monogram*. Panel. 28-1/2 x 42 inches. (37,000 NF plus 16-1/2%) \$8,837.

16. BOUCHER, ATELIER OF FRANCOIS. "Jeune Femme Couchée." A version of the famous paintings of Mlle. O'Murphy which hang in the Louvre and the Munich Museum. 21-1/2 x 26 inches. (7,200 NF plus 18%) \$1,743.

Galerie Charpentier, Paris, June 10-11, 1958, no. 82, pl. XXXIII.

20. CUYP, JACOB-GERRITSZ. *Dutch*: 1594-1651. Portrait

of a young man, half length, head turned left, with long, curly hair.

23-1/2 x 19-1/4 inches. (14,500 NF plus 18%) \$3,508.

From the Collection of the Duke of Sutherland, Stafford House.

24. KESSEL, JAN VAN. *Belgian*: 1626-1679. The Butterflies. Insects, including many butterflies; birds, lizards, a turtle, frogs and other small animals and seashells, meticulously detailed against a gray background. *Signed and dated 1673*. Panel: 13 x 17-3/4 inches. (18,000 NF plus 18%) \$4,354.



N° 112



# INTERNATIONAL *Art Market*

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Prices of Art, Antique Furniture  
and Objets d'Art

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## Sales Reported Upon in This Issue

- June 16: Old Master Paintings and Drawings, Modern Paintings and drawings, Works of Faberge, etc. from the collection of Joseph Sayag and others, Palais Galliera, Paris, Me. Maurice Rheims, Commissaire-Priseur.
- June 8: Works of Art, Important French Furniture, Tapestries and Carpets, the properties of The Duke of Norfolk, the Rt. Hon. Adele, Countess Cadogan, and others, Christie, Manson & Woods, London.
- June 5: African, Oceanic, South American and Indian Art; Egyptian, South Arabian, Greek and Roman Antiquities, the property of A. T. Morley Hewitt, Esq. and other owners, Sotheby & Co., London.
- May 18: Contemporary Modern Paintings, Drawings, Collages, Objets-Peinture, Sculpture, the property of The American Chess Foundation, donated for the benefit of its Artists' Fund, and from other owners, Parke-Bernet Galleries, New York.
- May 4: Fine English and Continental Silver and Plate, the property of Lord Elphinstone and others, Sotheby & Co., London.
- May 2: The N. C. Selway Collection of Coaching Prints, by and after James Pollard, Sotheby & Co., London.
- May 1: Collection of Early Buttons, Sotheby & Co., London.
- April 17-18: Fine Japanese Works of Art and Color Prints, the property of various collectors, Sotheby & Co., London.
- April 11: Chinese Ceramics and Works of Art, the property of various owners, Sotheby & Co., London.

PALAIS GALLIERA, Paris, June 16, 1961. (*Cont. from p. 93*)

27. MARIESCHI, Attributed to Jacopo. Venice Regatta. The Grand Canal under a sombre blue sky, with spectators on the banks and at the windows of the palaces, watching the regatta. 17-1/4 x 24-1/4 inches. (8,000 NF plus 18%) \$1,935.

29. NARDINI, GEROLAMO OR HIERONYMUS. San Angelo in Vado, near Urbino: circa 1450-1516. Coronation of the Virgin. Surrounded by angels, the Virgin holds the Infant on her knees. At left, St. Bernardin of Sienna; at right, St. Antoine of Padua. *Signed and dated 1510.*

Panel: 60 x 40-3/4 inches (12,000 NF plus 18%) \$2,903.

Galerie Charpentier, Paris, December 3, 1959, no. 61, pl. XXXV.

See: Van Marle, *The Italian Schools of Painting*, Vol. XV, fig. 115, p. 187, for a similar "Madonna with Angels and Saints" by the same artist.

## OBJECTS BY FABERGÉ

44. Box of silver in royal blue enamel, the catch mounted with a sapphire, two bands of engraved gold. *Signed Fabergé.* (2400 NF plus 21%) \$595.

47. Owl sculptured in rhodonite, the eyes set with brilliants, the claws in gold with initials of Carl Fabergé. 3-1/2 inches high. (2550 NF plus 21%) \$631.

48. Snail in veined gray agate, the tips of its horns set with brilliants. *Work of Fabergé.* (2000 NF plus 21%) \$496.

49. Oval bowl in rock crystal carved with gadroons, the foot and rim with gold bands. *Signed Fabergé.* 6-1/2 x 4-1/2 x 2-3/4 inches. (4600 NF plus 21%) \$1,142.

## DRAWINGS - WATERCOLORS - GOUACHE

106. DERAINE, ANDRÉ. 1880-1954. Nude Study. Pencil. *Signed.* 24-3/4 x 19-1/4 inches. (1400 NF plus 21%) \$347.

107. DONGEN, KEES VAN. "Tête de Femme." Watercolor. *Signed.* 16-1/2 x 12-1/2 inches. (4500 NF plus 21%) \$1,116.

109. GEN-PAUL, EUGÈNE. "Marseille, Le Port." Watercolor. *Signed.* 20 x 26 inches. (6500 NF plus 18%) \$1,574.

111. MARQUET, ALBERT. 1887-1947. "Ceret, 1940." Watercolor. *Signed.* 17 x 22 inches. (15,000 NF plus 16-1/2%) \$3,629.

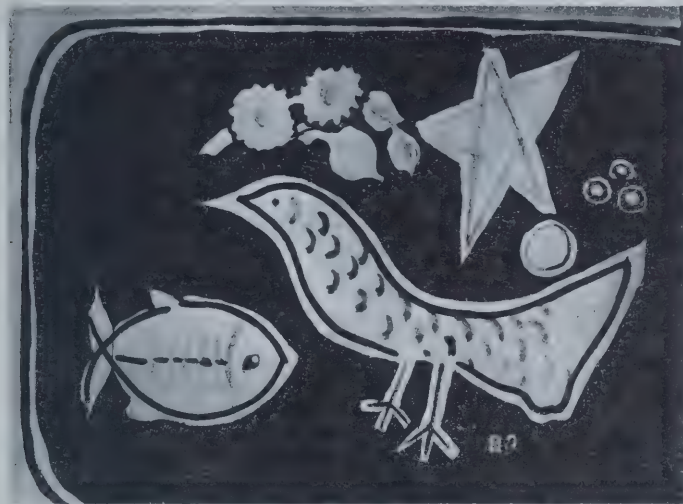
112. UTRILLO, MAURICE. 1883-1955. "Montmartre." Gouache. *Signed.* 20 x 12-3/4 inches. (16,000 NF plus 16-1/2%) \$3,871.

*Lot numbers 106 through 112 were the property of Joseph Sayag.*



144. BAZAINE, JEAN. Composition 1948. Gouache. *Signed and dated.*

10 x 8-3/4 inches. (3300 NF plus 21%) \$819.



145. BRAQUE, GEORGES. "L'Oiseau." Watercolor. *Signed.*  
18-3/4 x 24-3/4 inches. (29,000 NF plus 16-1/2%) \$6,926.

146. BOUDIN, EUGÈNE. 1824-1898. "Les Crinolines, 1866." Watercolor. *Stamped and dated "Trouville 1866."*  
7 x 10-3/4 inches. (20,500 NF plus 16-1/2%) \$4,896.

148. DERAINE, ANDRÉ. "Nature Morte aux Poissons." Watercolor.  
14-1/4 x 19 inches. (4,000 NF plus 21%) \$992.

149. DUFY, RAOUL. 1877-1953. "Nature Morte au bord de la Mer." Watercolor. *Signed.*  
19 x 25 inches. (19,200 NF plus 18%) \$4,645.

152. DUFY, RAOUL. "Cannes, Les Voiliers." Watercolor. *Signed.*  
19-1/2 x 25 inches. (25,000 NF plus 16-1/2%) \$6,090.

153. PICASSO, PABLO. "Jeux sur la Plage, 28 Août 1946." India Ink. *Signed and dated.*  
20 x 26 inches. (8,000 NF plus 18%) \$1,935.

156. SIGNAC, PAUL. "La Rochelle, 1911." Watercolor. *Signed and dated.*  
8 x 11 inches. (6,800 NF plus 18%) \$1,645.

158. SIGNAC, PAUL. "Le Phare à Lezardrieux, 1925." Watercolor. *Signed and dated September 1925.*  
10-3/4 x 18-1/2 inches. (12,000 NF plus 18%) \$2,903.

159. TOULOUSE-LAUTREC, HENRI de. 1864-1901. "La Vache Enragée." Final study for the poster, "La Vache Enragée." Drawing heightened with watercolor. *Monogrammed and titled.*  
31 x 24 inches. (50,000 NF plus 16-1/2%) \$11,941.

This drawing will appear in a catalog of works of Toulouse-Lautrec prepared by Mme. Dortu.

161. VLAMINCK, MAURICE de. "Maison au bord de la Route." Watercolor. *Signed.*

18-1/4 x 21-1/2 inches. (20,100 NF plus 16-1/2%) \$4,800.

#### PAINTINGS

114. FRIESZ, ÉMILE-OTHON. 1879-1949. "Les Grands Arbres, Été 1939." *Signed and dated.*

32-1/4 x 40 inches. (28,000 NF plus 16-1/2%) \$6,687.

Palais Galliera, Paris, October-November, 1959, no. 90.

116. GOERG, EDOUARD. "Nu dans un Interieur, le Grain de Beauté." *Signed.*

29 x 24 inches. (7,500 NF plus 18%) \$1,814.

118. GEN-PAUL, EUGÈNE. "Le Violoniste." *Signed.*  
36-3/4 x 24 inches. (10,500 NF plus 18%) \$2,540.

120. FRIESZ, ÉMILE-OTHON. "Voiliers à Quai." *Signed. Reverse signed and inscribed "A Monsieur Sayag en toute sympathie."*

4-1/2 x 8 inches. (4,500 NF plus 21%) \$1,116.

123. FRIESZ, ÉMILE-OTHON. "Honfleur, 1938." *Signed and dated.*

15 x 18-1/4 inches. (14,000 NF plus 18%) \$3,387.

129. LHOTE, ANDRÉ. "L'Escalier." *Signed.*  
40 x 20 inches. (5,500 NF plus 21%) \$1,364.

130. MANE-KATZ. "Les Étudiants, 1925." *Signed and dated.*  
36-3/4 x 29 inches. (9,000 NF plus 18%) \$2,187.

132. MARCHAND, ANDRÉ. "Les Marguerites." *Signed.*  
13 x 16-1/4 inches. (6,100 NF plus 18%) \$1,476.

133. MARQUET, ALBERT. 1875-1947. "Vue d'Alger." *Signed.*  
8-3/4 x 16-1/4 inches. (18,000 NF plus 18%) \$4,354.

134. MARQUET, ALBERT. "Le Port d'Alger." *Signed.*  
20 x 26 inches. (34,000 NF plus 16-1/2%) \$8,120.

136. PICABIA, FRANCIS. 1879-1954. "Voilier dans un Port." *Signed.*  
22 x 18-1/4 inches. (2,500 NF plus 21%) \$620.

138. UTRILLO, MAURICE. 1883-1955. "Rue Cortot à Montmartre." Oil on cardboard. *Signed.*  
18 x 13-1/2 inches. (38,000 NF plus 16-1/2%) \$9,075.

139. UTRILLO, MAURICE. "Les Environs de Paris." *Signed.*  
24 x 29 inches. (42,000 NF plus 16-1/2%) \$10,030.

140. VALTAT, LOUIS. 1869-1952. "Femme et Enfants au bord de la Mer." *Signed and dated 1915.*  
20 x 20-3/4 inches. (9,800 NF plus 18%) \$2,371.

Lot numbers 114 through 140 were from the collection of Joseph Sayag.



162. BOUDIN, EUGÈNE. 1824-1898. "La Plage de Berck."  
*Signed and inscribed Berck.*  
8 x 12-3/4 inches. (15,800 NF plus 18%) \$3,818.

164. BAZAINE, JEAN-RENÉ. "La Messe del'Homme Armé,  
1944." *Signed and dated July '44.*  
46-1/4 x 29 inches. (63,000 NF plus 16-1/2%) \$15,046.  
See: A. Frénaud, *Bazaine*, p. 30.  
See: J. Besson, *Peinture Française XX siècle*, pl. 46.  
See: Bernard Dorival, *Peintres du XX siècle*, Editions Tisné,  
p. 90.  
See: Ecole de Paris dans les Collections Belges, Musée d'Art  
Moderne, Paris 1959, pl. IV.

165. DUFY, RAOUL. 1877-1953. "Les Bains Marie Chris-  
tine." *Signed.*  
22-1/4 x 26 inches. (40,000 NF plus 16-1/2%) \$9,553.

166. FAUTRIER, JEAN. "Bouquet de Fleurs." *Signed.*  
22 x 18-1/4 inches. (10,000 NF plus 18%) \$2,388.

157. GROMAIRE, MARCEL. Nude, 1927. *Signed and dated.*  
32-1/4 x 40 inches. (40,000 NF plus 16-1/2%) \$9,553.

169. HELLEU, PAUL. 1859-1927. "Femme à l'Ombrelle sur  
un Voilier." *Signed.*  
23 x 26 inches. (13,500 NF plus 18%) \$3,266.

171. HERBIN, AUGUSTE. "Nature Morte à la Carafe."  
*Signed.*  
22 x 18-1/4 inches. (11,000 NF plus 18%) \$2,661.  
From the collection of Leonce Rosenberg.

174. LAURENCIN, MARIE. 1885-1956. "Jeune Fille aux  
Anemones." *Signed.*  
26 x 21-1/2 inches. (17,000 NF plus 18%) \$4,064.

180. MARQUET, ALBERT. 1875-1947. "Les Quais à Rouen."  
*Signed.*  
26 x 32-1/4 inches. (45,000 NF plus 16-1/2%) \$10,747.

181. MATISSE, HENRI. 1869-1954. Still Life, 1896. *Mono-  
grammed and dated.*  
22-3/4 x 27 inches. (58,000 NF plus 16-1/2%) \$13,842.  
Galerie Charpentier sale, March 18, 1959, no. 60., reproduced  
in catalog.

182. MIRO, JEAN. "L'Espoir." *Signed and dated "9-7-46"*  
*and titled "Le'espoir" on back.*  
23 x 23 inches. (75,000 NF plus 16-1/2%) \$17,912.  
Venice Biennale, 1954, no. 424.  
See: Guy Weelen, *Miro*, ed. Hazan, no. 4.

183. RENOIR, PIERRE-AUGUSTE. 1841-1919. "Faisan et  
Pommes." *Signed.*  
14 x 11 inches. (52,100 NF plus 16-1/2%) \$12,442.

184. UTRILLO, MAURICE. 1883-1955. "Au Bord del'Eau."  
Oil on cardboard. *Signed.*  
16 x 20 inches. (28,000 NF plus 16-1/2%) \$6,687.

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186. VLAMINCK, MAURICE de. 1876-1958. "La Tasse de  
Café." *Signed.*  
16-1/4 x 22 inches. (58,000 NF plus 16-1/2%) \$13,842.

188. VLAMINCK, MAURICE de. "Paysage de Neige."  
*Signed.*  
26 x 32-1/4 inches. (74,000 NF plus 16-1/2%) \$17,673.

189. VUILLARD, EDOUARD. 1868-1940. "La Table Des-  
servie." *Signed.*  
28-1/4 x 40 inches. (52,000 NF plus 16-1/2%) \$12,419.  
Galerie Charpentier sale, June 21, 1960, no. 103. Reproduced  
in catalog.

190. VUILLARD, EDOUARD. "Mademoiselle Hellel et Mon-  
sieur Hessel Lisant, à la Baule." *Signed.*  
20-1/4 x 18-3/4 inches. (95,000 NF plus 16-1/2%) \$22,688.



## French Furniture

CHRISTIE'S, London, June 8, 1961.

### CARPETS AND TAPESTRIES.

54. Aubusson Tapestry Carpet, the central rectangular panel with flowering scrolling stems and strapwork in colors within brown and white surrounds with panels of floral medallions and strapwork, the wide border with various fruits and flowers flanked by griffins supporting swags of flowers on a white ground and chain-pattern edging, inscribed at one end "*Manu-fre Royale d'Aubusson, De Chs. Sallandrouze Lamornaix.*" (Metaxides)

26 feet 2 inches by 25 feet 10 inches.

\$2,058.

153. Rectangular Panel of Norwegian Tapestry, the center woven with the Arms of King Christian IV of Denmark and Norway, surrounded by the coats-of-arms of the thirteen provinces, the border inscribed "G.IE. CHRISTIAN VASO-VARIUS DEI-GRATTA-DANIA-NIORWEGIA - WANDALORUM. GOTTHIORUM X ... REX"—along the inner circle "DV X SLEVICI HOLSATA - .... MARIA ET 'ONT' MARSIA - COMES IN OLDENBURGH ET. DELMENI-HORST," the cartouche crowned with Christian IV's Royal Monogram supported by angels, and the surround with formal floral medallions and foliage sprays, the outer border similarly woven with animals and formal flower sprays. *Probably*

*from the Gudbrandsdal looms, second quarter of the 17th century.* (Museum of National History, Denmark)

7 feet 2 inches high, 5 feet 7 inches wide.

\$4,116.

Christian IV, King of Denmark and Norway, 1588-1648, born at Frederiksborg, Denmark, April 22, 1577, died at Copenhagen, March -, 1648.

155. Panel Of Paris (Pre-Gobelins) Tapestry, woven in colors with Diana imploring Jupiter to grant her perpetual virginity from a History of Diana. Jupiter is seated on a throne to the left against clustered "Raphael" columns with a group of Gods and Goddesses below. Diana kneels on a tessalated pavement in the center and to the right is another group clustered round Venus, the scene shown in an extensive woody landscape with classical buildings and trees in the distance, enclosed in the traditional wide border woven with trophies, boars' heads, flowers, fruit and scrolls with figures of huntresses in the corners and with Cupids supporting an escutcheon with a coat-of-arms in the center of the top border, the lower border with an oval cartouche containing a huntress slaying a dragon in lake (Victoria & Albert Museum).

12 feet high, 20 feet 9 inches wide.

\$4,263.

This panel is one of the well-known set designed by Toussaint Dubreuil (1561-1602) woven repeatedly by Comans and de la Plance at the Saint Marcelle workshop in Paris during the





first half of the 17th century (see Fenaille, Vol. 1, pages 231-39). The set consists of ten pieces with the subject of Diana and Latona and this piece is the first; Diana (Artemis) beseeching Jupiter for perpetual virginity before the Gods on Olympus. There are important sets of Diana and Latona at Madrid (in the Royal Collections); at Vienna, at the Musée des Gobelins; and at Holyrood Palace.

From the Rufford Abbey Collection, Christie's, November, 1938.

156. Rectangular Panel of Gothic Tapestry, woven with the Adoration of the Magi, with the three Kings robed and bearing gifts, with other figures depicted within niches, and hills seen in the distance. *Franco-Flemish, circa 1500.* (Van Hove). 8 feet 7 inches high, 11 feet wide. \$4,263.

160. Aubusson Tapestry Carpet, the central circular panel with floral medallion surrounded by scrolling foliage and rosettes on buff grounds, the red surround with similar rosette medallions and large floral wreath in colors, the outer border with formal foliage and floral medallions on dark brown ground. (Rothman) 13 feet by 12 feet 3 inches. \$823.

#### FRENCH FURNITURE

38. Three LOUIS XV Giltwood Chairs, with shaped backs and seat frames carved in relief, on moulded cabriole legs, covered in floral red demask. *Stamped I. Gourdin.* (Schalom) \$882.

Jean-Baptiste Gourdin, Maître en 1748.

40. Five LOUIS XV Giltwood Fauteuils, with curved arm supports, moulded cabriole legs and scroll feet, covered in floral dark red damask. *Four stamped C. Sène.* (Pantridge, Frank). \$7,350.

Claude I. Sène - le Père - Maître en 1743.

62. Pair of LOUIS XVI Walnut fauteuils, the rectangular backs, arm supports and seat frames carved with formal foliage, on turned, fluted and tapering legs, covered in green velvet. *Stamped M. Delaporte.* (Berendt) \$646.

Martin Delaporte, Maître en 1740.

63. Fruit-Wood Bedside Table, the rectangular top with a small open shelf above, on turned and tapering legs. *French, late 18th century.* (Schubert) 19 inches wide. \$176.

64. Small LOUIS XV Parquetry Table, with a drawer in the frieze, on square cabriole legs, inlaid with a cube design in various woods. (Brissinus) 17-1/4 inches wide. \$823.

66. LOUIS XV Kingwood Bonheur-Du-Jour, with raised cabinet to the back, on table-shaped base with folding panel top, on square cabriole legs, veneered with quartered panel of kingwood within mahogany borders, surmounted by a pierced ormolu trellis-pattern gallery. *Stamped G. Cordié, JME.* 25-1/2 inches wide \$2,058.

67. LOUIS XV Kingwood Secrétaire à Abattant, with slightly serpentine-shaped front and concave sides, inlaid with quartered panels of kingwood within rosewood and kingwood crossbanded borders, mounted with ormolu, surmounted by a Brescia marble slab, *Stamped J. Dautriche JME.* (Weiller). 45 inches wide \$6,762.

68. LOUIS XV Marquetry Secrétaire à Abattant, in the style of B.V.R.B., of slight bombé form with serpentine-shaped front, on short splayed bracket feet, the panels inlaid with bouquets and sprays of flowers, mounted with ormolu, surmounted by a Brescia marble slab, bearing the *inventory mark E.H.B.* (Berendt) 38 inches wide. \$5,586.

B.V.R.B. (Bernard Van Risenburgh). Maître en 1735. The inventory stamp is that of the *Ecuries de L'Hotel de Bourbon.*

69. REGENCE Kingwood Commode, in the style of Charles Cressent, of slight bombé form with serpentine-shaped front, with two drawers, on curved and tapering legs, veneered with quartered panels of kingwood within beaded borders, mounted with ormolu mask plaques, surmounted by a rouge royale marble slab. (Weiller) 51-1/4 inches wide. \$9,408.

70. LOUIS XVI Suite of Walnut and Aubusson Tapestry Furniture comprising six fauteuils and a canapé with oval backs, the arms on moulded curved supports and with moulded seat frames, on turned, fluted and tapering legs, covered in Aubusson tapestry. (Voyles) Canapé: 62 inches wide. \$2,205.

71. LOUIS XV Black Lacquer Encoignure, the serpentine-shaped front with folding doors, on short moulded cabriole legs, with panels of French lacquer decorated in gold with Oriental buildings and landscapes, surmounted by a grey marble slab. *Stamped I. Dubois J.M.E.* (Kerin) 31-1/4 inches wide. \$676.

73. LOUIS XV Black Lacquer Commode, with slight break front and with two long drawers, on moulded cabriole legs, with panels of French lacquer with Oriental figures, and landscapes in gold and colors on a black ground. *Stamped L. Foureau.* (Kerin). 37-3/4 inches wide. \$2,058.

75. LOUIS XV Walnut Bergère, with slightly arched back, shaped sides, curved supports, seat frame, cabriole legs and scroll feet, with canework panels. *Stamped I. Gourdin.* (Weiller) Jean-Baptiste Gourdin, Maître en 1748. \$764.

76. LOUIS XV Suite of Six Walnut Fauteuils, with shaped backs, scroll arm terminations on moulded curved supports and with moulded and waved seat frames on moulded cabriole legs, four fauteuils covered in plain amber velvet, with brass studded borders, two fauteuils, en suite, of slightly larger form with loose cushion seats. *Stamped L.C. Carpentier.* (Besset) \$13,524.

Louis-Charles Carpentier, Maître en 1752.

77. LOUIS XV Marquetry Petit Table D'Accouchée, the detachable top section with lifting and adjustable leather-covered panel flanked by lifting panels revealing recesses, a small drawer in the frieze, on turned and tapering legs, the side panels to the top inlaid with bouquets of flowers tied by ribands on harewood grounds, the interior decorated with scarlet lacquer gilt with phoenix in flight, insects, flowering peony and branches. *Stamped J.F. Leleu* in rectangular panel beneath the top section. (Pantridge, Frank)

28 inches high, 26-3/4 inches wide. \$8,820.

J.F. Leleu, Maître en 1764.

78. LOUIS XV Marquetry Table À Ouvrage, with kidney-shaped lifting top and divisioned interior, fitted with a small drawer, on square cabriole legs the panels to the top, frieze and open shelf finely inlaid on walnut ground within kingwood cross-grained borders; mounted with ormolu scroll and foliage escutcheon. (Berendt).

16-1/2 inches wide. \$4,116.

Bearing the branded stamp 'N.P.' beneath the drawer and base of the table. It has been suggested that this may be the Inventory stamp for Neues Palais, Potsdam – or alternatively it could be an ébeniste's stamp, possibly that of Nicolas Petit.

79. LOUIS XV Marquetry Bonheur-Du-Jour, attributed to C. Topino, cabinet back with fall-down panel, four small drawers and open sections, the base with a long drawer in the frieze, on square tapering legs of slight cabrioleform, an open shelf below, inlaid in marquetry mounted with ormolu and with a pierced ormolu gallery. (Van Damm).

41-1/4 inches high, 21-1/2 inches wide. \$2,499.

80. LOUIS XV Rosewood Bureau-plat, with brown leather panel to the top, three drawers in the frieze, on square cabriole legs, veneered with quartered sections of rosewood in kingwood cross-grained borders; ormolu escutcheons, handles, knee plaques and toes, the angle plaques chased with strapwork, wave ornament and foliage. (Simpson)

70 inches wide, 34 inches deep. \$5,586.

87. LOUIS XVI mahogany gueridon, the circular top inset with a "Breccholino" marble slab, a small drawer in the frieze, on turned, fluted and tapering legs with an open shelf; ormolu borders and pierced gallery. (Bolsen).

14 inches diameter. \$102.

88. Empire mahogany work table, fitted with a divisioned drawer to the frieze and with sliding work bag below, on plain end supports with oval platform at the base inset with a panel of green baize. (Kerin)

21-3/4 inches wide. \$60.

89. Transitional Parquetry Table à Écrire, the oval top with blue leather panel, with a leather-panelled slide in the frieze and a drawer at the side; on square cabriole legs, the frieze panels inlaid in stained green and other woods, mounted with ormolu foliage handles and escutcheon, with pierced gallery. (Blairman)

22 inches wide. \$4,704.

92. LOUIS XVI Mahogany Bedside Cupboard, with oval top, fitted with a cupboard enclosed by dummy drawers, on turned and fluted supports and legs with kidney-shaped shelf below, mounted with ormolu moulded borders and pierced gallery, inset with "Breccholino" marble slab. (Aldo Fini)

18 inches wide. \$132.

93. LOUIS XVI mahogany commode-washstand, with rising screen panel to the back with adjustable shelves, fitted with two drawers and a cupboard enclosed by panelled doors below with fluted columns, on turned and tapering legs, mounted with ormolu moulded borders and inlaid with brass lines, surmounted by a Carrara marble slab. (Marino)

51 inches wide. \$250.



96. LOUIS XV Marquetry Commode, of bombé form, with serpentine-shaped front, two long drawers; on curved and tapering legs, inlaid in various woods on kingwood ground in mahogany borders, mounted with ormolu and with a veined and mottled grey marble slab. (Pantridge)

47 inches wide. \$7,056.

101. LOUIS XVI Marquetry Bureau à Cylindre, with rising front and pull-out velvet panelled slides, with four small drawers flanking an open section in the centre, with three drawers in the frieze, on turned and tapering legs, the panels inlaid in a marquetry depicting buildings, classical ruins, mounted with ormolu with pierced gallery to the top. (Pantridge, F.).

32-1/2 inches wide. \$3,528.

104. LOUIS XVI mahogany show cabinet, with glazed panels to the door and sides enclosing shelves, with turned and fluted columns to the angles on baluster and tapering legs mounted with pierced ormolu gallery to the top. (Fini)

27-1/2 inches wide. \$64.68

108. Pair of Italian Giltwood Console Tables, with semi-circular tops with shaped friezes moulded S-scroll supports with masks, flowers and foliage in relief, the tops inset with mottled green and white marble slabs. 18th Century. (Weiller)

22-1/4 inches wide. \$160.



111. Marquetry Table, with kidney-shaped top and small drawer, on square cabriole legs with open shelf, inlaid in various woods on a kingwood ground, the legs veneered with rosewood, mounted with ormolu (Acne Dor)  
21 inches wide. \$558.

112. Circular Centre Table, of Directoire design, on legs with female terminal figures developing into square tapering columns, spirally turned and tapering, united by an interlaced stretcher, the frieze with ormolu plaques in relief, the top inset with a "breccholino" marble slab. Stamped along the ormolu border to the top "*P. Sormani, Paris*". (Artinterius)  
30-1/2 inches diameter. \$500.

114. Marquetry Card Table, of *Louis XV design*, with folding and swivel top and baize-lined interior, the top inlaid in various woods, mounted with ormolu. (Artinterius)  
32 inches wide. \$367.

115. LOUIS XVI Mahogany Circular Centre Table, fitted with two small drawers and two leather-covered slides in the frieze, on four turned, fluted and tapering legs, mounted with ormolu plaques to the frieze, and with pierced gallery and "Porta Santa Lumacata" marble top. (Kerin)  
25-1/4 inches diameter. \$355.

116. Marquetry Bureau à Dos D'Ane, of *Louis XV design*, of slight bombé form with fall-down front enclosing four small drawers and with three drawers in the frieze surrounding the knee-hole, on square tapering legs, the panels inlaid in various woods; mounted with ormolu, *France-Flemish*. (Heath)  
26-1/2 inches wide. \$588.

117. LOUIS XIV Boulle Knee-Hole Writing Desk, with seven small drawers surrounding a cupboard in the recess, on eight square tapering legs united by an X-shaped stretcher, the exterior inlaid in brass on tortoiseshell. (Wouters)  
38 inches wide. \$470.

120. Rosewood and Marquetry Dwarf Cabinet, the center with two open shelves with a tambour-panelled cupboard below flanked by a small drawer and cupboard with wire trellis-panelled doors at each side, on short cabriole legs, inlaid with flower sprays in various woods and mounted with ormolu and with a mottled giallo marble top. (Artinterius)  
40-1/2 inches wide. \$676.

122. Pair of Transitional Mahogany Encoignures, with bowed fronts each with panelled door enclosing a shelf, on short moulded square cabriole legs, mounted with ormolu borders, the friezes with plaques of guilloche ornament, and a marble top. *Stamped I. Dubois, JME*. (Marcussen)  
29 inches wide. \$1,911.

Jacques Dubois, Maître en 1742.

123. Transitional Marquetry Commode, with serpentine-shaped front with a cupboard at each side enclosing shelves, the canted angles on short square cabriole legs, the panels inlaid in various woods, mounted with ormolu and with a white marble top. *Strasbourg, circa 1780*. (Vanderkar)  
58 inches wide. \$705.

127. Walnut Bureau Plat, of Louis XV design with three drawers in the frieze on square cabriole legs, veneered with burr walnut in kingwood cross-grained borders, mounted with ormolu, and with a gallery to the top. (Quinneys)  
55 inches wide. \$1,000.

129. French Renaissance walnut cabinet on stand, the upper part with panelled doors enclosing cupboards and two drawers below on stand with twin terminal figure supports developing into paw feet, with an open platform below, the panels carved in relief. (Lee Ra)  
44 inches wide. \$250.

132. French oak armoire, with panelled door enclosing a hanging section, the doors with panels with recessed moulded borders carved with shell medallions and scrolling foliage in low relief. *First half of the 18th century*. (Mischel)  
48 inches. \$325.

134. Brittany oak armoire, with panelled doors enclosing a hanging section, the doors with center sections carved in low relief with suspended musical trophies, flower sprays, scrolls and riband ornament, the angles with fluted columns surmounted by scroll capitals. *18th century*. (Koblitz)  
53 inches wide. \$220.

137. Italian Marquetry Commode, with three long drawers, on short square tapering legs, inlaid in various woods. Late 18th century. (Old Art)  
48-1/2 inches wide. \$325.

142. Marquetry Bureau-Cabinet, the upper part with a central cupboard surrounded by nine drawers, the center with sloping front forming a secretaire and the concave shaped lower part fitted with four long drawers on bun feet, inlaid with cross-grained bands, interlaced strapwork and rosette medallions on mulberry wood within cross-grained borders. *Italian or South German, 18th century*. (Nicholls)  
54 inches wide. \$617.

144. Dutch Satinwood Commode-Washstand, with lifting top enclosing a recess and shelves and with panelled doors below enclosing a shelf and two small drawers, on short square tapering legs, lacquer panels with Oriental pagoda buildings and landscapes on black ground, veneered with satinwood in harewood and rosewood cross-grained borders. *Late 18th century*. (Mopurgo)  
46 inches wide. \$470.

145. Dutch Marquetry Cabinet, the upper part with panelled doors, the bombé lower section fitted with five graduated long drawers and with canted angles on claw and ball feet, inlaid in various woods on walnut ground surmounted by a moulded arched cornice. *18th century*. (Wouters)  
53 inches wide. \$588.

146. Four Indo-Portuguese ebony chairs, with turned spindle uprights to the two-tiered backs, the arched crestings and supports carved with monkeys and scrolling foliage in relief on a pounced ground on turned column legs and stretchers, the seats stuffed and covered in cut velvet with a design of scroll flowering stem in colors. *18th Century*. (Angel)  
\$18.

148. Marquetry Bureau de Dame, of Louis XV design, with sloping front enclosing three small drawers and sliding panel revealing wells, on cabriole legs, inlaid in various woods and mounted with ormolu. (Comer)  
32 inches wide. \$1,117.

150. LOUIS XVI Marquetry Poudreuse, attributed to David Roentgen, with lifting top, the interior with lifting panel to the center revealing a recess and toilet mirror and with tambour panelled sections at the sides revealing recesses, on square tapering legs, inlaid in various woods with views of a city flanking a river within a framing of oak foliage, the interior inlaid with a musical trophy with laurel sprays suspended from a riband tie, the side sections with festooned vases on a kingwood ground; mounted with ormolu. (Oldfield)  
33 inches. \$882.

151. LOUIS XVI Kingwood and Mahogany Poudreuse, with lifting center revealing a toilet mirror and divisions at the sides, with a leather-panelled slide and two small drawers in the frieze on square tapering legs, veneered with panels of kingwood and stained green-wood borders on mahogany ground, mounted with ormolu scroll and foliage escutcheons. *Stamped Schey.* (Blades)  
31 inches wide. \$795.  
Fidélis Schey, Maître en 1777.

152. Flemish bureau, with sloping front enclosing small drawers, open sections and sliding panel revealing a well with two drawers in the frieze on square tapering legs, inlaid with checker-pattern bands and lines on a walnut ground. *Late 18th Century.* (Segal)  
34 inches wide. \$411.

#### OBJECTS OF ART

11. French Bronze Figure of Aphrodite, standing nude on a grasswork mound. *School of Fontainebleau - 16th century.* (Carr)  
25-1/2 inches high. \$1,117.

13. Set of Four REGENCE Candlesticks, the scroll supports of triangular section supporting vase-shaped nozzles on domed circular plinths cast and chased with wave ornament, scrolls and foliage and shell medallions in relief. (Kerin)  
11-1/2 inches high. \$2,940.

18. "Les Amours De Bouchardon." A French carved wood wall cistern, attributed to Edme Bouchardon, the arched back carved in high relief with two putti kneeling and reclining on rockwork, one holding a bird before a walled background, with fruit and flowers and a dove in relief, the back containing a cistern, the lower part with a shallow recessed bowl, the whole partly painted green with zinc liner and tap. *18th century.* (Chalom)  
32-1/2 inches wide. \$1,029.

23. Pair of Ormolu Wall-Lights, of Louis XVI design, the tapering backplates, surmounted by festooned vases with cone

finials and supporting scrolling foliage branches for three lights each with laurel berried festoons, the branches supporting vase-shaped nozzles with circular wax pans. Fitted for electric light. (David)  
19-1/2 inches high. \$1,911.

22. Pair of Ormolu Wall-Lights, of Louis XVI design, the backplates with standing figures of boys surmounted by festooned flaming vases and supporting laurel festoons and scroll branches for three lights each, with vase-shaped nozzles and circular wax pans. Fitted for electric light. (Berendt)  
22-1/2 inches high. \$2,499.

29. Louis XV Ormolu Mantel Clock, the striking movement by Benoist Gerard à Paris, with circular white enamelled dial enclosed in a shaped case with moulded scroll borders chased with flower sprays, wave ornament and foliage, the base with a trophy and surmounted by a putti holding a peacock on cloud scroll. (Berendt)  
20-1/4 inches high. \$1,764.

30. Louis XVI Ormolu Mantel Clock, the striking movement by Balthazard à Paris, with circular white enamelled dial, enclosed in a drum-shaped case on pedestal support with ormolu reclining figure of Diana on cloud scrolls at the side holding a bow and arrows with lion's skin drapery, on rouge royale marble rectangular plinth with an ormolu plaque chased with masks and scrolling foliage. (Joseph)  
14-3/4 inches wide. \$170.

31. Louis XV Bronze and Ormolu "Elephant" Mantel Clock, the striking movement by J. Baptiste Baillon à Paris, No. 2408, with circular white enamelled dial enclosed in an ormolu drum-shaped case surmounted by a seated figure of a monkey reclining with flowering branches, the whole supported by a bronze figure of an elephant standing with head turned trumpeting, on shaped ormolu plinth modelled as rockwork with wave ornament, flowers and berried foliage in relief. (Partridge, F.)  
16-1/2 inches. \$4,704.

83. French Mirror, with rectangular plate with mirror panels to the surround with embossed metal-gilt borders to the sides and to the shaped arched pediment with similar festooned vases and floral pediments. *18th century.* (Weiller)  
53 inches high, 34-3/4 inches wide. \$1,411.

84. French Giltwood Mirror, with slightly arched top to the almost rectangular plate, in moulded frame carved with riband and bead and reel ornaments, the cresting with a riband tie suspending swags of oak foliage in full relief. *18th century* (Van Hove)  
54 inches high, 43 inches wide. \$70.

85. French Giltwood Overmantel, with rectangular bevelled plate, the frame carved with riband ornament, with vase of flowers and scroll cresting suspending pendant flowers to the sides and with cornucopia supports at the base. *18th century.* (Dutton)  
58 inches high, 32-1/2 inches wide. \$205.



PARKE-BERNET GALLERIES, INC. MAY 18, 1961.

AMERICAN CHESS FOUNDATION BENEFIT.

1. LUCE, MAXIMILIEN. *French*: 1858-1941. "View of Paris." Two small drawings. One depicting an observatory building, surrounded by small houses and gardens; the other turreted buildings on the bank of the Seine, a denuded tree in the foreground. *Both signed*. Pen and ink. 5-1/8 x 8-1/4 inches and blue crayon: 4-1/2 x 7-3/4 inches. \$140.

From the Galerie Marseille, Paris.

3. HASSAM, CHILDE, N.A. *American*: 1859-1935. "Nude." A young model stands with her arms outstretched and her back to the observer, gazing out to sea. *Signed with monogram, and dated 1921*. Pencil.

4. FRIESZ, E. OTHON. *French*: 1879-1949. "Paysage." The pointed roof of a low farm building seen beyond undulating fields, against the sky with a broad band of rose, yellow and pale green clouds. *Signed*. Watercolor. 7 x 11 inches. \$225.

Collection of William Gilhouly, New York.

5. RODIN, AUGUSTE. *French*: 1840-1917. "L'Acrobate." Seminude young woman, with arms outstretched as if balancing on a tightrope. *Signed*. Pencil and watercolor. 12 x 8-3/4 inches. \$175.

6. COROT, JEAN BAPTISTE CAMILLE. *French*: 1796-1875. "Tête de Femme." Portrait study of a young woman facing the observer, wearing a beribboned cap over her dark hair. *Stamped with the cachet of the Vente Corot*. Pencil. 8 x 6-1/2 inches. \$225.

10. GONZALEZ, JULIO. *Spanish*: 1876-1942. "Warrior with Shield." Semi-abstract standing figure with left hand raised and the right brought down to an oval shield. *Signed with initials, and dated 30-4-39*. Ink heightened with white, on buff paper. 12 x 8-1/4 inches. \$325.

11. DERAÏN, ANDRÉ. *French*: 1880-1954. "Paysage." View of a green meadow interrupted by several trees, and two fortress-like structures cresting the hilltops at rear. *Signed*. Watercolor. 6 x 12 inches. \$450.

Collection of William Gilhouly, New York.

12. DESPIAU, CHARLES. *French*: 1874-1946. "Figure Studies." Full-length reclining figure of a nude model resting; and sketch of a left leg. *Signed*. Sanguine. 9 x 12-1/4 inches. \$250.

13. TOULOUSE-LAUTREC, HENRI. *French*: 1864-1901. "Male and Female Heads." Pair Sketches. Study of a man's head, gazing up to right; and a bust portrait of a woman, wearing a carnival costume and high peaked cap. Crayon on buff paper. 7-3/4 x 5-3/4 and 8-1/2 x 5-1/2 inches. \$275.

14. BAZIOTES, WILLIAM. *American*: b.1912. Abstractions: Two small drawings. Each composed of angular white forms on a shaded gray background. *Both signed*. Pencil. 8 x 10 and 10 x 8 inches. \$225.

15. DUBUFFET, JEAN. *French*: b.1901. "Paysage." Plain white surface covered by a swarm of black miniscule forms. *Signed, and dated '60*. Pen and ink. 9-1/4 x 12-1/4 inches. \$750.

Donated by the Daniel Cordier-Michel Warren Gallery.

17. MARSH, REGINALD. *American*: 1898-1954. "Death Avenue at Thirty-ninth Street, New York." Depicting a group of derelicts gathered on a street corner before the "Coffee Pot Cafeteria," a locomotive hauling a freight train at rear. At upper right is a small sketch of a railroad signalman. *Signed, and titled*. Pen, ink and black crayon. 9-1/2 x 12-3/4 inches. \$275.

19. SIGNAC, PAUL. *French*: 1863-1935. "Scène de Port." Small fishing boats tied up at an inlet in the foreground before a southern port town, dominated by a square belfry. *Signed, and with collector's stamp*. Pencil. 10-1/4 x 14 inches. \$225.



20. CHAGALL, MARC. *Russian*: b.1887. "The Artist in his Studio." In the left foreground, the artist in profile to right stands holding a palette, before a large unfinished canvas on which are depicted a pitcher of flowers and a bowl of fruit. *Signed*. Pen and ink and blue chalk. 8-1/4 x 5-3/4 inches. \$950.

22. SEGONZAC, ANDRÉ DUNOYER DE. *French*: b. 1884. "Place de Saint Tropez." Two sun-tanned young women are seated on a balustrade, the one at right with her legs drawn up before her. *Signed, and titled.* Watercolor. 10-1/2 x 9-1/2 inches. \$425.

From the Este Gallery, New York.

23. GRIS, JUAN. *Spanish*: 1887-1927. "Ce Marix ....." Two bearded gentlemen, wearing top hats, seated at a cafe table at right, conversing, while at rear a man is held, handcuffed, by two policemen. *Signed, and with inscription on reverse: Ce Marix, il faut absolument le poursuivre en concurrence de-loyale.* Ink and crayon heightened with white. 13-1/4 x 10-1/2 inches. \$600.

27. TANGUY, YVES. *American*: 1900-1955. "Composition." Depicting an arrangement of cylinders, cones and irregularly shaped objects, some pierced with circular apertures. Pen and ink.

13-1/4 x 10-3/4 inches. \$400.

Collection of Kay Sagr (Mrs. Yves Tanguy).

28. UTRILLO, MAURICE. *French*: 1883-1955. "Moulin de la Galette, Paris." The outline of the famous windmill is seen beyond a low whitewashed wall, with a gate at centre and buildings in the left foreground. *Signed.* Colored crayons. 8-1/4 x 10-3/4 inches. \$1,400.

Executed about 1925.  
Acquired from the artist.

30. MIRO, JOAN. *Spanish*: b. 1893. "Composition." A 'figure', outlined in black seen against a shaded background of gray, sky blue and rose crimson, with a large red circle and a yellow disc at upper right. *Signed.* Watercolor. 9-3/4 x 12-3/4 inches. \$1,600.

31. JOHNS, JASPER. *American*: b. 1930. "The Flag." Muted black forms in a close allover effect suggesting a flag. Liquid graphite. 11-1/2 x 15-1/2 inches. \$375.

32. GUSTON, PHILIP. *American*: b. 1912. "Abstraction." Irregularly placed heavy black lines grouped in the lower left portion of the composition. *Signed, and dated '51.* Chinese ink on buff paper. 17-1/2 x 22-1/2 inches. \$375.

34. MARINI, MARINO. *Italian*: b. 1901. "Three Acrobats." Lightly sketched standing figures, the nearer with left hand on hip, accented with heavier areas of black. *Signed in pencil.* Chinese ink on buff paper. 15 x 11 inches. \$350.

Executed in 1949.

35. RIVERA, DIEGO. *Mexican*: 1886-1957. "Scène de Banlieue." View of a backyard garden plot surrounded by sheds and a cottage; a slender sapling at centre. *Signed, and dated V-18.* Pencil and watercolor. 14-1/2 x 20-1/2 inches. \$550.



33. GONZALEZ, JULIO. *Spanish*: 1876-1942. "Lady in Red." Semi-abstract head-and-shoulders portrait, in profile to left, with mouth open, a white cloth about her neck. *Signed with initials, and dated 1-2-39.* Ink and crayons on buff paper. 12-1/2 x 9-1/4 inches. \$375.

36. RODIN, AUGUSTE. *French*: 1840-1917. "Deux Femmes." Two nude young women are depicted at full-length, one leaning on her companion, who stands in profile to left. *Signed.* Pencil and watercolor. 16 x 11-1/4 inches. \$275.

39. GRIS, JUAN. *Spanish*: 1887-1927. "La Mode Parisienne." A young woman, wearing a black bonnet and holding a purse, stands in the midst of three gentlemen in evening clothes; two

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behind her and one at right conversing animatedly. *Signed.* Chinese ink and blue crayon.  
18 x 13 inches. \$550.



41. PETITJEAN, HIPPOLYTE. *French*: 1854-1929. "Paysage." Pointillistic composition of a cluster of houses nestled in a valley and dominated by a tall church spire, a road lined with trees in the foreground. *Signed and with the stamp of the atelier Petitjean.* Watercolor.  
14 x 19 inches. \$950.

42. RIVERA, DIEGO. *Mexican*: 1886-1957. "Nude." Figure of a young woman, squatting with her legs drawn up beneath her, in profile to left, her hands resting in her lap. Pencil on buff paper.  
20-1/2 x 14-3/4 inches. \$900.

43. DELVAUX, PAUL. *Belgian*: b.1897. "Classical Landscape with Nude." On a flat plain dominated by two trees, a nude woman is seen lying in the central foreground, with a temple and other stone buildings in the distance. *Signed, and dated 1-36.* Pen and watercolor.  
23-1/2 x 30-3/4 inches. \$300.

44. RAUSCHENBERG, ROBERT. *American*: b.1925. "Hallucination." Irregularly outlined areas of pastel green, blue, mauve and orange, containing shadowy forms of figures and musical instruments, seen against a white background. *Signed.* Mixed media on paper.  
23 x 29 inches. \$700.  
Executed in 1960.

45. SOYER, RAPHAEL. *American*: b.1899. "Nude with Towel." Standing figure of a young woman drying herself after a bath, her head bent in profile to left. *Signed.* Charcoal heightened with white, on buff paper.  
24 x 17-1/2 inches. \$250.

46. GREENE, BALCOMB. *American*: b.1904. "Drawing - No. 15." Semi-abstract composition suggesting a standing female figure. *Signed, and dated 1956.* Crayon conte.  
23-1/4 x 18-1/4 inches. \$325.

47. BROWN, JOAN. *American*: b.1938. "Models Thinking About a Lovely Model with Funny Light Source." In the foreground two nude young women are seated on sofas, and a third stands before an open window near which is placed an easel; above, an electric light bulb emitting black 'rays', and a rectangular form upon which are arms and legs. Chinese ink.  
29-1/2 x 39-1/2 inches. \$100.

49. MATISSE, HENRI. *French*: 1869-1954. "Portrait d'une Femme." Head and shoulders of a woman with short slightly curled hair, facing the observer. *Signed, and dated about '38, and with dedication.* Charcoal  
24 x 15-3/4 inches. \$1,400.

Acquired from the artist's family.  
Collection of Mrs. Marcel Duchamp, New York.

50. STEINBERG, SAUL. *American*: b.1914. "Women." Fanciful interpretation of a group of women looking at an exhibition of paintings, two conversing in the middle of the room. *Signed, and dated 1960.* Pen and ink.  
20-1/2 x 22-3/4 inches. \$250.

This is an original drawing for the artist's book, *The Labyrinth*.

52. HALE, ROBERT. *American*: b.1901. "A Theatrical Performance." Abstract composition of heavy black dripped forms connected by slender lines. *Signed, and dated '60.* Chinese ink.  
23-1/4 x 29-1/4 inches. \$130.

53. BONTECOU, LEE. *American*: b.1931. "Abstraction." Two cellular gray forms with black centers, on a white background. *Signed, and dated 1960.* Pencil.  
23-3/4 x 35-1/2 inches. \$200.

54. MILLARES, MANOLO. *Spanish*: b.1926. "Composition." Black background, centering a rectangle of gray in which is placed a black coronet-like object. *Signed.* Executed in 1950. Chinese ink.  
19-1/2 x 25-1/2 inches. \$175.

55. BRAUNER, VICTOR. *Romanian-French*: b.1903. Two Figures. Standing male and female figures, the latter with her arms raised. *Signed with initials, and dated 15.IX.1957.* Chinese ink.  
19-1/4 x 25-1/2 inches. \$175.

56. CARONE, NICOLAS. *American*: b.1917. "Abstraction." Boldly sketched composition of black lines and irregular forms. *Signed.* Charcoal.  
18-1/2 x 24-1/2 inches. \$100.

57. DALI, SALVADOR. *Spanish*: b.1904. "Baudelairean Angel Interrogating the Rhinoceros." A winged figure, crowned with laurel, is seated on a cloud before a temple at right, conversing with a rhinoceros which floats in the air to left, surrounded by hosts of trumpeting angels; a rocky landscape below. *Signed, and dated 1950.* Watercolor and gouache.  
19-1/2 x 29-1/2 inches. \$1,500.

58. DORAZIO, PIERO. *Italian*: b.1927. Untitled. A close web of intersecting black, red and blue lines. *Signed, and dated 1960*. Watercolor. 19-1/2 x 28 inches. \$60.

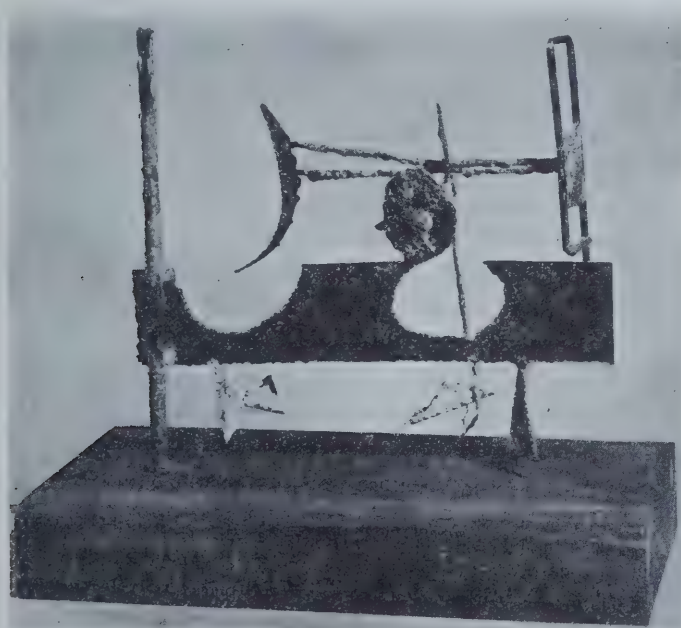
#### MODERN SCULPTURE

59. LASSAW, IBRAM. *American*: b. 1913. "Chess Problem #1." Metals on Copper. A rectangular footed copper surface applied with numerous interesting contoured abstraction of chess pieces, variously finished with gold, silver and colored patinas. *Signed beneath base and dated 1961*. Length: 13-1/4 inches. \$950.

60. METCALF, JAMES. *American*. "Ecrevisse Effrayée." Welded Brass. Stylized erect crustacean, with single bright red 'eye' and a claw drawn into the body. *Signed*. On Nubian marble plinth. Height: 17-3/4 inches. \$300.

61. FARR, FRED. *American*. "Warrior." Bronze. Stylized skeletal figure of a man, holding a sword and shield, and wearing a helmet with large 'plume'; golden patina. On square stone base. Height: 18-1/2 inches. \$250.

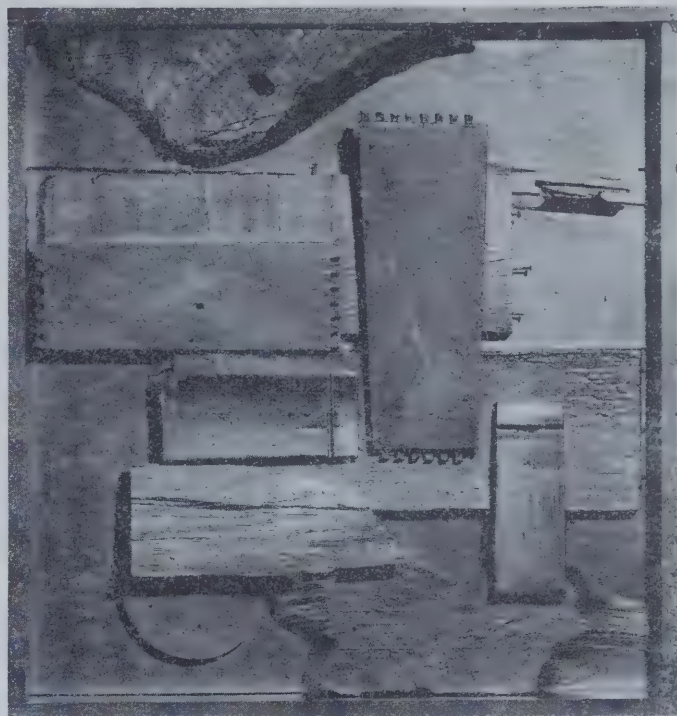
From the Bertha Schaeffer Galleries, New York.



63. HARE, DAVID. *American*: b.1916. "Horizon - No. 1." Welded metal. An upright rod supports an arrangement of variously shaped planes, rods and geometric forms. Painted black, with several gilded areas. Wood base. Height: 14-1/4 inches. \$950.

Executed in 1952.

70. CALDER, ALEXANDER. *American*: 1898. "Boomerangs: Horizontal Polychrome (1950)." *Mobile*. Balanced slender rods supporting red, yellow and blue circular and arc-shaped discs. *Signed with monogram*. 25 x 63 inches. \$2,400.



69. NEVELSON, LOUISE. *American*: b.1900. "Composition." Gilded wood relief construction. Composed of planks and square irregular pieces of wood, arranged within a sunk square panel; the entire composition gilded. *Signed, and dated 1960*. 24-1/4 x 23-1/4 inches. \$450.

#### COLLAGES, CERAMICS, OBJETS, PEINTURE, ETC.

72. ERNST, MAX. *French*: b.1891. "Rêve d'un Petite Fille qui Voulut Entrer au Carmel." Composed of old engravings after Lemaistre; a young girl stands in the foreground on the surface of a turbulent sea, beckoning to shipwrecked sailors clinging to a broken mast. *Signed*. Collage. 5-3/4 x 6-3/4 inches. \$275.

Note: From the book of the same title published by the artist in Paris (Editions du Carrefour, 1930), which contained eighty collages.

Acquired from the artist.

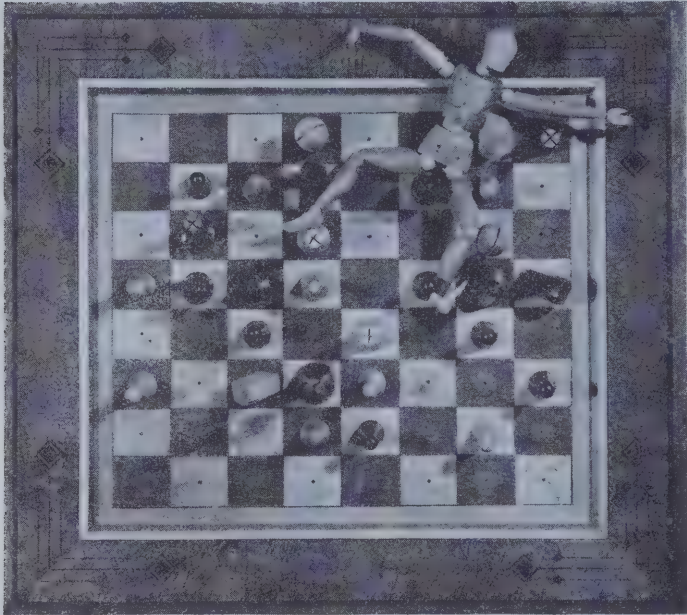
73. KLINE, FRANZ. *American*: b.1910. "Black and White." Rectangles of black, arranged on a white and gray surface. *Signed on reverse, and dated 1957*. Mixed media and collage. 9-3/4 x 6 inches. \$575.

74. DUCHAMP, MARCEL. *American*: b.1887. "Boîte." Portfolio. A limited edition, designed by the artist, containing reproductions of all his major works, including "Nude Descending a Staircase," "La Mariée Mise à Nu Par Ses Célibataires, Même," "Fountain," "Why Not Sneeze" and others. Also included is a glass vial containing 50cc. of Paris air. \$1,100.

Note: For a further discussion and illustrations of this portfolio see Hazan, Dictionary of Modern Paintings, n.d., p. 85.



75. DUBUFFET, JEAN. *French*: b. 1901. "Materiologie: La Vie Sans L'Homme - II." Abstract composition of thickly textured gray and brown forms in heavy relief. *Signed, titled, and dated janvier 1960 on reverse*. Mixed media on masonite. 21-3/4 x 25-1/2 inches. \$2,200.



80. MAN RAY: *American*: b. 1890. "Knights of the Square Table." *Objet-Peinture*. A chessboard mounted with pieces, and supporting a flexible "dummy-figure." *Signed and inscribed "64 en '46, vieux jeu."* Panel. 18 x 21 inches. \$1,600.

82. REYNAL, JEANNE. *American*: b. 1903. "Dead End King." Geometric composition of gray, pale green, blue and buff planes, interrupted by an irregular shaped pink and yellow head at upper center, outlined in black. Mosaic. 47 x 36 inches. \$500.

87. RIVERA, DIEGO. *Mexican*: 1886-1957. "Spear Fishing." Rounded lacquered wooden dish centering a colorful design of two stylized figures in a boat, one tossing a spear, against a green background; black border. *Signed with initials D.R., and inscribed on back: Composizione de Diego Rivera, Laca de Maria Fernandez, and signed.* Length: 25-1/4 inches. \$110.

Note: For a drawing of this subject see Hans F. Secker, *Diego Rivera*, 1957, no. 220.

88. PICASSO, PABLO. *Spanish*: b. 1881. "La Vache." Green bordered gray platter centering the head of a cow in black and white, four large yellow and blue blossoms around it. *Stamped on back Madoura, plein feu, empreinte originale de Picasso, and inscribed Edition Picasso.* Cermaic platter. Circular, diameter: 16-1/4 inches. \$120.

## MODERN PAINTINGS

89. MOTHERWELL, ROBERT. *American*: b. 1915. "The Spanish Night." Abstract composition, with a black surface interrupted only by three small pinkish-white areas at the bottom. *Signed on reverse, and dated 1959.* 6 x 8 inches. \$600.

91. WEBER, MAX. *American*: b. 1881. "Model Resting." Seated nude figure of a woman, her hands resting on her legs, a white cloth partially draped about her. *Signed, and dated '26.* Gouache. 5 x 4-1/2 inches. \$150.

95. VILLON, JACQUES. *French*: b. 1875. "Homme Assis." Half-length seated figure, gazing directly at the observer, of a man with ruddy complexion, wearing an emerald green suit; in the background a row of colorful rectangles, before the blue sky. *Signed, and dated '54; also signed, and dated on reverse.* 15-1/4 x 11-3/4 inches. \$2,100.

97. ERNST, MAX. *French*: b. 1891. "Forest." A huge yellow sun is seen rising over a stippled dark green wood. *Signed.* Paper mounted on canvas. 10 x 7 inches. \$2,400.

98. DUFY, JEAN. *French*: b. 1888. "L'Hotel de Ville." Paris. The purple-roofed buildings are silhouetted against a rosy sky, with throngs of pedestrians on a bridge which spans the Seine in the foreground. *Signed.* 13 x 16 inches. \$750.

99. SAGE, KAY. *American*: b. 1898. "Song of Sevens." View from a fortified stone building, looking out over an expanse of gray landscape, with various objects piled amid draperies on an open terrace in the left foreground. *Signed, and dated '50.* 18 x 14 inches. \$600.

100. TAMAYO, RUFINO. *Mexican*: b. 1900. "El Relog." A man clad in a white suit stands in the foreground, with his back to the observer, leaning on a stone wall; with a group of trees at rear, beside an arcaded ruin surmounted by a clock. *Signed, and dated '34.* (N.Y. Private Collector). Gouache. 12-3/4 x 18 inches. \$375.

From the Galeria de Arte Mexicano, Mexico, D.F.

101. DUFY, JEAN. *French*: b. 1888. "Place de la Concorde, Paris." Water plays in the familiar green fountain situated at the foot of the Rue Royale with the Madeleine in the distance, flanked by colorful Ministry buildings, under a clear blue sky. *Signed.* 15 x 18 inches. \$700.

Acquired from the artist.

102. FORD, LAUREN. *American*: b. 1891. "Approaching Storm." A group of school children seen in the windswept landscape running towards shelter in a cottage at right, with storm clouds in the background. Cradled panel. 12 x 17 inches. \$130.

103. TAMAYO, RUFINO. *Mexican*: b. 1900. "Aviacion." Three men stand with their backs to the observer, on a balcony in the foreground, looking toward an airplane which emerges from a cloud encircled by female figures; at upper left a full moon in the night sky. *Signed, and dated '34. Gouache.* 12-3/4 x 19-1/4 inches. \$475.  
From the Galeria de Arte Mexicano, Mexico, D.F.

103a. ROY, PIERRE. *French*: 1880-1950. "The Fan." Trompe l'œil arrangement of a nosegay of blossoms tied with a mauve ribbon, before a white paper fan, ribbons and a green sheet of paper pinned to a paneled wall. *Signed.* 10-3/4 x 10-3/4 inches. \$400.  
From the Dalzell Hatfield Galleries, Los Angeles, Calif.  
Exhibited at the Oklahoma Art Center, Oklahoma City, Okla. 1958-59.

106. TWORKOV, JACK. *American*: b. 1900. "LP, No. 33." Vigorous abstraction, in brilliant tones of red and blue, on a white surface accented in gray. *Signed with initials, titled, and dated '61. Gouache.* 13 x 10 inches. \$325.

107. BROOKS, JAMES. *American*: b. 1906. "Abstraction." Composition of irregular black digital forms, on a gray and white background. *Signed, and dated '58. Gouache.* 14-1/2 x 20-1/2 inches. \$400.

109. CALDER, ALEXANDER. *American*: b. 1898. "Abstraction." Red, orange and blue spheres and three vermiculate black lines, seen against a white background. *Signed, and dated '46. Gouache.* 18-1/4 x 15-1/2 inches. \$500.

111. PICABIA, FRANCIS. *French*: 1879-1953. "L'Enfer." Composition suggesting several multi-eyed figures, in pallid tones of blue roundly outlined in black, and entwined with speckled chains. *Signed, and titled. Watercolor and gouache.* 19 x 24 inches. \$850.

112. VENARD, CLAUDE. *French*: b. 1913. "Vue de Paris." Fictive view of the city, seen from an arched bridge in the foreground, with the cupolas of the Sacre Cœur rising above the buildings in the distance. *Signed.* 21 x 25-3/4 inches. \$700.  
From the Galerie Visconti, Paris.

114. HOLTY, CARL. *American*. "The Shield of Achilles." Semi-abstract composition, depicting the warrior standing over a fallen victim, and holding a shield and spear. *Signed, and dated '45, also signed, titled, and dated on reverse. Masonite.* 30-1/2 x 24 inches. \$300.  
From the Kootz Gallery, New York.

115. BUFFET, BERNARD. *French*: b. 1928. "Dr. Girardin." Bust-length portrait of a man, turned to half-right, wearing a black jacket. *Signed, and dated '49.* 24-1/4 x 15 inches. \$450.

117. POULAIN, MICHEL MARIE. *French*. "L'Eglise." Depicting a throng of pedestrians hurrying to and fro along a busy street, with the facade and spire of a Gothic church at rear. *Signed. Academy board.* 24 x 19-1/2 inches. \$300.

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119. GOTTLIEB, ADOLPH. *American*: b. 1903. "Circus Scene." Two women acrobats and a clown in white are gathered in the foreground of a lot set up with circus tents and carnival amusements, a pony at right. *Signed. Masonite.* 17 x 24 inches. \$320.

123. SKOU, SIGURD. *Norwegian-American*: b. 1929. "Under the Church Tower." Three women in purple and white native costumes, one holding an infant, stand in the shadow of a church steeple before the sun-bathed buildings of a village. *Signed, and dated 1927. Canvas mounted on board.* 26 x 32-1/4 inches. \$275.

125. MANE-KATZ. *Russian-French*: b. 1894. "Le Garçon au Violon." Near the corner of a high-ceilinged room, with one dark and one light wall, a youth, wearing a greenish-gray suit is seated playing a violin. *Signed, and with attestation by the artist on reverse. Gouache.* 20 x 16-1/2 inches. \$325.

Acquired from the artist.  
Collection of G. Brunet, Cannes.





124. SHAHN, BEN. *American*: b. 1898. "Sunday in the Park." A group of men and women are seated in a windswept grassy area, with a clump of trees in the middle distance and a baby in a yellow stroller at right. Panel.  
23-1/2 x 32 inches. \$1,500.

124a. LIEBERMANN, MAX. *German*: 1847-1935. "Harvesters Resting." Five figures are gathered in the shade of a tall tree watching a young woman standing before them, her form silhouetted against the yellow fields in the background. Panel.  
13-1/2 x 17-3/4 inches. \$475.

127. EISENDIECK, SUZANNE. *German*: b. 1908. "Guinguette à Vigne-La-Feuillette." A young woman, dressed in blue, is seated beneath a fringed umbrella, at a small cafe table; at rear, beyond a narrow garden of blue and mauve larkspur, a placid river landscape. *Signed, also titled on reverse*.  
19-1/2 x 24 inches. \$575.  
Acquired from the artist.

128. LECOQUE, ALOIS. *French*. "Place du Tertre, Paris." View looking down a narrow shop-lined street, three figures near a painting gallery at left, beneath the overhanging branches of a tree. *Signed*.  
18 x 24 inches. \$500.  
Exhibited at the Galerie M. Benezit, Paris, 1961.

129. BOUCHÉ, RENÉ. *American*: b. 1905. "Beaulieu." Panoramic view of the Mediterranean port seen from a height, with palm trees in the foreground; in the distance buildings, a marina and sailboats on the blue water. *Signed; also signed, titled, and dated Aug. 22, 1958 on reverse*.  
22 x 39 inches. \$575.

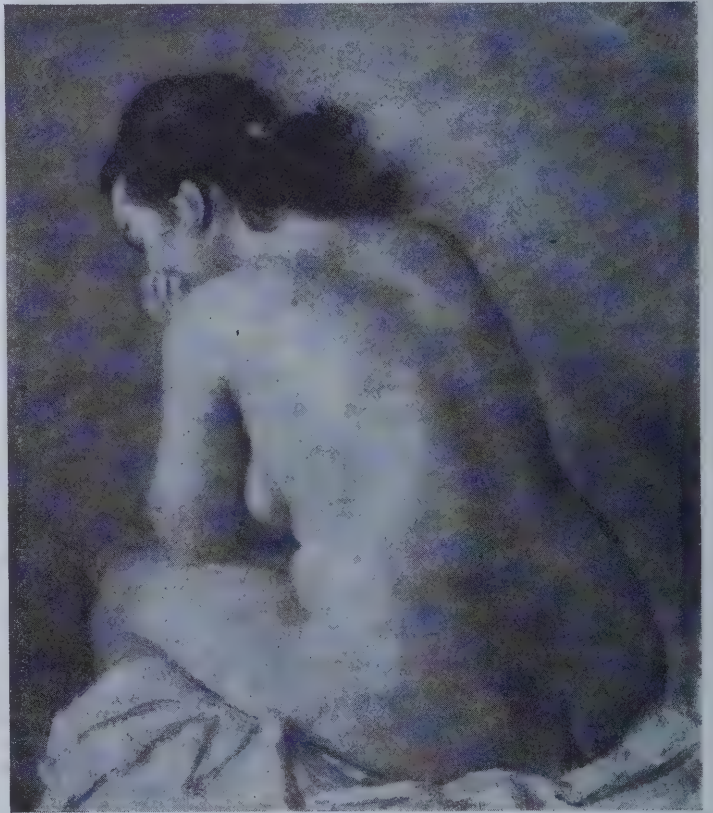
130. WAUGH, FREDERICK J. *N.A. American*: 1861-1940. "Seascape." Powerful foamy breakers of a turbulent blue-green sea crash onto a massive rock formation in the foreground. *Signed*.  
25-1/4 x 30 inches. \$550.

133. MIGNON, LUCIEN. *French*: 1865-1944. "Nude." Full-length figure of a fair-haired girl, in profile to left, seated on a chair covered with a salmon red drapery; slate-blue background. *Signed, and dated '46*.  
25-1/2 x 21-1/4 inches. \$425.

133a. DUFY, JEAN. *French*: b. 1888. "Marine." Two large ships anchored before a harbor building, and three boats with colorful sails, are seen in the rippling water upon which the fiery red setting sun is reflected. *Signed, and dated '24*.  
15 x 21-1/2 inches. \$650.

135. L'OISEAU, GUSTAVE. *French*: 1865-1928. "Rue de L'Epicerie Rouen." Cathedral towers are seen rising behind buildings at each side of a narrow thoroughfare crowded with pedestrians and market stalls; at the right, another Gothic church with a green spire. *Signed*.  
32 x 21-1/2 inches. \$2,500.

136. STUEMPFIG, WALTER. *American*: b. 1914. "The Broken Tree." A young man, stripped to the waist, and wearing a green cap, stands on a log in the left foreground, surveying the damage done to a huge tree which stands beyond a platform of boards; in the background a yellow clapboard house amid heavy foliage, on a river bank. *Signed*.  
30 x 25 inches. \$825.



132. PHILIPP, ROBERT., *N.A. American*: b. 1895. "Nude Back." Seated figure of a young woman seen from the back, resting her chin on her upraised left hand; gray background. *Signed; also signed, titled, and dated 1957 on the reverse*.  
21-1/4 x 18-1/2 inches. \$500.

Acquired from the artist.



137. MANE-KATZ. *Russian-French*: b. 1894. "Musiciens Juifs." Two youths, one playing a fiddle, the other a bass viol, standing in the foreground making music for a group of bearded elders and women in yellow dresses, who stand behind them; vivid red background. *Signed, and with attestation by the artist on reverse*. Gouache.

20 x 16-1/2 inches.

\$385.

Collection of S. Altmann, Paris.

138. KISLING, MOÏSE. *Polish-French*: 1891-1953. "Portrait of a Youth." Half-length figure, wearing a dark blue beret, a brown sweater with high collar and an emerald green scarf; striped gray, rose and yellow background. *Signed*.

29 x 21-1/4 inches,

\$2,100.

139. URY, LESSER. *German*: 1861-1931. "Gardasee." Before a distant range of purplish snow-capped mountains, the blue lake fills the foreground, interrupted by a projecting spit of land with trees and saplings. *Signed, and dated 1900*.

28 x 39-3/4 inches.

\$625.

Acquired from the artist.

Exhibited at the Berliner Sezession, 1922.

Exhibited at the Paul Cassirer Gallery, Berlin, 1932.

Exhibited at the Galerie St. Etienne, New York, 1944.

141. LAWSON, ERNEST, N.A. *American*: 1873-1939. "Morning, Cripple Creek, Colorado." View of the colorful mountain slopes with red shacks and mining constructions seen on various levels; slightly clouded summer sky.

25 x 30 inches.

\$1,200.

Note: A larger version of this subject is in the Whitney Museum, New York. See *Ernest Lawson* (Whitney Museum series), p. 26.

Painted in 1929.

From the Ferargil Galleries, New York.

From James Graham & Sons, New York.

143. MAGRITTE, RENÉ. *Belgian*: b. 1898. "Une Simple Histoire D'Amour." Depicting a crude 'Gothic' oak armchair, before a blue stone wall, a donkey's tail emerging from the front of the chair. *Signed, also titled on reverse*.

18 x 15 inches.

\$1,300.

Exhibited, at the Dallas Museum for Contemporary Arts, Dallas, Texas, 1960-61, no. 66.

145. STERNE, MAURICE, A.N.A. *American*: b. 1877. "Flowers." A bouquet of red, yellow, green, pink and white asters is displayed in a decorated white faience vase, standing on two books placed on a white cloth; bluish-green background. *Signed, and dated 1928*.

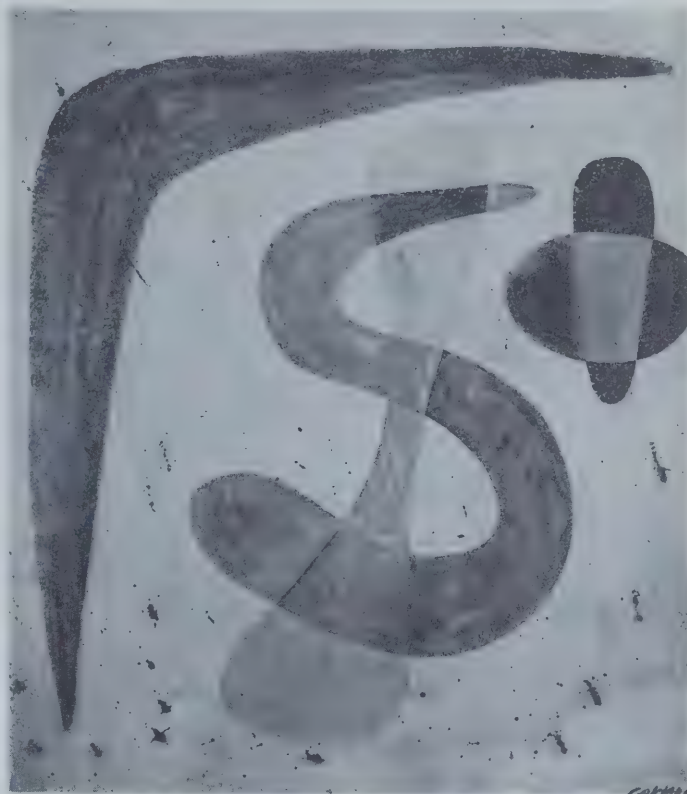
29 x 23-1/2 inches.

\$500.

From Henry Reinhardt & Son, Inc., New York.

Collection of Mr. and Mrs. Charles J. Liebman, New York, 1955.

Maurice Sterne Retrospective Exhibition, Museum of Modern Art, New York, 1933.



146. CALDER, ALEXANDER. *American*: b. 1898. "Abstraction." Colorful composition of a red boomerang, and two multi-colored objects, one of them suggesting a dollar sign. *Signed, and dated '46*. Gouache.

22-1/4 x 19-1/4 inches.

\$675.

From the Mayor Gallery, London.

148. APPEL, KAREL. *Dutch*: b. 1921. "Abstraction." Orange red areas accented with black configurations on a white and blue background. *Signed, and dated '59*. Mixed media on board.

29-3/4 x 21-3/4 inches.

\$435.

From the Galerie St. Germain, Paris.

Collection of G. Brunet, Cannes.

149. ERNST, JIMMY. *American*: b. 1920. "Almost White." On a background divided into squares, white lines and stipple designs merge into a flame red, green and yellow pattern. *Signed, and dated '58*. Gouache.

21-3/4 x 29-3/4 inches.

\$425.

150. DONATI, ENRICO. *Italian*: b. 1909. "Composition." A rectangular gray mass having a granular surface, is seen before a background of black and mauve planes. *Signed*. Mixed media.

24 x 30 inches.

\$400.

152. RICE-PEREIRA, IRENE. *American*: b. 1905. "White Rectangles-No. 3." Interlocked rectangles of white, brown, blue, black and buff, each with surface of varying texture. *Signed, and dated '39*.

24-1/2 x 30 inches.

\$400.



153. APPEL, KAREL. *Dutch*: b. 1921. "Abstraction." Swirling blue and white forms against a similarly toned background, accented with areas of red. *Signed, and dated '55*. Mixed media on board. 22 x 29-1/2 inches. \$525.

From the Galerie St. Germain, Paris.  
Collection of G. Brunet, Cannes.



155. LORJOU, BERNARD. *French*: b. 1908. "Rodeo." A young boy, wearing a broad-brimmed straw hat, white shirt and red trousers, is seated backwards on a black bull, holding the tail of the animal; at rear another black bull chases a boy, before a mesa which arises from the flat yellow plain. *Signed*. 45 x 57-1/2 inches. \$2,250.

Exposition, Plaisirs de la Campagne, Galerie Chapentier, Paris, 1954.

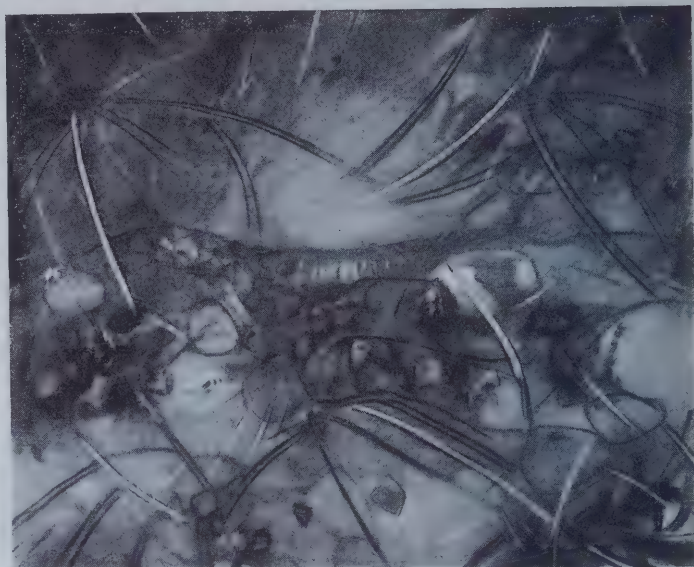
158. BARNABE, DUILIO. *Italian*: b. 1914. "Flowers in White Paper." An arrangement of silvery gray branches, in a white vase-like container, resting in a flat plane, before a neutral gray background. *Signed*. 28-1/2 x 23-1/2 inches. \$250.

Painted in 1959.

160. SCHAWINSKY, XANTI (Alexander). *Swiss*: b. 1904. "City Night." Vigorous abstract composition suggesting a panorama of brilliantly lit buildings, against a black background. *Signed, and dated '56*. Masonite. 12-1/2 x 84 inches. \$325.

163. SAURA, ANTONIO. *Spanish*: b. 1930. "Portrait of M. D." Grotesque profile portrait to left, in tones of tan, black and white, on a black background. *Signed*. 23-1/2 x 28-3/4 inches. \$450.

166. LEVIER, CHARLES. *French*: b. 1920. "La Citadelle." View from a sandy beach, with several boats nearby, looking towards a white stone fortress with battlements and towers; buildings of the city in the distance. *Signed, also signed and titled on the reverse*. 30 x 40 inches. \$350.



167. MATTA, SEBASTIAN ANTONIO. *Chilean*: b. 1912. "Land Eddies." Abstract forms in vibrant tones of red, green and yellow, on a shaded grayish-white background, accented with curving lines. *Signed, and titled on reverse*. 32 x 39 inches. \$2,400.

From the Sidney Janis Gallery, New York.

169. DELGADO, ALVARO. *Spanish*: b. 1922. "Pescador." Half-length figure of a young man, wearing a white shirt and olive hat, gazing down at a catfish; grayish-green background. *Signed*. 39 x 29 inches. \$200.

Illustrated in *Arbor*, vol. XLV, p. 134.

170. RIVERS, LARRY. *American*: b. 1922. "Dual Filter." Semi-abstract composition, suggesting an open pack of cigarettes, on a grayish-white background. *Signed, and dated '61*. 38 x 25-1/4 inches. \$800.

180. BARNET, WILL. *American*: b. 1911. "Dark Image—II." An ovoid purple form surrounded by dark irregularly placed rectangular forms of gray, an indented blue object at center. *Signed; also signed, and dated 1961 on reverse*. 30 x 16-1/4 inches. \$325.

Sotheby & Co., London, May 2, 1961

the N.C. Selway Collection of Coaching Prints  
by and after James Pollard. (British)

1. Changing Horses to the Mail Coach. Colored aquatint. Engraved by R. Havell. First issue, cut close. (Ackermann) 12-1/4 x 18 inches. \$140.

Published August 15, 1815.  
Engraved after a water-color.

3. Royal Mail Coach. Colored aquatint. Engraved by R. Havell. Small margins. (Ackermann) 13-3/4 x 18-3/4 inches. \$168.

Published October 20, 1815.



6. The Lioness Attacking the Horse of the Exeter Mail Coach. Colored aquatint. Engraved by R. Havell. (Abbott). 9-3/4 x 14-1/2 inches. \$84.

Published February 17, 1817.

Note: *This incident, which occurred in 1816, caused a great sensation. The scene is outside the Pheasant Inn at Winterslow, near Salisbury. The lioness, having escaped from a travelling menagerie, is seen attacking the offside leader, while the passengers retreat hastily to the saloon bar and the guests watch in safety from an upper window. The lioness was soon caught by the menagerie-keeper and the unfortunate horse continued its career on the roads for many years.*

7. The Last Hour of a Contested Election for M.P., and The Elected M.P. on His Way to the House of Commons. Colored aquatints. Engraved by R. Havell. A pair. (Reader). 14 x 19 inches and 14 x 19 inches. \$616.

Published April 5, 1817.

13. Newmans Patent Stage Coach. Colored aquatint. Engraved by the artist. (Daniell, F.B.). 12-1/4 x 18 inches. \$420.

Published February 18, 1822.  
(Engraved after a drawing)

23. The Mail Coach in a Drift of Snow; The Mail Coach in a Storm of Snow; The Mail Coach in a Thunder Storm on Newmarket Heath; The Mail Coach in a Flood. Set of four colored aquatints. Engraved by R. G. Reeve and F. Rosenberg. From the Stewart-Snademan collection. (Webb, E.)

Published September 21, 1825 \$952.  
Published August 5, 1826  
Published May 21, 1827  
Published September 21, 1827

24. The Elephant and Castle on the Brighton Road. Colored aquatint. Engraved by Theodore Fielding. Slight repairs in two places. (Webb, E.). 24-1/2 x 33-3/4 inches. \$952.

27. West Country Mails at the Gloucester Coffee House, Piccadilly. Colored aquatint. Engraved by C. Rosenberg. Watermark 1828, platemark showing. From the Erdmann Collection. (Reader) 26 x 31-1/2 inches. \$1,064.

Published 1828.

(Note: *The site of the Gloucester Coffee House is now occupied by the Berkeley Hotel. The pencil drawing is in the British Museum.*)

29. The Birmingham Tally-Ho! Coaches Passing the Crown at Holloway. Colored aquatint. Engraved by C. Bentley. Large margins. (Sabin, F.) 27-1/2 x 33 inches. \$81.20

Published 1828.

The first "Tally-Ho" coach between London and Birmingham was put on the road in 1823 by Mrs. Mountain of the "Saracen's Head". The painting is in the collection of N.C. Selway, Esq.

34. Approach to Christmas. Colored aquatint. Engraved by George Hunt. Slight repairs in margin. (Barrett, G.W.). 17-3/4 x 22-1/4 inches. \$896.

Published between 1830-37. (Early impressions have 1830 watermark.)

43. The New General Post Office, 1829. First issue. Colored aquatint. Engraved by the artist, on Whatman paper. Large margins, repair in margin. (Agnew). 17-3/4 x 27 inches. \$280.

Published about 1830.

(Note: *This print was the last of the prints published by R. Pollard and Sons. The firm appears to have been wound up and this plate and the stock of prints sold to T. Knights.*)



45. The Royal Mails Preparing to Start for the West of England. Colored aquatint. Engraved by F. Rosenberg. From the Marquis of Anglesey and Hon. Mrs. F.N. Curzon Collections. (Agnew). 19-1/8 x 25-1/2 inches. \$840.

Published January 1831.

56. Quicksilver Royal Mail. Colored aquatint. Engraved by C. Hunt, on Whatman paper, on cardboard, (Mitchell, J.). 16 x 18 inches. \$504.

Published November 1, 1835.

(Note: *The famous Quicksilver Mail Coach was the fastest of the long-distance mail coaches and completed the journey to Devonport in 21 hours at an average speed of 10-1/4 miles an hour.*)

58. The Taglioni Windsor Coach. Colored aquatint. Engraved by R. G. Reeve. Large margins. (Sabin, F.). 13-3/4 x 18 inches. \$294.

Published September 10, 1837.

The "Taglioni Windsor Coach", seen passing Cranford Park, was owned by two amateur enthusiasts, the Earl of Chesterfield and Count Batthyany.





59. The Four-In-Hand Club, Hyde Park. First issue. Colored aquatint. Engraved by J. Harris. Tears in margin. (Mitchell, J.). 17 x 24 inches. \$532.

Published December 1, 1838.

In 1838 Lord Chesterfield founded the Richmond Driving Club, who are seen here driving past the Magazine on their way to dine at the Castle Hotel, Richmond. The painting is in the possession of the Royal Horse Guards, and has the title "Driving Club and Blues. The Magazine, Hyde Park".

Total of Sale (60 lots): \$20,907.

Sotheby & Co., London, June 5, 1961.

#### NEAR EASTERN ANTIQUITIES

2. Bronze Pin, in the form of the head of a horned sheep, 6-1/2 in., from Marandaran, c. 1200 B.C. (Horniman Museum) \$33.60

5. Upper part of an early Syrian terracotta Mother Goddess Figurine, 2-1/4 in.; and a small lapis lazuli Amulet, in the form of a ram's head. (Reiser) \$2.80

6. North Syrian terracotta Figurine of a horse with applied features, 4 in.; another, similar, 4 in.; and another, similar, 4 in., early First Millennium B.C., probably from Carcemish. (Philipps, H.) \$98.

#### SOUTH ARABIAN ANTIQUITIES

10. Rectangular Plaque in limestone, carved with a human face, depicted with diamond-shaped eyes, elongated nose and button mouth, with a line of worn inscription across the top, traces of red paint, 5-1/2 in. by 6 in.; and another, similar, but larger, 8 in. by 8 in. (Gimpel) \$560.

12. Funerary Head of a man in alabaster, with dilated nostrils, small mouth and square chin, wearing a spade beard, 5-1/4 in. (Verite) \$126.

#### EGYPTIAN ANTIQUITIES

20. Twenty-two Egyptian Scarabs in steatite and faience, some with cartouches of Tuthmoses III; and Egyptian faience Lion couchant, and a number of Egyptian faience Amulets, of Anubis, Osiris, Bes, etc., and a bright blue faience Finger Ring. (Crawford, W.) \$56.

22. Ancient Egyptian alabaster Jar, of cylindrical form with a disc rim, 11 in., Late Period. (Verite) \$67.20

25. Egyptian standing silver Figure of a Priest, with silver-gilt crown and belt, 7-1/2 in., Late Period. (Alborno) \$140.

39. Egyptian black basalt Head of a man, bald-headed, 4 in., Ptolemaic Period, 200-150 B.C. (Gratsos) \$252.

40. Egyptian unfinished black basalt Statue of a servant of the Divine Consorts offering a figure of the standing Osiris, 9 in., 690-660 B.C. (Gourlay) \$196.

#### ROMAN AND SYRIAN GLASS

1st-4th Century A.D.

43. Egyptian sand-core Aryballos in dark blue glass, with combed decoration in pale blue and yellow, 2-1/4 in., c. 300 B.C.; a dark blue Egyptian Alabastron, with light blue combed decoration, 4-1/2 in., c. 200 B.C.; a dark blue Alabastron, with yellow and bright blue decoration, 2-1/4 in.; and a miniature glass Flask, 3/4 in. (Schaeffer) \$280.

48. Roman pale-glass Palm Cup, with a central projection, 3 in. (Alborno) \$61.60

See Barrington Haynes, *Glass*, Pelican Books No. 5D (reproduced)

61. A clear glass inverted pear-shaped jar on foot, with disc rim, 5 in., probably 5th/6th Century A.D. (Hewett, K.J.) \$61.60

Note: excavated at Pelusium by J. Woolner, R.A.

#### GREEK AND ROMAN ANTIQUITIES

81-88. Eighty terracotta Lamps of the Early Christian Period, some with monograms on the base, found in the Houran in Ancient Palestine. (Alborno) \$196.

91. Small Etruscan bronze standing Figure of a man, with one hand on his hip, the other raised, 3-1/4 in., late 5th Century B.C. (Ohly) \$75.

93. Etruscan bronze Mirror, with a palmette on the handle, the back of the mirror engraved with a semi-erotic scene with three figures, 4th Century B.C. (Alborno) \$98.

96. Geometric Greek pottery Oenochoe, the globular body painted with a wide band and narrow concentric circles of brown slip, the neck decorated with the figure of a horse and linear designs, with a strap handle and trefoil lip, 8 in., 8th Century B.C. (Webster, T.B.) \$84.

97. Boeotian terracotta Figure of a horse and rider, with traces of red painted decoration, 4-1/2 in., 7th/6th Century B.C. (Philipps) \$44.80

#### INDIAN ART

105. Tai bronze seated Figure of Buddha, with typical tight curls, in "earth-touching" *mudra* with one hand above the knees, the other pointing down, pale brown patina, 10 in., 16th / 17th Century, Nagara Sridhammaraj style. (Ciancimino) \$44.80

108. A Siamese seated bronze Figure of Buddha, formerly gilt, in "earth-touching" *mudra*, 8-1/4 in., 15th Century, Chiang Sen School (Banks, R.L.) \$84.

#### AFRICAN ART

113. Benin carved ivory Tusk, with three bands of interlacing scroll and linear designs, mounted on an iron stand, with a brass cap and a brass band with hook attached around the head of the tusk, 59-1/2 in. overall. (Sternberg) \$70.

114. Upper Part of a Dengese male figure carrying a bowl on its head, with cicatrice marks on the head and body, 9 in., Belgian Congo. (Sternberg) \$28.

117. ASHANTI BRONZE KUDUO, the circular body decorated with wave and herringbone motifs, and with miniature horns cast in relief, on the cover of which are two figures, 9-1/4 in. (Patch) \$98.

118. North Belgian Congo ivory figure of a standing woman, bent at the knees with her hands held across the chest, with three areas of cicatrice marks on the tall cylindrical head, and a head-dress in the form of another head of similar type, 9-1/4 in. (Nash, R.) \$294.

119. Dengese anthropomorphic ivory pendant figure, the head with a double collar, a wide circular splayed head-dress with a central cylindrical projection, the face with angular features and cicatrice marks on the forehead, the arms curling round to form a loop for suspension, the rest of the stylised body terminating in a bird's claw, rich patina, 7 in., Sankuru River. (Nash, R.) \$532.

#### SOUTH AMERICAN ART

121. Colima dark reddish-brown pottery standing figure of a man playing a game, wearing a small peaked cap, 11 in., 600-1000 A.D., West Coast of Mexico. (Crane Kalman) \$56.

124. Chimú carved wood Ceremonial Dagger, the finial in the form of a standing man wearing a cylindrical cap, holding a small wind instrument. 11 in., 1300-1400 A.D. (Crane Kalman) \$78.40

129. A small South American anthropomorphic gold Pendant Figure, with beak-like face and winged head-dress, 2 in., Veraguas style. (Callinan) \$153.

130. South American Tumbaga Pendant Figure of the anthropomorphic jaguar god, fanged mouth and wide head-dress, with two projections in the middle of the body representing reptiles' feet, 4 in., from Veraguas, Panama. (Hewett, K.J.) \$378.

Compare *Catalogue of the Robert Woods Bliss Collection*, no. 239

131. Guerrero greyish-blue jadette figure of a seated man, with stylish features, 5-1/4 in., East Coast. (Nash, R.) \$448.

140. Nazca polychrome hemispherical bowl, painted on the underside with a human mask, 6-1/5 in., 400-1000 A.D. (Sternberg) \$22.40

145. Nazca Bowl, with a frieze of frogs and tadpoles on a chestnut ground, 4-3/4 in., 400-1000 A.D. (Schnell) \$33.60

#### A Collection of Pre-Colombian gold and tumbaga Ornaments from Colombia

146. Gold Nose Pendant, with two disc terminals, 1-1/2 in., Colombian. (Young, D.G.) \$11.20

Compare *Catalogue of the Robert Bliss Collection*, 1957, no. 281

148. Ten rectangular beaten gold beads forming a necklace, each pierced with two holes on the curved upper zone, and with five vertical *repoussé* on the lower, each bead representing a highly stylized anthropomorphic figure. *Musica Style*. (Sternberg) 1-3/4 x 1-1/4 inches. \$44.80

Compare Dr. Jose Peres de Barradas, *Eighty Masterpieces from the Gold Museum, Bogota*, 1954, pl. 67.

164. Colombian Pectoral Disc of beaten gold, suspended on a necklace of rectangular pendants and shell and bone beads, 6-1/2 in. dia., Quimbaya Style. (Hewett, K.J.) \$238.

#### Pre-Columbian Collectors

We will have a mail bid auction on Pre-Columbian pieces in the near future. If you wish to receive fully illustrated catalogue, send us your name and address.

ROBERT L. REEDER

Box 1702

Brownsville, Texas



SOTHEBY & CO., April 18th, 1961.

JAPANESE PRINTS

171. OKUMURA MASANOBU (attributed to) *Hoso-e: Sumi-e*: Shoki full length, sword in his right hand, *unsigned*. Trimmed at right. (Galerie Ostier).

\$47.60

172. SHUNSHO: *Koban*: Two prints on one mount from the *Ise Monogatari* set; girl reclining on the bank of a stream, a reddening maple left (illustrated Boller, *Masterpieces*, p. 58), and girl in court dress standing by a brook, a willow tree behind her, *both signed Katsukawa Shunsho*. (Kegan, Paul).

\$47.60

183. TOYOHIRO: *Aiban*: *Furyu Hiyoku Mon*—"Elegant Arrangement of Mon side-by-side like wings"—a *komuso* with beehive hat and *shakuhachi* in his hands seated at the feet of a courtesan who looks down at him; beside the title cartouche, two *mon*, one superimposed on the other, *signed Toyohiro*. (Bluett).

\$112.

186. HOKUSAI: *Koban*: Eight prints on two mounts from the *surimono* Tokaido set, second edition without the poems, each with the name of the station and its distance from the next, together with the signature of the artist, *Gakyojin Hokusai* in the title panel: Tsuchiyama; Kameyama; Seki; Sakano-shita; and Minakuchi; Ishibe; Kusatsu and Otsu. (Goldman, P.).

\$33.60

200-217. HIROSHIGE: 18 lots comprising 44 prints from the best-known *yoko-e Tokaido Gojusan* set, good impressions in particularly good state though a few have been partially and skillfully remargined. *All signed Hiroshige*.

\$392.

223. SUKENOBU: Six prints, hand-colored. Girl reaching for cat held by girl under her kimono; Girl looking down at cherry blossoms at her feet; Girl in profile reading a letter; Girl dressing her hair; Girl with insect cage; and Girl with fan, *unsigned*. (Ehrman, E.).

\$39.20

227. OKUMURA MASANOBU: *Hoso-e: Urushi-e*: Segawa Kikunojo I as a girl in Chinese costume seated and playing a *samisen*, *signed Hogetsudo Okumura Masanobu*. (Popper, H.).

\$240.80

One of the most attractive Okumura's *hoso-e* designs. Fine impression, toned but color impaired, condition good.

231. SHUNSHO: *Hoso-e*: Ichikawa Danjuro V as a *samurai* standing and replacing his sword in its scabbard, *signed Shunsho*. (Bluett).

\$89.60

233. SHUNEI: *Hoso-e*: an actor, probably Segawa Kikunojo, as a woman startled by a fall of gold coins into a water trough to which she was bringing her ladle, *signed Shunei*. (Kegan, Paul).

\$61.60

Ex. Emmerling Collection. Fine state.

234. SHUNKO: *Hoso-e*: Iwai Hanshiro IV in the role of O-Tani, a female coolie, standing in front of her palanquin in the play *Haru-machiya Tani no Moro-goe*, performed at Kiriza, 1789, *signed Shunko*. (Marchant).

\$106.40

238. HIROSHIGE: Large panel: White cockerel, blue *asagao* and black and yellow umbrella. Chinese poem above, *signed Hiroshige*, jar seal of Kikakudo. (Hardstone).

\$145.60

250. UTAMARO: *Oban*: Half-length figure of the courtesan Hana-Ogi of Gomei-ro with her left hand inside a fold of her *obi*, mica ground, one of a set with two-panel cartouche bearing the title of the set, *Bijin Kiryo Kurabe* and the girl's name and house, *signed Utamaro* (Yoshida 239). (Popper, H.).

\$1,008.

An extremely rare silver-ground print in very good condition.

251. TOYOKUNI: *Oban*: Full-length standing figure of a girl holding a *tanzaku* and with an open parasol over her shoulder, gold clouds and a slightly-indicated landscape behind her, *Amagoi* from a set of "Present-day Komachi," *signed Toyokuni*. (Popper, H.).

\$392.

Illustrated in Sale Catalogue of "Un Amateur de l'Etranger," Paris, 1909. One of the artist's finest creations. Very good state.

SOTHEBY & CO., April 11, 1961.

CHINESE POTTERY AND PORCELAIN

5. Pair of Figures of Geese, standing with outstretched beaks, covered with a pale straw-colored glaze, slightly tinted with green. *T'ang Dynasty*. (Moss).

4-1/4 inches.

\$308.

The type of model is illustrated by Hobson in the *Catalogue of the Eumorfopoulos collection*, vol. 1., pl. 34, fig. 244.

14. Ming Jar of squat baluster form, painted in brilliant underglaze-blue with two five-clawed dragons pursuing "flaming-pearls" amongst scrolling flowers, the shoulders with *ju-i* lappets, the foot with stiff leaves, *six character mark of Wan Li and period*. (Hills, R.C.).

4-3/4 inches.

\$308.

15. Ming "Fa-Hua" Garden Seat of barrel shape, the sides with a broad pierced band of peacocks amongst rockwork and peonies, glazed in brilliant turquoise, violet, aubergine and yellow, and on either side with an almost flat lion's mask between broad violet borders and rows of turquoise studs, the top with a circular pierced medallion with a peony. *Circa 1500*. (Sparks.).

13 inches.

\$812.

Hobson and Hetherington, in *The Art of the Chinese Potter*, illustrate similar Fa-Hua garden seat, pl. CXIX.

42. Vase of pear shape with flared mouth, covered with a liver-paste glaze. *Six character mark of Yung Cheng*. (Kennedy, E.G.).

9-1/8 inches high.

\$154.

SOTHEBY &amp; CO., May 4, 1961.

88. Pair of "Famille-Rose" Figures of Pheasants with brilliant plumage and with iron-red breasts and combs, their wings and necks yellow, blue and green feathers, long tails and perched on mottled rockwork. (Glynn, G.).  
15 inches. \$322.

92. Composite Armorial Service painted in underglaze-blue with lambrequin border and another in cell diaper, and in the centers with the arms of North impaling Cox flanked by flowers within a rope-twist border, comprising, teapot, cover and stand, teapoy, a damaged sauceboat, trencher salt, saucer dish, two teabowls, a teacup, four saucers and three soup plates. *Ch'ien Lung*. 17 pieces. (Glatz).  
\$420.

115. Ivory Vase and Cover of slender shield shape, the neck with double *ling chih* fungus and loose ring handles, decorated with two barbed panels of figures on clouds reserved on the darkly stained ground which is decorated with scroll-work, the cover surmounted by a dragon encircling a "flaming-pearl." *Chia Ch'ing*, wood stand. (Clayton).  
14-1/2 inches. \$280.

124. Cloisonné Quails. A pair, standing each with its head turned to one side, the wings in yellow and other colors, the breasts white, the remainder of the bodies in blue. *18th Century*. (Clayton).  
5 inches. \$868.

125. Pair of Cloisonné Figures of Manchurian Cranes, standing with heads raised and with arched necks, the beaks and legs in gilt bronze, the bodies in white with red crests, the wing bays and tail feathers in colored enamels. *Ch'ien Lung*.  
16 inches. \$1,680.

162. Pair of Glass Bowls of pale rose pink color, supported on heavy circular feet, the curved sides with slightly everted rims. *Seal marks of Ch'ien Lung*, wood stands. (Eccleston Gallery).  
9-1/8 inches diam. \$196.

166. Jade Rectangular Box with chamfered corners, the cover incised with design of four horses in a landscape and with a poem, the borders of both box and cover with key-fret pattern. (Spink).  
4-1/2 inches. \$336.

169. Three-Quarter Length Stone Sculpture of a female Bodhisattva with high piled hair and elaborate diadem, backed by a plain oval mandorla, her hand raised and with two bracelets, her neck hung with jewels. *Perhaps Ming Dynasty*, wood stand. (Garabed).  
20 inches. \$532.

176. Large Jade Magnolia Vase of smoky grey-green color, formed as a large magnolia bloom with out-turned petals supported on elaborate pierced branches covered with magnolia and peony blooms, with two birds, one a phoenix with long tail, wood stand, fitted case. (Lawrence, G.).  
10 inches. \$644.

## SILVER

13. Twelve Georgian Dinner Plates, the borders engraved with identical coats-of-arms and presentation inscriptions, gadroon, shell and foliate borders. *John Bridge, 1829*. (Lumley, T.). 253 ozs.  
10-3/4 inches diameter. \$1,316.

Inscribed "Presented to the Honorable Mountstuart Elphinstone by the British Inhabitants of Bombay on his retirement from the Government of that Presidency 1st November, 1827." The Arms are those of Elphinstone.

56. George I Caster, vase-shaped body moulded at the waist, the cover pierced in a foliate design, with spherical finial, on moulded rim foot. *Marked on base and cover, by Samuel Welder, 1715*. (Lea).  
6-3/4 inches high. \$112.

74. Charles II footed Salver, plain depressed center, the broad border chased in bold relief with Stuart flowers and foliage, punched tendrils between. *Marked on border and foot, maker's mark I. W. tun below, 1662*. (Asprey).  
14-1/4 inches diameter. \$1,120.

76. George II Coffee Pot and Hot-Water Jug, almost matching, with fluted and panelled vase-shaped bodies; coffee pot engraved with a foliate monogram below a coronet, the jug engraved with contemporary armorials beneath the shell, each with wood handles and domed hinged lids with cone finials, resting on claw feet headed by boldly modelled lion masks. *The coffee pot by George Hunter, 1742, the jug by David Willaume, 1737*. (How of Edinburgh).  
8-1/2 inches and 8-3/4 inches high. \$2,520.

The Arms are probably those of Porter impaling Fox.

77. Queen Anne Chocolate Pot, pear-shaped body engraved with contemporary armorials in a scrolling foliate cartouche; scroll handle and slender swan-neck spout with hinged cap, the domed cover secured by a pin with circular aperture covered by hinged lid with compressed spherical finial; on three lion feet. *Marked on body and cover by Nathaniel Lock, 1708*. (Lumley, T.).  
9-1/2 inches high. \$6,020.

150. Commonwealth Porringer, the upper half of the ogee body engraved with a coat of arms below a foliate mantling the lower repoussé and chased with flowers and two birds, one plucking a fruit bud, the other pursuing an insect, everted lip and cast caryatid scroll beaded handles, on corded foot. *Maker's mark W.H., star above, pellet in annulet below, 1658*. (Asprey). 22 ozs. 17 dwts.  
5-1/4 inches. high. \$1,792.

151. Three Charles II Soup Plates, matching, the reverse borders moulded, otherwise plain except for later engraved coats of arms within scale, scroll and foliate cartouches. *Maker's mark A.F., mullet and two pellets below, 1669*. (Harvey & Gore).  
9-3/4 inches diameter. \$3,540.



SOTHEBY &amp; CO., May 1, 1961.

## COLLECTION OF EARLY BUTTONS.

17. Plated button, faceted with catherine-wheel design, 1-3/8 inch, *early 19th Century*; and twenty-nine others, with engine-turned and engraved geometric ornament, *18th/19th Century*. (Ertell, G.)

1-1/8 inches - 1-1/2 inches. \$168.

40. Collection of thirty copper and brass Colonial Buttons, decorated with steel facets, chased and engine-turned ornament, *18th/19th Century*. (Ertell, G.)

1-3/8 inches - 1-1/2 inches. \$140.

45. Set of twelve copper-gilt buttons, boldly engraved and chased with pastoral scenes. (Marshall, R.)

1-1/2 inches. \$294.

60. Set of three octagonal copper-gilt buttons, each decorated with a balloon surmounted by festoons, *late 18th Century*. (Ertell, G.)

1-1/2 inches. \$168.

67. Aesop's Fables; set of eighteen bright steel buttons, engraved with the Fox and the Stork and other scenes from fables, *early 19th Century*. (Ertell, G.)

3/4 inch. \$224.

69. Twenty buttons of milk-colored opaque glass decorated with vermiculations in gold, yellow-ochre and carmine, 1-1/4 inch; and a set of five glass buttons, each decorated with a fern motif in mulberry on a deep blue ground, *19th Century*. (Ertell, G.)

1-1/4 inches. \$112.

75. Set of ten sulphide portrait medallion buttons, one with a sportsman loading a fowling-piece, the remainder with allegorical figures, in sulphide on a pale bluetrellis-work ground, convex lenses, mother-o'-pearl borders and backs, *circa 1830*. (Ertell, G.)

1-1/4 inches. \$700.

77. Set of six Wedgewood buttons, each with allegorical figures on pale blue ground, mounted in engine-turned mother-o'-pearl, with brass border, *early 19th Century*. (Wright)

1-1/2 inches. \$448.

110. Aesop's Fables; set of ten mother-o'-pearl buttons, with scenes from Aesop's Fables in cast and chased silver inlay, *Dutch or German, mid-18th Century*. (Ertell, G.)

1-3/8 inches. \$308.

113. Set of sixteen underglass buttons, painted in gouache, depicting both male and female occupational farm-yard and domestic pursuits, copper rims. *English, third quarter of the 18th Century*. (Ertell, G.)

1-3/8 inches. \$588.

114. Set of twelve underglass buttons, each painted with scene from the life of Henry IV in gouache on ivory, copper-gilt rims, *French, circa 1760*. (Williams, T.)

1-3/8 inches. \$644.

115. The French Revolution; set of twelve buttons, each with an allegorical underglass engraving of the events which led up to the Revolution, in sepia on burnt-umbrian ground, brass rims, *French, circa 1785*. (Stowski)

1-3/8 inches. \$322.

121. Set of twelve underglass buttons, each with allegorical subject depicting Francè under Louis XV, painted on ivory *en grisaille, French, mid-18th Century*. (Ertell, G.)

\$350.

124. Ivory Decoupage; Set of eight buttons, decorated with classical landscapes in carved ivory on a black velvet ground, 1-3/8 inches, *French, late 18th Century*; another set of four with amorous scenes, contained in oval silver rims, *early 19th Century*. (Sedgeman)

1-3/8 inches. \$420.

125. Set of six gold and mother-o'-pearl buttons, each centered by a medallion with trophies of love and musical instruments in pierced two-color gold, on mother-o'-pearl ground, *Dutch(?), late 18th Century*. (Stowski)

1-3/8 inches. \$308.

137. Set of ten buttons, each centered by panel depicting an allegorical figure in polychrome on green silk ground, blue border decorated with scrolling foliage, brass rims, *19th Century*. (Ertell, G.)

1-5/8 inches. \$448.

138. Set of ten buttons, each with abbreviated amorous, messages contained in oval medallions, *verre eglomisé* surround, enriched with ribbon ornament, *French, 19th Century*. (Ertell, G.)

1-3/8 inches. \$392.

148. Set of twelve underglass buttons, each with a putto carved in intaglio on the reverse of the lens, on a gilded plinth engaged in different occupations, with gilt and blue borders, copper rims, *French, circa 1820*. (Ertell, G.)

1-1/2 inches. \$560.

149. Set of twelve underglass buttons, painted on reverse side of glass with classical ruins and architectural landscapes in burnt umbria, mounted in chased copper Colonial buttons, *late 18th Century*. (Stowski)

1-1/2 inches. \$616.

150. Set of fifteen underglass buttons, painted on reverse of lens in silhouette with man fishing on a promontory or walking near a windmill, in burnt umbria, magenta sky, copper rims, tin back, *early 19th Century*. (Stowski)

1-3/8 inches. \$392.

154. Monuments of Paris; set of sixteen buttons, each showing a different monument of Paris, the buildings painted in polychrome against Ivory black night-sky, copper rims, *French, third quarter of the 18th Century*. (Stowski)

1-1/2 inches. \$616.



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INT  
September 1961

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# INTERNATIONAL Art Market

CURRENT WORLD MARKET PRICES OF ART, ANTIQUES & OBJETS D'ART

DEC 4 1961

LIBRARY

VOL. I, NO. 7

NEW YORK, N. Y.

SEPTEMBER, 1961

## *The Riddle of the Stolen Art Treasures*

Fifty years ago when the Mona Lisa vanished from the Louvre the question arose, what the thief could do with the best-known painting in the world? Where could he dispose of it—if such was his intention—without being caught immediately?

Exactly to the day, half a century later, on August 21, 1961, a painting was stolen from the British National Gallery which for the last two months had received wide publicity and had become almost as well known as Leonardo's famous Gioconda: Goya's portrait of the Duke of Wellington. The facts are well known. The record price of \$392,000, paid by an American collector at a London auction on June 14, 1961; the refusal of an export license for a work of such historical importance and the eventual acquisition by the National Gallery. Two weeks later, the picture was gone. When the theft was discovered, it was perhaps already on its way to a foreign country—without an export license.

The Goya painting is only the latest of a whole series of art thefts in Europe and America which occurred in recent weeks:

August 12, 1961: eight Cézannes stolen from an exhibition in Aix-en-Provence.

July 30, 1961: ten modern paintings by Picasso, Dufy and Miro, stolen from the Pittsburgh collector, G. David Thompson.

July 15, 1961: 57 modern paintings stolen from the museum in Saint-Tropez (Matisse, Dufy, Vlaminck, Derain, Utrillo, Bonnard among others).

March 31, 1961: 24 modern paintings stolen from a restaurant on the French Riviera.

There were further recent reports of a 15th century painting stolen from the Boymans Museum in Rotterdam; English portraits by Reynolds, Gainsborough and others, from the Sir Malcolm Stuart collection in England; silver spoons from the Ulm Museum, Germany and porcelain from the Grand Ducal Collection in Darmstadt.

We are in the midst of an epidemic whose symptoms are difficult to diagnose. Are these thefts committed by individuals for their own esthetic pleasure or purely as pranks? Do the thieves intend to sell their precious loot? Are the thefts independent actions or are they masterminded by a group of experts?

The stolen paintings have an exceptionally high market value but many of them are so well known that it should be extremely difficult to dispose of them. No serious collector or honest dealer would touch such hot property, not even after a lapse of some years.

Do the thieves expect to collect a ransom for their loot? In this case, the word "paintnapping" which *Time Magazine* coined would be quite appropriate.



"Aristotle Contemplating the Bust of Homer," by Rembrandt, from the Erickson Collection, to be sold Nov. 15, at Parke-Bernet Galleries, New York. The picture is expected to bring a price in the neighborhood of \$1,000,000.

Of the listed works stolen, so far only the 24 modern paintings from the restaurant in St. Paul de Vence have been recovered. On August 21, police arrested a 54-year-old Italian in Nice, who was reputed to be a member of a gang which looted a villa in Villefranche and the museum in Menton last year. Several of these paintings have since turned up in art galleries in Genoa and Milan. Dealers who would knowingly buy stolen goods might try to sell them to South American collectors, hoping that the story of the thefts had not yet reached them. Most of the impressionists painted the same subject over and over again and when confronted by a suspicious prospective buyer a dealer might simply state that his picture is another variation of the subject in the stolen work. He might even have some slight changes made before offering a painting that is too well-known.

Other conjectures have been voiced as to the ultimate fate of the stolen paintings. Although they seem as fantastic and improbable as the thefts themselves we mention them briefly:

Besides South America, it is hinted by the "Insiders Newsletter" that many of the stolen works are disappearing behind the Iron Curtain, going to museums or "wealthy communist

*Continued on page 146*



# INTERNATIONAL *Art Market*

A Monthly Report on Current World Market  
Prices of Art, Antique Furniture  
and Objets d'Art

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(N.B. In all cases where pictures are sold, the medium, unless otherwise stated, is oil on canvas.)

## *Sales Reported Upon in This Issue*

July 6: Important French Furniture and Works of Art, the property of the late Dowager Viscountess Harcourt, G.B.E., and an Important Set of Paris Tapestries, sold by order of the Trustees of The Pierpont Morgan Library, Christie, Manson & Woods, Ltd., London.

July 5-6: Impressionist and Modern Drawings, Paintings and Sculpture, the properties of Cecil Beaton, Esq., Maurice Edelman, Esq., M.P., H.S.H. Princess Carlos de Rohan and others. Sotheby & Co., London.

July 5-7: Early American Antiques from the estate of Mrs. Wallace L. Mason, Keene, New Hampshire.

July 3: Important Portrait Miniatures, Objects of Vertu and Works of Art by Carl Faberge, including the properties of H.M. the Queen of the Hellenes, H.I.H. the late Grand Duchess Xenia, His Grace the Duke of Leeds, the Ducca della Verdura, among others, Sotheby & Co., London.

June 13: Modern Watercolors, Gouaches, Pastels and Drawings, Hotel Rameau, Versailles, Me. Georges Blache, Commissaire-Priseur.

May 30: Important Jade Carvings and Fine Cloisonne, Amber and Lacquer (third and final part), the property of the late T. B. Kitson, Esq.

## *Calendar of Forthcoming Sales*

Parke-Bernet Galleries, Inc.  
980 Madison Avenue  
New York 21, New York

Sept. 22-23: English furniture and decorations, property of Jerome Herbert, Joan Crawford and others. A wide variety of Georgian and other case furniture, seat furniture, silver and silver-plate.

Sept. 29-30: English, French and other furniture and decorative objects, property of William Stern, the Estate of the late Charles C. Auchincloss and others.

Oct. 5: American and English furniture and decorations, the property of Mrs. Robert E. Dickerson of Weston, Mass. and others. Chippendale and Sheraton items including a Chippendale carved mahogany block-front writing desk of Massachusetts origin, a pewter collection, Oriental rugs.

Oct. 6-7: English and other furniture and decorations, property of the Estate of the late Mrs. Walter P. Bliss. Including a Lowestoft dinner service.

Oct. 25: Modern paintings, drawings and sculpture from the collection of Mr. and Mrs. Adolphe A. Juvisier. Major works by Bonnard, Braque, Cezanne, Chagall, Degas, Maillol, Moore and Picasso among others.

Nov. 15: The Erickson collection of Old Master paintings, including Rembrandt's "Aristotle Contemplating the Bust of Homer."

Sotheby & Co.  
34 New Bond Street  
London W.1

Oct. 9-10: European Porcelain, third and final part. Property of the late Otto and Magdalena Blohm.

Oct. 16: Willard H. Wheeler collection of watches. Property of Timex Watches.

Christie, Manson & Woods, Ltd.  
8 King Street, St. James's.  
London S.W. 1

Oct. 6: Pictures of the 16th, 17th and 18th centuries.

Oct. 13: Pictures and drawings of the 19th century.

## Modern Art at the Hotel Rameau

Hotel Rameau, Versailles, June 13, 1961  
Commissaire-Priseur Me. Georges Blache.

### MODERN ART — Watercolors, Gouaches, Pastels and Modern Drawings.

7. BUFFET, Bernard. "Bouquet de fleurs." India ink. *Signed, dedicated and dated 1955.*  
25-1/4 x 19-1/4 inches. \$310.
12. CLAVE, Antoni. "L'Homme à la Pipe," Wash drawing. *Signed and dated '25.*  
14-1/2 x 9-1/4 inches. \$550.
- 12 bis. COMMERE, Jean. "Le Vel' d'Hiv'." Watercolor. *Signed.*  
17-1/2 x 21-1/2 inches. \$525.
14. DUFY, Jean. "Au Cirque." Watercolor. *Signed and dated '25.*  
14-3/4 x 14-3/4 inches. \$355.
18. GALIEN-LALOUE. "La Tour Saint-Jacques." Watercolor. *Signed.*  
9-1/2 x 10-1/4 inches. \$275.
22. GROMAIRE, Marcel. "Nu allongé." Pen and ink drawing. *Signed and dated 1930.*  
9-1/2 x 12-3/4 inches. \$365.
23. GRIS, Juan. "Chez Maxim." India ink and colored pencils. *Signed.*  
15 x 11 inches. \$305.
24. GUYS, Constantin. "La Grisette." Wash drawing.  
6-1/4 x 7 inches. \$240.
29. LEGER, Fernand. Constructions. Gouache and watercolor. *Initialed and dated 1948.*  
25 x 21-1/2 inches. \$2,240.
30. LHOTÉ, André. "Intérieur." Watercolor. *Signed.*  
9-1/2 x 12 inches. \$345.
34. MAILLOL, Aristide. "Nu assis." Sanguine. *Signed.*  
14 x 9 inches. \$305.
36. MARQUET, Albert. "Nu allongé." Pen and ink. *Initialed.*  
6-1/4 x 9-3/4 inches. \$305.
37. MAUFRA, Maxime. "Port en Bretagne." Watercolor. *Signed.*  
7-1/2 x 11-1/2 inches. \$265.
39. PISSARRO, Camille. "Les Paysans." Accented drawing. *Stamped.*  
9-1/4 x 6-1/2 inches. \$325.

40 bis. SIGNAC, Paul. "La Voile transparente." Watercolor. *Stamped.*  
8 x 10 inches. \$700.

40 ter. SIGNAC. Marine. Watercolor. *Stamped.*  
7-1/2 x 5 inches. \$385.

43. THAULOW, Fritz. "Le Pont St. Michel." Gouache and watercolor.  
14-3/4 x 10 inches. \$215.

44. TERECHKOVITCH, Kostia. "Sur le Pont." Watercolor. *Signed.*  
19-1/2 x 23 inches. \$325.

46. VERTES, Marcel. "Modèle devant le chevalet." Watercolor. *Signed.*  
19-1/2 x 22 inches. \$275.

46 bis. VUILLARD, Edouard. "Docteur Rosenberg à son bureau." Pastel. *Signed.*  
9 x 12-1/4 inches. \$2,150.



"Femme s'épongeant le dos," by Degas, from the collection of Mr. and Mrs. Adolphe Juviler, of New York, to be sold October 25 at Parke-Bernet Galleries.

### PAINTINGS

47. ADRION, Lucien. "La Première Communion." *Signed.*  
21-1/2 x 29 inches. \$255.
48. AMBROGIANI, Pierre. "Nature Morte au compotier." *Signed.*  
21-1/2 x 32-1/4 inches. \$285.



51. ASSELIN, Maurice. "Le Vieux Port, Marseille." Remounted. *Signed and dated 1926.*  
11-1/2 x 16-1/4 inches. \$225.
52. BELLIAS, Richard. "Nu à sa toilette." *Signed.*  
29 x 21-1/2 inches. \$275.
53. BERAUD, Jean. "La Promenade des Élégantes." *Signed and dated 1896.*  
13 x 18-1/4 inches. \$690.
55. BERTMAN, Abel. "Sur le grève en Bretagne." Treated paper. *Signed.*  
10-3/4 x 14 inches. \$410.
56. BOGGS, Frank. "La Porte Saint-Martin." *Signed.*  
29 x 36-3/4 inches. \$305.
57. BOUDIN, Eugène. "Les Voiles." *Signed.*  
14-3/4 x 23 inches. \$7,525.
59. CAMOIN, Charles. "Vase d'Anémones." *Signed.*  
13 x 9-1/2 inches. \$550.
60. CAMOIN. "La Grande Allée." *Signed.*  
8-3/4 x 10-1/4 inches. \$720.
61. CERIA, Edmond. "Les Pins." *Signed.*  
26 x 32-1/4 inches. \$365.
63. CHAPELAIN-MIDY, Roger. "Paysage de Hollande." *Signed and dated '56.*  
32-1/4 x 26 inches. \$520.
65. CIVET, André. "Nature Morte à la console." *Signed.*  
40 x 40 inches. \$815.
66. CLAVE, Antoni. "L'Enfant au Coq." *Signed.*  
16-1/4 x 13 inches. \$900.
67. CORTES, Edouard-Léon. "La Madeleine, la nuit." *Signed.*  
20 x 26 inches. \$305.
68. COURBET, Gustave. "La Femme à la guirlande." *Signed.*  
13 x 18-1/4 inches. \$1,650.
69. CROSS, Henri-Edmond. "Sous-bois." Panel.  
13 x 18-1/4 inches. \$5,900.
70. DREUX, Alfred de. "Le Cheval." *Signed and dated 1844.*  
18-1/4 x 24 inches. \$550.
71. DENIS, Maurice. "Maternité." *Signed and dated '26.*  
18-1/4 x 22 inches. \$204.
- 71 bis. DESNOYER, François. "Sous-bois à Barbizon." Panel.  
15 x 18-1/4 inches. \$630.
72. DETROY, Léon. "Pommiers en Fleurs." *Signed.*  
16 x 38 inches. \$235.

## THE RIDDLE OF THE STOLEN ART TREASURES

*Continued from page 143*

leaders who prefer art to liquid assets, since big bank accounts are regarded with official disfavor."

Along the same lines are rumors spread by articles in Oslo's "Aften-posten" and Copenhagen's "Politiken" that big purchases are being made in English and French art galleries and antique shops by mysterious buyers, allegedly from behind the Iron Curtain.

The "New Wave" of art thefts did not start over night. It seems that as a logical consequence of our art-conscious times, criminals too have become connoisseurs.

Art thefts are as old as art. History teaches us that conquerors from Roman generals to Napoleon and Hitler have always brought home art treasures and today's art losses seem small compared to the exploits of conquering heroes. In the 16th century the Duke of Modena became so enamoured of Corregio's "Virgin with St. Magdalena and St. Lucy" that he hired a thief to steal it from the church at Albinea. It has never been found. Livy tells the story of the Roman general Fulvius Nobilior who, entering Rome after a victorious war in 189 B.C., carried with him as booty no less than 785 bronzes and 230 marble statues from Greece. Cato, the censor, attacked him bitterly for discrediting the reputation of the Roman army. Within ten years of Columbus' historic voyage the first convoys of gold and silver were on their way from the New World to Spain. In 1519 the art treasures of Montezuma followed and in 1534 those of the Incas in Peru.

A century later during the Thirty Years War, Swedish soldiers plundered the great Hapsburg collections of Rudolf II in Prague. From the cathedral in Mainz they took three altar pieces by Gruenewald which were lost in a storm on the Baltic Sea. Queen Christiana, who inherited the treasures that survived, sold some of them later to other princely collectors.

None of the later art looters were allowed to hold on to their spoil. Napoleon's armies had pilfered art from Egypt and from all over the European Continent to fill the newly conceived "Musée Central des Arts" in the Louvre. After Napoleon's defeat, it was primarily the Duke of Wellington, the same whose portrait by Goya has just vanished, who as British ambassador to France insisted on the return of the loot to the owners, a request which was fulfilled eventually, at least in part.

The latest art theft on a gigantic scale was—of course—committed by the Nazi Government which, not only for the glory of the Third Reich, but also for personal gain and enjoyment of the leaders, ransacked the occupied countries for art treasures which they expropriated from Jewish collections and from those of other "inferior" races. Hitler planned a great museum in the small Austrian town of Linz and Goering proudly filled his castles with thousands of precious paintings and tons of sculptures and antiques. But they could not enjoy their possessions, which had to be hidden from Allied bombs in the depths of salt-mines. After World War II, the Allied Art commission carried out the recovery and return of the stolen treasures. One can only hope that Interpol and Scotland Yard will be equally successful in recovering today's disappearing masterpieces.

—Fritz Neugass.



75. DOMERGUE, Jean-Gabriel. "La Boudeuse." Pasteboard.  
*Signed.*  
20-3/4 x 16 inches. \$405.

76. DOMINGUEZ, Oscar. "Trapéziste en plein vol."  
*Stamped.*  
26 x 21-1/2 inches. \$215.

79. D'ESPAGNAT, Georges. "Jeune Femme assise au salon."  
*Signed.*  
23-1/2 x 18-1/4 inches. \$750.

82. FRIESZ, Emile-Othon. "Sous-bois." *Signed and dated '45.*  
18-1/4 x 16-1/4 inches. \$580.

87. GALIEN-LALOUE. "Rue le Soir sous la neige."  
13 x 26 inches. \$235.

88. GARBELL, Alexandre. "Le Port." *Signed and dated.*  
26-3/4 x 48 inches. \$815.

89. GEN-PAUL. Christ. *Signed.*  
22 x 13-1/2 inches. \$510.

90. GERNEZ, Paul-Elie. "Bassin de Honfleur." Pasteboard.  
*Signed.*  
7-1/2 x 9-1/2 inches. \$330.

92. GUILLAUMIN, Armand. "Bords de Seine." *Signed.*  
21-1/2 x 26 inches. \$1,855.

92 bis. HARPIGNIES, Henri. "Sous-bois." *Signed.*  
32-1/4 x 26 inches. \$1,020.

99. HAYDEN, Henri. "Village de Forèze." *Signed.*  
17-1/2 x 22 inches. \$204.

95. LAGRANGE, Jacques. "Deux Jardiniers." *Signed.*  
21-1/2 x 26 inches. \$224.

96. LEBASQUE, Henri. "Femme lisant sur un sofa."  
15 x 18-1/4 inches. \$345.

97. LEBOURG, Albert. "Paysage au bords de la Seine."  
*Signed and dated 1888.*  
60 x 104 inches. \$1,430.

98 bis. LEGER, Fernand. "Nature Morte à la chaise." *Signed  
and dated '53.*  
22 x 15 inches. \$5,700.

99. LEPINE, Stanislas. "Bateaux à quai au crépuscule."  
*Pasteboard. Signed.*  
18-1/4 x 21-1/2 inches. \$1,225.

102. LEPRIN, Marcel. "Notre-Dame." *Signed.*  
18-1/4 x 22 inches. \$815.

104. LOISEAU, Gustave. "Place de la Concorde." *Signed.*  
20 x 26 inches. \$570.

105. LUCE, Maximilien. "Le Port d'Asnières." *Signed.*  
10-3/4 x 18-1/4 inches. \$1,630.



Carlo Crivelli's "Madonna and Child," from the Erickson Collection, Parke-Bernet Galleries, November 15.



108. LOIR, Luigi. "Paysage de neige." *Signed*.  
24-1/4 x 20 inches. \$306.
109. MACLET, Elysée. "La Rue Saint-Vincent." *Signed*.  
18-1/4 x 22 inches. \$310.
113. OUDOT, Roland. "La Jetée à marée basse." *Signed*.  
26 x 40 inches. \$510.
115. PRADIER. Still Life. *Signed and dated '54*.  
43-3/4 x 77 inches. \$610.
118. PUY, Jean. "Les Thoniers." Pasteboard. *Signed*.  
11-3/4 x 17-1/2 inches. \$590.
119. QUIZET, André. "Le Canal." *Signed*.  
36 x 47 inches. \$530.
122. RAFFAELLI, Jean-Francois. "Place de l'Eglise." *Signed*.  
13 x 18-1/4 inches. \$315.
124. RENOIR, Pierre-Auguste. "Mère et Enfant." *Initialed*.  
10-1/4 x 6-3/4 inches. \$5,100.
125. ROUSSEL, K.-X. "La Danse." Pasteboard. *Signed*.  
25 x 33 inches. \$1,630.
128. SURVAGE, Léopold. "Le Village." *Signed*.  
21-1/2 x 29 inches. \$295.
130. CATE, Ten. "Vieille Eglise sous la neige." *Signed and dated '08*.  
21-1/2 x 32-1/4 inches. \$670.
133. UTRILLO, Maurice. "Le Château." *Signed*.  
20 x 24-1/4 inches. \$4,500.
134. VENARD, Claude. "Intérieur." *Signed*.  
50-3/4 x 63 inches. \$1,020.
136. VLAMINCK, Maurice de. "Le Château d'Eau." *Signed*.  
24 x 29-1/2 inches. \$7,525.
137. ZIEM, Félix. "Venise." *Signed*.  
18-1/4 x 22 inches. \$305.

SOTHEBY & CO., London, July 5th & 6th, 1961.

*IMPRESSIONIST AND MODERN DRAWINGS,  
PAINTINGS AND SCULPTURE.*

3. DUFY, Jean. "Honfleur," *signed*. (Mela)  
17-1/2 x 21 inches. \$868.
13. GUILLAUMIN, Jean-Baptiste Armand. "Carolles, bords  
de la mer," *signed*. (Kaplan)  
20-3/4 x 28-1/4 inches. \$812.  
Painted August 1902.
14. DUFRESNE, Charles. "Scène Marocaine," *signed*. (Ro-  
land, Browse & Delbanco)  
24-1/2 x 31-1/4 inches. \$532.
18. CHIRICO, Giorgio de. "Gladiatori," *signed*. (Kaplan)  
35-1/4 x 28 inches. \$504.  
From Léonce Rosenberg.
19. HARPIGNIES, Henri-Joseph. "La Forêt du Tronçais,"  
*signed*. (I. Goldstein)  
31-3/4 x 39-1/2 inches. \$616.
20. HARPIGNIES, Henri-Joseph. "Bords de l'Allier," *signed*.  
(I. Goldstein)  
28-1/4 x 39 inches. \$420.  
Inscribed on the reverse that this is the artist's last work, 1916.
21. D'ESPAGNAT, Georges. "Vase de Fleurs," *signed with  
initials*. (Kaplan)  
17-1/2 x 21 inches. \$728.
22. LEBOURG, Charles-Albert. "Péniches sur la Seine,"  
*signed*. (Hopton)  
14-1/2 x 21 inches. \$1,064.
23. MAUFRA, Maxime-Emile-Louis. "Fleurs Divers dans un  
Pot," *signed and dated 1911*. (Mela)  
25 x 17 inches. \$1,736.
24. LOISEAU, Gustave. "Au Printemps," *signed*. (Mrs. E.  
Graham)  
19-1/2 x 23-3/4 inches. \$224.
26. HARPIGNIES, Henri-Joseph. "Paysage, Soleil Cou-  
chant," *signed and dated '92*. (W. Byrne)  
8-1/2 x 12-3/4 inches. \$140.
28. DENIS, Maurice. "Maternité," *signed with monogram*.  
(French)  
15-1/2 x 19 inches. \$308.  
This is a portrait of Madame Denis and her daughter.  
From the collection of P. Vallotton, Lausanne.
- 30A. ROUSSEAU, Theodore. "La Lande." (W. Gertz)  
9-1/2 x 15 inches. \$616.  
See: *L'Amour de l'Art*, February 1927, reproduced.

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31. LOISEAU, Gustave. "Le Pont de Poissonerie, Dieppe," *signed and dated 1903*. (Mela)  
19-1/2 x 23-1/2 inches. \$2,660.
33. DAUBIGNY, Charles-François. "Les Bords de l'Oise," *on panel, signed*. (Consolidated Properties)  
8 x 13 inches. \$378.
34. LEBOURG, Charles-Albert. "Le Pont de Sèvres et les Coteaux de Bougival," *signed*. (Terry Engell)  
14-3/4 x 23-1/2 inches. \$1,400.
36. LEBOURG, Charles-Albert. "Bords d'une Rivière," *signed*. (Kaplan)  
38 x 51 inches. \$980.
37. HARPIGNIES, Henri-Joseph. "La Loire Près de la Source," *signed and dated 1899*. (Terry Engell) \$1,268.
40. MINTCHINE, Abraham. "Les Joutes à Collioure," *signed*. (A. Kramer)  
23 x 31-1/4 inches. \$952.
45. LOISEAU, Gustave. "Effet de Soleil, Les Damps," *signed*. (G. Dixon)  
21 x 25-1/4 inches. \$2,240.  
From Durand-Ruel.
46. UTRILLO, Maurice. "Jardin à Montmagny, Seine et Oise," *gouache, signed*. (Mrs. E. Graham)  
19 x 25-1/4 inches. \$4,200.
48. DERAÏN, André. "Fleurs dans un Petit Vase," *oil on canvas, laid down on panel, signed*. (Marvin)  
10-1/4 x 8-1/2 inches. \$784.
49. MAUFRA, Maxime-Emile-Louis. "Le Pont à Avray, Morbihan," *signed and dated 1918*. (Hayek)  
23 x 28-1/4 inches. \$672.
50. DERAÏN, André. "Nature Morte: Panier avec Poires," *oil on canvas laid down on panel, signed*. (G. Dixon)  
8 x 14 inches. \$1,530.
52. BUFFET, Bernard. "Nature Morte avec Brochet," *signed and dated '55*. (Casoni)  
37-3/4 x 50-3/4 inches. \$1,260.
53. DUFY, Raoul. "Fenêtre ouverte sur Paris - L'Opera," *signed*. (I. Goldstein)  
28 x 16 inches. \$2,800.  
Painted in 1934.
54. DUFY. "Fenêtre ouverte sur Paris - Le Pont Neuf," *signed*. (Hopton)  
28 x 16 inches. \$1,680.
55. MAURER, Alfred Henry. "Portrait de H. E. Cross," *signed and dated 1907 on the reverse*. (I. Goldstein)  
24-1/4 x 20 inches. \$1,064.
57. COROT, Jean-Baptiste-Camille. "La Chaumière," *signed*. (P. Poe)  
8-1/4 x 10 inches. \$280.
64. SEGONZAC, André Dunoyer de. "Paysage, une église à l'arrière plan," *oil on canvas board*. (Rossi)  
9-1/4 x 12-1/2 inches. \$476.
65. LOISEAU, Gustave. "Vue de Pontoise," *signed*. (Mela)  
23-1/2 x 19 inches. \$1,680.  
Painted in 1922.
66. LOISEAU. "La Place de la Belle Croix, Pontoise," *signed*. (Terry Engell)  
23-1/2 x 19 inches. \$1,456.  
Painted in 1922.
67. DEGAS, Edgar. "Le Martyre de St. Symphorian, après Ingres." (Marvin)  
12 x 9 inches. \$1,530.  
A study after the picture in Autun Cathedral.
70. THAULOW, Frits. "Paysage d'hiver," *signed*. (Kaplan)  
28-1/4 x 36 inches. \$560.
73. HARPIGNIES, Henri-Joseph. "Paysage," *signed and inscribed*. (Truman)  
8-1/4 x 16-1/2 inches. \$112.
74. JONGKIND, Johan Barthold. "Au bords de la mer," *on panel, signed and dated 1873*. (A. Ledsham)  
12-1/2 x 15-3/4 inches. \$1,960.
78. VAN RYSELBERGHE, Theo. "Jeunes femmes, dans le parc," *signed with monogram*. (Mela)  
32-1/4 x 44 inches. \$2,520.
79. LUCE, Maximilien. "L'Eure à Issy," *signed and dated '20*. (Mela)  
35 x 46-3/4 inches. \$2,660.
81. DAUBIGNY, Charles-François. "La Seine près Bonnières," *on panel*. (Mrs. E. Graham)  
13 x 22-1/2 inches. \$784.  
Painted circa 1861.
82. LUCE, Maximilien. "Village au toits rouges," *signed, on board*. (Mrs. E. Graham)  
16-1/2 x 21-1/4 inches. \$504.
83. LUCE. "La grue," *signed*. (Marvin)  
21 x 25 inches. \$560.
88. VLAMINCK, Maurice de. "Le quai," *signed*. (Spink)  
23-1/2 x 28-1/2 inches. \$11,760.  
Exhibited: La Jolla, California, Arts Center, September-December 1960, La Jolla Collects.

89. JONGKIND, Johan Barthold. "Un Canal à Rotterdam," *signed and dated 1856. (Marvin)*  
16-1/2 x 22 inches. \$980.

93. UTRILLO, Maurice. "Montmartre, Eglise de Saint-Pierre," gouache on board, *signed. (A. Kramer)*  
14-1/4 x 12-1/4 inches. \$3,500.

94. DERAÏN, André. "Fleurs divers dans un vase," *signed. (Kaplan)*  
14-1/4 x 12-1/4 inches. \$1,372.

95. DUFY, Raoul. "Marine, la Mer, des bateaux, une échelle, des chevaux et des cabines de plage," watercolor, *signed. (Lotinga)*  
18 x 24 inches. \$4,200.

102. FROMENTIN, Eugène. "Arabes attaqués par une lionne," *signed and dated '68. (Marvin)*  
54-1/2 x 39-1/4 inches. \$1,260.

Exhibited: Boston, Museum of Fine Arts, on loan.

107. FANTIN-LATOURE, Henri. "Sujet mythologique (Orphée)," oil sketch on paper laid down on canvas, *signed. (Turner)*  
8-3/4 x 11-3/4 inches. \$1,680.

108. FANTIN-LATOURE. "Le Poète," *signed. (A. Taylor)*  
10 x 8 inches. \$168.

109. FANTIN-LATOURE. "Narcisses, tulipes et autres fleurs dans un vase," *signed and dated Avril 1863. (O'Hana Gallery)*  
17-3/4 x 17-1/2 inches. \$1,820.

111. FORAIN, Jean-Louis. "Scène de tribunal," *signed. (A. Ledsham)*  
23-1/4 x 29 inches. \$840.

From the collection of Ambroise Vollard.

116. MAUFRA, Maxime-Emile-Louis. "Meules de foin," *signed. (Galerie Fricker)*  
23 x 29 inches. \$14,000.

Painted circa 1915.

122. DAUBIGNY, Charles François. "Les blanchisseuses," *signed and dated 1864, on panel. (Casoni)*  
10-3/4 x 16 inches. \$812.

123. MONTICELLI, Adolphe. "Intérieur Oriental," *signed, on panel. (Lotinga)*  
18-1/4 x 22 inches. \$1,036.

125. BOUDIN, Eugène. "La Route à Plougastel, Bretagne," *signed and dated 1872. (Byrne)*  
21-1/4 x 35 inches. \$1,960.

128. CAZIN, Jean-Charles. "Le Village au bord de la mer," *signed. (Mrs. E. Graham)*  
17-1/2 x 21-1/2 inches. \$56.

129. UTRILLO, Maurice. "L'Eglise de Chatillon-sur-Seine sous la neige," *signed. (Crawley)*  
18 x 15 inches. \$6,160.

133. COURBET, Gustave. "Le Château de Chillon," (I. Karp)  
17-3/4 x 21 inches. \$336.

A study for a seated nude on the reverse.



117. VLAMINCK, Maurice de.  
"Chatou," *signed.*  
(Mrs. B. Armstrong)  
23 x 29 inches.  
\$14,000.





Nude by Rouault, from the Juviler Collection, Parke-Bernet Galleries, October 25.

148. LAMI, Eugene. "Le Duc d'Orleans a tete de son escadron," watercolor, signed and dated 1862. (Arthur Jeffress Gallery)  
6 x 8-3/4 inches. \$728.

149. ROUAULT, Georges. "Une courtesane," watercolor, signed and dated 1915.  
10-1/2 x 8 inches. \$1,530.

153. SERUSIER, Paul. "Nature morte avec deux poteries," signed and dated 1891. (Stein)  
10-1/2 x 12-1/4 inches. \$700.

157. VAN DONGEN, Kees. "Guitariste," charcoal on buff paper, signed. (Manoukian) \$560.

160. VALADON, Suzanne. "Portrait de femme," signed and dated 1922. (Manoukian)  
23-1/2 x 17-1/2 \$2,576.

161. SIGNAC, Paul. "Venise," pencil and watercolor, signed, dated 1908 and inscribed. (Mrs. E. Graham)  
8 x 10 inches. \$980.

163. FANTIN-LATOURE, Henri. "Scène mythologique," signed.  
9 x 11-1/2 inches. \$84.

164. CHIRICO, Giorgio de. "Deux chevaux." (Mrs. M. R. Beaumont)  
11 x 15 inches. \$588.

166. VOLLON, Antoine. "Nature morte, peches et raisins," on panel, signed and dedicated 'à son ami F. Fournier.' (Mrs. E. Graham)  
12-3/4 x 16 inches. \$896.

168. VAN GOGH, Vincent. "Nature morte, Ellébores." (Kauffman)  
12-1/4 x 8-7/8 inches. \$10,080.

Painted at Nuenen in 1885.

See: J. B. de la Faille, *Vincent van Gogh*, 1939, page 171, no. 212 reproduced (no. 199 in the 1928 edition).  
The property of Mr. Walter P. Chrysler, Jr. of Provincetown, Mass.

169. BERNARD, Emile. "Bouquet de fleurs," signed and dated 1889. (B. Crawley)  
12-3/4 x 16 inches. \$1,260.

172. BOUDIN, Eugène. "Le Havre," on panel, signed and dated '84. (A. Tooth)  
9-7/8 x 13-3/8 inches. \$4,480.

173. LEBOURG, Charles-Albert. "La Bonille, matinee d'automne," signed and dated '94, inscribed on the reverse (Terry Engell)  
25 x 35-3/4 inches. \$2,660.

174. DAUBIGNY, Charles-Francois. "Bateaux à roues sur la Tamise," signed, on panel. (Terry Engell)  
12 x 24 inches. \$2,940.

From the Beurdeley Collection, Vente Beurdeley, May 6, 1920, no. 28.

180. BOUDIN, Eugène. "La Touques, clair de lune," signed. (M. R. Schweitzer)  
19 x 26-3/4 inches. \$1,820.

This picture will be reproduced in Monsieur Schmit's *Catalogue raisonné* now being prepared.

181. DAUBIGNY, Charles-François. "Les Pâturages," signed and dated 1874, on panel. (Terry Engell)  
15 x 26-1/4 inches. \$3,220.

183. HARPIGNIES, Henri-Joseph. "Paysage d'Italie, près de la côte," signed and dated 1854. (Stobart)  
7-1/4 x 13-1/4 inches. \$1,064.

184. HARPIGNIES. "Paysage avec collines," watercolor, signed and dated 1869. (Fine Art Society)  
9-1/2 x 13-1/4 inches. \$84.

185. HARPIGNIES. "Hérison, les ruines de la citadelle sur une colline," signed, inscribed and dated 1871. (Hazlitt Gallery)  
16-1/4 x 25 inches. \$4,480.



186. HARPIGNIES. "Allée du parc de la Tremellerie," *signed and dated 1880*, on panel. (Terry Engell)  
14-1/2 x 10-1/4 inches. \$1,176.

207. VILLON, Jacques. "Etude pour un vitrail," charcoal, pen and gouache on paper laid down on canvas. (Chalon)  
9 x 15-1/2 inches. \$616.

A study for one of the windows executed by Villon in Metz Cathedral.

208. SIGNAC, Paul. "Les Sables d'Olonne," pencil and watercolor, *signed, inscribed and dated Sept. '30*. (Lotinga)  
9-1/2 x 15-3/4 inches. \$1,176.

213. DERAÏN, André. "Jeune fille sautillante," pencil, *signed with initials*, unframed. (Dr. F. Dreyfus)  
10 x 7 inches. \$1,400.

215. PICASSO, Pablo. "Etude de l'acrobate" pour 'La peau de l'Ours,' pen and ink, *signed*. (I. Goldstein)  
9-7/8 x 13 inches. \$2,800.

Executed in 1904.

From the collection of Ambroise Vollard.

215A. MAILLOL, Aristide. "Nu accroupi," charcoal drawing heightened with white chalk on buff paper, *signed with initial*. (Granville)  
8-1/4 x 12 inches. \$112.

218. DELACROIX, Eugène. "Feuille de Croquis," pencil drawing on pale grey paper, *stamped with initials*. (Lugt no. 838). (Maison)  
10 x 16 inches. \$336.

221. FANTIN-LATOURE, Henri. "Baigneuses dans un parc," charcoal drawing, *signed*. (Chalon)  
12-1/4 x 9-3/4 inches. \$126.

See: Madame Fantin-Latour, *L'Oeuvre Complet de Fantin-Latour*, Paris 1911, no. 2305.

223. CHIRICO, Giorgio de. "Cheval dans une paysage," on panel, *signed*. (Brandon)  
12-1/2 x 9-1/4 inches. \$784.

225. POLLOCK, Jackson. "Landscape." (I. Goldstein)  
12-1/2 x 18-1/2 inches. \$280.

Painted in the spring of 1937 while the artist was staying with Thomas H. Benton, the landscape painter, who became Pollock's teacher in 1929. Sold with the painting was a letter from Benton dated April 1961.

226. STAËL, Nicolas de. "Composition en noir, vert et rouge," gouache on paper, *signed*. (A. Ledsham)  
12-1/2 x 17-1/2 inches. \$1,288.

227. KLEE, Paul. "Umfangen," pen and ink drawing, *signed and inscribed on the mount '1926 A.4. Umfängen'*. (A. Hecht)  
10-1/2 x 8-1/2 inches. \$1,008.



"La Liseuse," by Fragonard, from the Erickson Collection, November 15, Parke-Bernet Galleries.

246. FORAIN, Jean-Louis. "Scène de famille," brush and ink drawing, *signed*. (Byrne)  
11 x 14 inches. \$70.

247. BOUDIN, Eugène. "La mendiante," pencil and watercolor, *stamped with initials* (Lugt no. 828). (Ivor)  
5-1/2 x 4-1/2 inches. \$140.

249. NOLDE, Emil. "Peonies and lupins," watercolor, *signed*. (Isaacs)  
10-1/4 x 8-1/2 inches. \$448.

254. KIRCHNER, Ernst Ludwig. "Still life with carpentry tools," charcoal drawing, *signed*; verso: same subject, ink drawing, *inscribed K 2 140*, unframed. (Hopton)  
11-1/4 x 17 inches. \$56.

258. PISSARRO, Camille. "Une paysanne," charcoal drawing on grey paper, *signed with initials* (Chalon)  
12-3/4 x 8 inches. \$728.

260. JONGKIND. "Village devant les montagnes," charcoal and watercolor, *inscribed Grenoble 29 juin 1888 and stamped with signature* (Lugt no. 1401). (Mrs. E. Graham)  
4-1/4 x 7-1/2 inches. \$784.



261. DEGAS, Edgar. "Etude de figures," pencil drawing, stamped with the mark of the *Atelier* (Lugt no. 657) and dated 1859. (Crawley)  
5 x 7 inches. \$196.
262. VENARD, Claude. "Marine," signed. (Mann & Fleming)  
20-3/4 x 28 inches. \$280.
263. JONGKIND, Johan Barthold. "Petite Chaumière," pencil and wash drawing, inscribed 'Anvers' and dated 9 mai 1846. (Bratman)  
5-1/4 x 12-1/4 inches. \$112.
270. MASSON, André. "Venise: Fumées du Soir," signed. (K. Henry)  
19-1/4 x 20-1/4 inches. \$1,064.
272. MODIGLIANI, Amedeo. "Femme Nue, Vue de Dos," pencil drawing, signed. (Casoni)  
\$616.
275. GUILLAUMIN, Armand. "Paysage à Crozant," colored chalks, signed. (Schweitzer)  
18-1/2 x 23 inches. \$336.
278. STAËL, Nicolas de. "Composition," black chalk, signed. (P. Adam)  
18 x 11 inches. \$504.  
Drawn circa 1945-47.
279. TAPIES, Antonio. "Harlequin couché," ink and watercolor drawing, signed. (Byrne)  
5 x 11-1/2 inches. \$126.
281. LEGER, Fernand. "Nature morte aux lampions," signed and dated '28. (Zervudachi)  
35-1/2 x 28-1/4 inches. \$13,440.  
Exhibited: San Francisco, Museum of Art, 1953, *Léger*.  
The property of Mr. and Mrs. Edwin Bergman of Chicago.
282. MAGRITTE, René. "Le secret du cortège," signed. (D. Vanderkar)  
29-1/4 x 39-1/2 inches. \$3,780.  
Painted 1927/1928.
283. MAGRITTE. "Les Dernières Habitudes," signed. (I. Goldstein)  
38-1/2 x 29-1/2 inches. \$700.  
Painted 1925/1926.
284. TCHELITCHEW, Pavel. "Des lis dans un vase," signed. (Mrs. E. Graham)  
38-1/4 x 25 inches. \$1,260.
286. TCHELITCHEW. "Personnages sur le toit," sepia ink, signed, dated 1936, and inscribed. (A. Renshaw)  
10-1/2 x 8-1/2 inches. \$224.
288. TCHELITCHEW. "Hungarian Gypsy," costume design for Catherine Devillier, gouache on buff paper, signed, dated 1922, and inscribed. (Isaacs)  
17 x 12-1/2 inches. \$112.
291. MAGRITTE, René. "Le Rocher," blue ball-point pen drawing, signed and dated 1959. (Nash)  
7 x 4-1/2 inches. \$34.
295. DALI, Salvador. "La Crucifixion, personnages devant La Croix," watercolor, signed and dated 1953. (Dr. Sasso)  
10-1/4 x 7 inches. \$504.
296. FRANCIS, Sam. "Composition—red, blue and yellow," watercolor. (Crown)  
25 x 18-3/4 inches. \$1,530.
298. MAGRITTE, René. "Le drapeau noir III," watercolor, signed. (D. Vanderkar)  
13 x 19-1/2 inches. \$560.
299. DUBUFFET, Jean. "Trois chameaux," watercolor, signed and dated 1948. (D. Gibbs)  
12 x 15-1/2 inches. \$840.  
This and the following three watercolors were painted during the artist's second journey to the Sahara from November 1947 to April 1948; he stayed at El Golea and Hoggar.
300. DUBUFFET, Jean. "Palmier et arabe," watercolor, signed and dated 1948. (D. Gibbs)  
15-1/2 x 12-1/2 inches. \$896.
301. DUBUFFET. "Chameau et le desert," watercolor, signed and dated 1948. (D. Gibbs)  
14 x 21 inches. \$1,112.
302. DUBUFFET. "Arabes et palmiers," watercolor, signed and dated 1948. (Galerie Verve)  
17 x 22-1/4 inches. \$1,456.
305. MATHIEU, Georges. "Violet et noir," watercolor, signed and dated '58. (Adler)  
19-1/4 x 28-1/4 inches. \$308.
306. RIOPELLE, Jan-Paul. "Manoeuvre—1957," signed. (Zwemmer)  
27 x 39 inches. \$2,856.
307. CHIRICO, Giorgio de. "Mélancolie de l'homme politique," signed and dated 1914. (Obelisk Gallery)  
25 x 31-1/4 inches. \$784.
313. BOUDIN, Eugène. "Clairière dans la forêt de fontaine-bleau," pastel, signed with initials. (Edgewarh)  
8 x 11-1/4 inches. \$84.
314. SEGONZAC, André Dunoyer de. "Nu à l'ombrelle," Indian ink on paper. (Marvin)  
9 x 11-1/2 inches. \$140.

316A. DALI, Salvador. "Monument hyphagogique," on board. (Lotinga)  
16-1/4 x 13 inches. \$2,240.

Painted circa 1933.

321. RENOIR, Pierre-Auguste. "Deux études de la tête d'une femme," from a larger canvas. (Crawley)  
5 x 4-3/4 inches. \$112.

327. LEGER, Fernand. "La guitare noire," *signed and dated '50*. (Galerie Verve)  
25-1/4 x 35-3/4 inches. \$12,600.

330. PERMEKE, Constant. "Soleil couchant," *signed*. (Isaacs)  
19-1/4 x 23 inches. \$1,112.

332. REBEYROLLE, Paul. "Le Gros Coq," on board, *signed*. (Lorenceanu)  
41 x 19-3/4 inches. \$560.

339. RIVERA, Diego. "Mexican Child in Poncho," watercolor, *signed*. (Isaacs)  
15 x 11 inches. \$616.

Painted in Mexico City in 1936.

342. GUILLAUMIN, Jean-Baptiste-Armand. "Femme assise dans un jardin," *signed and dated Crozant 1909*, pastel. (Schweitzer)  
18-1/2 x 23-1/4 inches. \$70.

352. FANTIN-LATOURE, Henri. "Les Muses," charcoal drawing on buff paper. (D. T. Bergen)  
16 x 11 inches. \$14.

354. FANTIN-LATOURE. "Bacchanale," sepia ink and charcoal drawing. (Bratman)  
12 x 19-1/2 inches. \$11.

361. GROMAIRE, MARCEL. "Nu assis," Indian ink, *signed*. (E. Putnam)  
12 x 10 inches. \$196.

#### SCULPTURES.

195. BOURDELLE, Emile-Antoine. "Tête de General Carlos de Alvear," bronze, *signed and inscribed "à Monsieur le Ministre, Marcello de Alvear," stamped with the foundry mark of Alexis Rudier, one of four casts*. (Kendall)  
19-1/2 inches high. \$560.

196. BOURDELLE. "Maquette Pour la statue equestre de General Carlos de Alvear," bronze, *signed, inscribed and stamped with the foundry mark of Alexis Rudier*. (Fabius)  
27 inches high. \$1,680.

General Carlos de Alvear (1789-1853), soldier and politician, was the first Argentine Minister to the U.S.A.

198. RODIN, Auguste. "Le Printemps," bronze, *signed and inscribed with the foundry mark, F. Barbedienne*. (Arcade Gallery)  
9-1/2 inches high. \$616.

The original marble is in the Hermitage.

199. RODIN. "Le Printemps," bronze, *signed and inscribed with the foundry mark, F. Barbedienne*. (A. Duits)  
46 inches high. \$1,260.

See note for 198.

201. CARPEAUX, Jean-Baptiste. "La Chinoise," silvered alloy, *signed and stamped with the mark of Susse Fondeur*. (Arcade Gallery)  
20-1/2 inches high. \$840.

A cast of the figure representing Asia from the Fountain of the Observatoire, Paris.



202. LEHMBRUCK, Wilhelm. "Junge badende," patinated bronze, *signed, impressed with the foundry mark of H. Connot, Paris*. (A. Tooth)  
24-3/4 inches high. \$4,760.



## EARLY AMERICAN ANTIQUES

Estate of Mrs. Wallace L. Mason, 298 Main Street, Keene, New Hampshire.

July 5th, 6th, and 7th, 1961.

(Note: The numbering is the editor's.)

1. Chippendale mahogany block-front chest-on-chest with bonnet top, with carved shell and finials. Massive brasses and specifically scrolled fetlock on the bracket feet, *attributed to Benjamin Frothingham, Charlestown, Mass., circa 1750-1780.*

\$9500.

2. Chippendale mahogany block-front desk, the interior containing three fan-carved drawers and two document drawers. *New England, 1750-1780.*

\$3,700.

3. Queen Anne mahogany highboy with bonnet top, carved fans in top and bottom drawers, cabriole legs extending to cushioned pad feet. *New England, circa 1750.*

\$3,500.



"Café la Rotonde" by Pablo Picasso, painted in 1900. From the Juviler Collection, Parke-Bernet Galleries, to be sold October 25.

4. Queen Anne maple highboy scrolled base surmounted with shell carving on the bottom drawer. *New England, circa 1740-1760.*

\$2,400.

5. Chippendale curly maple chest-on-chest. *New England, mid-18th century.*

\$1,300.

6. Maple chest with graduated drawers, molded top and bracket base. *New England, 18th century.*

\$675.

7. Hepplewhite mahogany bow-front bureau, with thin lines of inlay on the border of each drawer, and with inlaid fan decorations in the quarter corners. *New England, late 18th century.*

\$400.

8. Hepplewhite inlaid card table, with inlay of oval medallions of graceful urns, and strings of bellflowers on three sides of the legs.

\$500.

9. Hepplewhite mahogany Pembroke table with bellflowers inlay, *probably Baltimore, circa 1780.*

\$550.

10. Hepplewhite mahogany D-shape sideboard with spade feet, center arch, and fan inlay with urns inlaid in two ovals. *New England, circa 1780.*

\$1,150.

11. Sheraton mahogany secretary with writing desk, interior drawers, Gothic-shaped glass panels, and wood finials. *New England, circa 1800.*

\$1,000.

12. Walnut gateleg table, with heavy square and turned legs, and worn stretchers. The table has drawers in both ends. *Early 18th century.*

\$475.

13. Sheraton mahogany sewing table with bag, rope-turned legs and drop-leaves. *New England, circa 1800.*

\$250.

14. Queen Anne maple drop-leaf table with oval top. *New England, circa 1740.*

\$575.

15. Chippendale mahogany wing chair with molded legs and stretcher base, *New England, circa 1750-1780.*

\$350.

16. Chippendale mahogany side chair with ball and claw feet, shell carving on the crest, pierced and molded splat and carving on the cabriole legs. *Probably Philadelphia, circa 1750-1780.*

\$475.

17. Pair of Hepplewhite mahogany side chairs with carved urns and rosettes, *New England, circa 1780.*

\$500.

18. Cherry grandfather clock, reeded columns and quarter columns, trimmed with brass, and ogee bracket feet. Name on face "Nathan Hale." *Dated 1793.*

\$600.

19. Banjo clock, by S. Whiting, *Concord, Mass. and so-marked on the face, circa 1817.*

\$400.

20. Gilt convex mirror, in need of repair. *American, circa 1800.*

\$150.

CHRISTIE'S, London, Thursday, July 6, 1961.

*FRENCH AND OTHER CONTINENTAL  
WORKS OF ART.*

4. Louis XVI Mantel Clock, skeleton striking movement by *Thomas à Paris*, with white enamelled dial, two ormolu fluted columns on a white marble base. (Gumuchjsan)  
12-1/2 inches high. \$88.

Nicholas Thomas, Clockmaker, Paris, Master 1779-1825.

5. Louis XV Ebonized Bracket Clock, the striking movement by Gille L'aine a Paris, with white enamelled dial in an ebonized vase-shaped case on rectangular plinth, mounted with ormolu, surmounted by an ormolu group of two putti. (Ruben)  
23 inches high. \$764.

7. Louis XVI Ormolu Cartel Clock and Themometer, the former with striking movement by *Charles du Tertre a Paris*, with circular white enamelled dial, the thermometer below with painted metal dial, the bold banjo-shaped case. (Simon)  
43 inches high. \$1,000.

Charles du Tertre, Clockmaker, Paris, Master 1758.

8. Louis XVI Carved Giltwood and Painted Mantel Clock, the striking movement with circular white enamelled dial enclosed in a drum-shaped case designed as a palanquin surmounted by a seated and draped figure of a youth holding a two-tiered pagoda shade with two similar Chinese figures carrying the palanquin. (Stile)  
25-1/4 inches high. \$1,325.

11. Pair of Louis XV Ormolu Wall-Lights, with branches for two lights each entirely cast and chased with wave ornament, rococo scrolls and flower sprays, the branches supporting scroll nozzles with similar shaped wax pans. Fitted for electric light. (Berendt)  
21-1/4 inches high. \$4,700.

13. Pair of Louis XV Ormolu Chenets, designed as bronze reclining figures of a boy and girl, partly draped, on ormolu scroll parapets with foliage and wave ornament in relief, surmounted by festooned vase pediments. (Lowe)  
20-1/2 inches high. \$588.

*FRENCH FURNITURE.*

20. Louis XV Giltwood Bergère, with arched back, cabriole legs, scroll toes, loose cushion seat. (Lowe) \$220.

21. Louis XV Giltwood Fauteuil, with almost oval back, curved arm supports and seat frame on molded cabriole legs terminating in scroll feet, loose cushion seat, covered in floral gold brocade. *Stamped Bauve*. (Williams) \$940.

Mathieu de Bauve, Master in 1754.

22. Louis XV Walnut Bergère, with arched dwarf back, loose squab cushion. (Falanga) \$191.

23. Pair of Louis XV Giltwood Fauteuils, with reeded borders to the shaped backs, molded arm supports and seat frames carved with riband ties, on molded cabriole legs terminating in scroll toes, loose cushion seats, covered in floral cream brocade. (Fuller) \$1,323.

24. Pair of Louis XVI Giltwood Fauteuils, with oval backs, curved arm supports and seat frames, on spirally turned and tapering legs covered in floral cream brocade. (Partridge) \$2,410.

25. Louis XVI beechwood small writing chair, with canework seat and sides, carved with fluting and rosettes, on baluster fluted legs. *Stamped P. T.* (Baring) \$117.

26. Set of Four Louis XVI Giltwood Fauteuils, arched backs carved with formal foliage, beading and riband ornament, on turned, fluted and tapering legs. (Kerin) \$3,234.

27. Louis XV Giltwood Canapé, slightly arched back, molded seat frame carved with rose and laurel sprays and supported on six molded cabriole legs terminating in scroll feet. (Lomax)  
53-1/2 inches wide. \$1,470.



28. Pair of Louis XVI Small Giltwood Canapés, the borders to the rectangular backs, curved arm supports and seat frames carved with running riband and chain ornaments on turned, fluted and tapering legs, the loose cushion seats, panels to the backs, sides and arms stuffed and covered in floral pale blue brocade. *Stamped G. Jacob*. (Berendt) \$5,880.

Georges Jacob, one of the outstanding French 18th century makers of upholstered furniture, Master in 1765.

33. Fine Small Louis XV Marquetry Table à Ouvrage or Ecrire, by *B. V. R. B.* with slight serpentine-shaped lifting top revealing divisions, fitted with a small drawer at the side with divisions for ink vases, on square cabriole legs with a rectangular open shelf below, the top inlaid in various woods with



flower sprays on a kingwood ground with mahogany scroll bands to the border, the open shelf similarly inlaid with cross-grained bands and with quartered sections of kingwood, mounted with ormolu frieze and corner plaques cast and chased with wave ornament, scrolls and pendant fruit and flower sprays supporting the molded borders to the lower frieze and legs and with similar molded borders to the top and open shelf. *Stamped B.V.R.B. JME in three places.* (Partridge) 17-1/2 inches wide. \$21,168.

B.V.R.B. (Bernard Van Riesen Burgh) Master about 1735.

34. Small Louis XV Parquetry Table à Ecrire, fitted with a spring writing slide in the frieze and long drawer below with a spring flap at each side revealing a small drawer, and with divisions for ink vases, on square cabriole legs, inlaid in various woods, and mounted with ormolu. (Dobell) 19-1/4 inches wide. \$2,205.

35. Fine Louis XV Small Parquetry Table à Ecrire, by R.V.L.C., with oval top, fitted with a drawer in the frieze with four divisions for ink, sand vases and writing accessories and with pink velvet-covered writing panel with lifting section, on square cabriole legs with a kidney-shaped open shelf below, inlaid with a trellis and rosette design in various woods on satinwood ground within checker banded borders, mounted with ormolu corner plaques and toes and with pierced galleries. *Stamped R.V.L.C. JME.* 19-3/4 inches wide. \$18,228.

R.V.L.C. (Roger Vander Cruse Lacroix) Master in 1755.

37. Louis XV Kingwood Small Table à Ecrire, attributed to B.V.R.B., fitted with a leather-panelled slide in the frieze and with small drawer at the side on square cabriole legs, veneered with quartered panels of kingwood and inlaid with rosewood scroll and foliage bands, mounted with ormolu knee plaques and toes. *Slight traces of maker's stamp.* (Gordon) 25-1/4 inches wide. \$20,580.

38. Louis XVI Marquetry Table à Ecrire, with almost rectangular sliding top and pull-out drawer with leather-covered writing slide and revealing recessed ink and sand vases at the angles, on square tapering legs united by an interlaced scroll stretcher, inlaid with a trellis and rosette design within kingwood border and ebonized stringing and with ormolu foliage borders. (Falanga) 26-1/2 inches wide. \$2,500.

39. Louis XV Marquetry Poudreuse, with sliding top with deep pull-out drawer revealing an adjustable writing panel reversing to a toilet mirror, and with lifting panels at the sides revealing recesses, on square cabriole legs, finely inlaid in various woods with a suspended musical trophy and with bouquets of flowers in shaped panels with rosewood cross-grained banded borders on a kingwood ground, mounted with ormolu escutcheons, knee plaques and toes. *Stamped Per ... ez. JME.* (Rosenberg) 31-1/4 inches wide. \$24,708.

Brice Peridiez, Master about 1740.

40. Louis XV Marquetry Poudreuse, the top with molded gallery on three sides, with a deep drawer with adjustable green leather-covered panel and flanked by lifting sections enclosing recesses and miniature drawers, with a small drawer at each side and a narrow drawer at the back, on square cabriole legs, finely inlaid in a marquetry of various woods with a basket of flowers on kingwood ground bordered by scrolling foliage on mahogany ground, mounted with ormolu corner plaques, toes and escutcheons. (Kern) 28-1/4 inches wide. \$11,172.

42. Louis XVI Mahogany Bureau Plat, top surrounded by a pierced ormolu gallery on three sides and a small raised section at the back fitted with a small drawer with divisions and ink and sand vases, fitted with three short drawers in the frieze on turned, fluted and tapering legs, mounted with ormolu borders to the top and frieze panels. *Stamped beneath two drawers I.W.* (Archibald) \$2,646.



43. Fine Louis XV Kingwood Bureau Plat, by M. Criard, with slight serpentine-shaped top fitted with a red leather panel, with three drawers in the frieze on square cabriole legs, veneered with panels of kingwood in mahogany borders, mounted with ormolu escutcheons, handles, frieze plaques, leg mounts and toes cast and chased with wave ornament, scrolls, flower and foliage sprays and with molded border to the top. *Stamped M. Criard JME.* (Falanga) 57-1/2 inches long. \$5,880.

Mathieu Criard, Master in 1738.

#### CONTINENTAL FURNITURE.

48. Italian Giltwood Upright Mirror, with rectangular plate, the frame carved with riband ornament, the cresting pierced with a vase of flowers, exotic birds suspending drapery and floral festoons with riband ties at the angles. *Third quarter of the 18th century.* (Ferry) 80 inches high, 30 inches wide. \$338.

50. Pair of Venetian Giltwood and Painted Torchères, carved and decorated as standing figures of infant blackamoors, each resting a foot on a dolphin, supporting on their heads triangular capitals, with vase-shaped baluster columns, on three scroll feet carved as grotesque fishes with lions' heads. *18th century.* (Simon) 51-1/2 inches high. \$2,058.



*The following were sold by order of the Trustees of  
THE PIERPONT MORGAN LIBRARY.*

53. An important set of six panels of Paris Tapestry, finely woven in colors with scenes representing the History of Diana, probably after designs by Toussaint Dubreuil (1561-1602), comprising:

- |                                  |  |
|----------------------------------|--|
| 1. Latona and the Frogs          | 13 feet 8 inches high;<br>14 feet wide.          |
| 2. The Death of Niobe's Children | 13 feet 8 inches high;<br>17 feet 3 inches wide. |
| 3. Diana before Jupiter          | 13 feet 8 inches high;<br>22 feet 6 inches wide. |
| 4. The Caledonian Boar Hunt      | 13 feet 8 inches high;<br>14 feet 9 inches wide. |
| 5. King Minos and Britomartis    | 13 feet 8 inches high;<br>12 feet 6 inches wide. |
| 6. The Death of Orion            | 13 feet 5 inches high;<br>14 feet 5 inches wide. |



Detail

The scenes are depicted with attendant figures in extensive landscapes with buildings and trees and hills, finely woven in colors, partly on a gold thread ground.

Enclosed in wide borders woven in colors, the top sections with the Arms of the Pallavicini Family supported by Cupids, the lower borders with central cartouches containing Aesop's Fable scenes with garlands and festoons of flowers, the side borders show allegorical figures with trophies and flowers on a basket-pattern ground woven in gold thread. (Adler) \$11,760.

The Panels bearing the weaver's monograms, four with the fleur-de-lys and 'P.'

Woven at Paris early in the 17th century probably by Flemish artisans brought to France by Henry IV to establish another factory there previous to the Gobelins. Among the

most skillful of the Brussels weavers, who accepted the King's invitation to found this new manufactory in 1607 were Francois de la Planche and Marc Coomans under whose supervision the Diana set is supposed to have been made.

The cartoon for the largest panel at least, is by Toussaint Dubreuil, a French artist (1561-1602) and is preserved in the Bibliotheque Nationale in Paris. While certain of the others bear a strong resemblance to this one, they cannot be attributed with certainty.

The Pallavacini family whose arms appear at the top, intermarried with the Dorias in the middle of the 16th century; and with the Serras in the 17th century. The history of the Morgan set relates that they were presented to a Duke Doria by the King of France and that they hung in the Palazzo Verdi (Serra?), via Garibaldi, in Genoa. After the death of the Marquis Serra, the last descendant of the original owner, in 1890, the tapestries were sold to settle the estate.

SOTHEBY & CO., May 30, 1961.

*COLLECTION OF IMPORTANT  
JADE CARVINGS AND FINE CLOISONNÉ, AMBER  
AND LACQUER. (Third and final part)*

*The Property of the Late T. B. Kitson*

*WORKS OF ART.*

371. Kingfisher Feather Picture, depicting in relief four brilliantly robed mandarins and two attendant ladies in a garden. *Chia Ch'ing*, wood frame. (P. Meyer) 24-1/2 x 19 inches. \$72.

375. Eight-Fold Cinnabar Lacquer Screen, by *K'uei Sheng*, carved in relief in the upper part with scenes from the life of Kuo Tzu, the lower parts carved with *shan shui* and verses by Yun Shou-P'ing, describing the scenes, within fret and floral borders, the reverse with black lacquer ground decorated with vases of flowers, trees and animals in various hardstones, stained ivory and mother-o'-pearl. *Each fold bearing the seal "J.I.H.," and dated in the eighth moon of the Hsin Mao year in the reign of the Emperor Ch'ien Lung (about September 1771), after the style of the Yuan Dynasty.* (Rogers) 6 feet 7 inches high. \$1,400.

*MING AND MANCHU CLOISONNÉ*

376. Set of Eight Cloisonné Bowls in different sizes, decorated colors with scrolling lotus on a turquoise ground and inscribed "Tzu-sun Yung-ning," gilt-lined interiors. *Ch'ien Lung*. (Marchant) 3-7/8 x 6-1/2 inches. \$135.

385. Cloisonné Beaker of squat bronze *ku* form, decorated on a turquoise key-fret ground with *t'ao t'ieh* masks on the bulbous center and spreading foot, the neck with stiff leaves, the interior of the rim with a band of scrolling lotus. *Mark Ch'ien Lung nien chih.* (Bluett) 6-1/2 inches. \$125.





404. Cloisonné Kylin Incense Burner, the animal with white body, on its back sits a boy, his turquoise robe enamelled with lotus, in his right hand a *ju-i* sceptre and in his left a fruit. *Ch'ien Lung*. (Sparks)

11-5/8 inches.

\$1,456.

The *Ch'ih Lung*, whose European equivalent would be the unicorn, has the head of a dragon, the body and cloven hooves of a deer and a bushy tail. It figures as early as the second century A.D. in the Shantung Sculptures, see Chavannes, *Mission Archiologique*, pl. 30.

387. Cloisonné Rhyton Cup, the lower part molded with a bovine head, picked out in gilt-metal, the turquoise ground decorated with formal lotus and prunus in colored enamels, the lip with a "rouge-de-fer" border, the interior gilt. *Mark Ch'ien Lung nien chih*. (Sparks)

4 inches.

\$294.

396. Cloisonné Figure of the Monkey God, kneeling on one knee and with hands raised, his face gazing upwards, wearing a turquoise loin cloth and a dark blue cape, his fur in brown, on oblong octagonal lotus *padmasana*. *Ch'ien Lung*. (Patch)

8-1/2 inches.

\$448.

397. Pair of Cloisonné Duck Pricket Candlesticks, the white birds with wings displayed supporting pricket candle nozzles on their heads, the drip-pans in the form of a lotus leaf; shown standing on the back of a tortoise and serpent, the saucer-shaped base decorated with wave and "rock-of-ages" pattern. *Ch'ien Lung*. (Collier)

8 inches.

\$2,100.

398. An Imperial Cloisonné Inscribed Panel of upright rectangular shape, decorated in green, turquoise, blue, brown and white with a pavilion and a range of mountains in the background, the sky with a gilt ground and an inscription in the top right-hand corner, which translates as follows: "A SHEET OF PAPER" *The Ancients taught us to utilize the worn out*

*rags and short ends of thread for the making of paper, and although the art has been developed from age to age, the principle has remained unchanged. Today paper is often decorated with splashes of gold and jade, beautiful indeed, but perhaps too costly. In rolling and unrolling it, the principle of change (with its negative and positive modes) is exemplified, as month after month and day after day I write my poems. To me small things are important as great things (As is this paper which costs so little), so who will use this blank sheet to give my wise counsel (for my Government)?* A description by the Emperor of one of the four articles in his study. Carefully written by the Minister Li Min Ching. The four articles are: Pen, Paper, Ink and Ink-slab. *Ch'ien Lung*, carved wood frame. (Spink)

25-1/2 x 13 inches.

\$322.

From the collection of Lord Rothermere.

405. Pair of Cloisonné "Dogs-of-Fo," seated on their haunches, their heads with a single horn, their bodies with fur in blue tufts on a turquoise ground, beards, spines and tails in gilt-metal. *Ch'ien Lung*, on French ormolu bases decorated with floral swags. (J. Vandekar)

\$1,008.

408. Ming Oviform Wine Pot, mounted at a later date with cloisonné scroll spout and handle, the body decorated with two fabulous monsters spewing jewels into the sea, on a turquoise ground further decorated with peony sprays and symbols, the cover matching. 16th Century. (Patch)

7-1/8 inches.

\$118.

409. Ming Cloisonné Cylindrical Jar raised on three gilt feet, the sides decorated on brilliant turquoise ground with a fruiting grape vine design in blackish-purple, iron-red, yellow and two tones of green, with gilt liner and wood cover with jade finial. 16th Century. (Sparks)

3-3/4 inches high. 3-7/8 inch diameter.

\$980.

412. Freely Decorated Ming Cloisonné Dish, shallow circular form, the center with two exotic birds. Mid-16th Century. (Spink)

9 inches.

\$336.

From the Summer Palace, Peking, 1860.

414. 16th Century Cloisonné Covered Box of circular shape, the cover with a radiating design of the *pa chi hsiang* within eight scrolling lotus, the sides with small flower heads, the whole in yellow, white, dark blue, red and green on a pale turquoise ground. *Mark Ching T'ai nien chih*. (Sparks)

4-1/2 inch diameter. 1-1/2 inches high.

\$1,470.

It is extremely rare to find the *pa chi hsiang* used as a form of decoration at such an early date.

416. Early Ming Cloisonné Bowl with flared rim, supported on three gilt paw feet, the exterior and the underside boldly decorated on a turquoise ground with scrolling Buddhist lotus, light and dark green, red, yellow and dark blue. Late 15th Century. (Bluett)

5-3/4 inch diameter, 3-3/8 inches high.

\$476.

426. Pair of Cloisonné, Champlévé and Ormolu Dwarfs, shown kneeling on one leg and with one arm raised and the



other with upturned palm, perhaps originally holding prayer wheels, they wear conical hats, spirally striped in colored enamels in champlevé technique, their diadems in cloisonné technique, their blue coats decorated with a floral design on a dark blue ground. *Ch'ien Lung*. (Clayton)  
25 inches high. \$4,200.

427. Pair of Imperial Cloisonné Incense Burners and Covers, supported on four white cloisonné cranes with gilt beaks and legs, the quatrelobed bodies joined to the necks by double gilt-bronze dragon handles and naturalistically decorated with quantities of deer and crane in detailed landscapes, the covers shaped and decorated to match the bodies and with four barbed cloisonné panels reserved on superbly pierced and chiselled gilt-bronze ground, the whole surmounted by seated temple dogs forming the finials. *Ch'ien Lung*. (Patch)  
42 inches high. \$1,530.

*FINE CHINESE JADE CARVINGS  
OF THE CH'ING DYNASTY.*

436. Imperial Translucent Jade Bowl of very green color on four mask and ball feet, the rim with four mask and loose ring handles in two sizes, the opposite masks matching, the exterior carved with a row of eight lotus and loose ring handles. *Ch'ien Lung*. (Sparks)  
8-3/4 inches wide, 2-3/4 inches high. \$4,480.

From the collection of H. M. Queen Marie of Yugoslavia.

438. Translucent Pale Green Jade Lotus Vase, the deep vase in the form of a leaf, the sides with buds and flowers in full relief. *Chia Ch'ing*. (Winner)  
7 inches high. \$980.

440. Symbolic Mutton-Fat Jade Bowl supported on the back of four elephants all with howdahs, the handles carved and pierced with bats, *ling chih* fungus and *shou* characters and with loose rings, the exterior with a band of *yin yang* symbols amongst wave scrolls, the interior carved in high relief with a *shou* medallion surrounded by the *wu fu* and clouds. *Ch'ien Lung*. (Sparks)  
9-1/2 inches wide, 3-3/8 inches high. \$4,760.

445. Jade Mutton-Fat Lotus Bowl, interior carved in the form of open flower with delicate spiral petals, the exterior similarly carved, the handles carved and pierced with stylized lotus and loose rings. *Ch'ien Lung*. (Sparks)  
8-7/8 inches. \$3,080.

446. Imperial Inscribed Jade Inkscreen, horizontal form, translucent grey-green, one side carved in high relief with the Taoist Paradise, the reverse inscribed with a poem by the Emperor Ch'ien Lung.

*"There is great pleasure in playing chess and looking at paintings;*

*It is of no moment that one's hair is white so long as one's eyes are strong.*

*It is not certain that the painting is that of Sung nien;*

*Nevertheless I envy anyone who looks at the Jade Plaque"*

*Ch'ien Lung*. (Sparks)

9-3/4 x 7-1/8 inches.

\$1,344.

447. Carved Jade Brushpot (pi t'ung), translucent grey with brown striations, supported on five bracket feet and carved round the sides in relief. *Ch'ien Lung*. (Patch)  
6-3/8 inches high, 7-5/8 inch diameter. \$5,180.



449. Rock Crystal Vase and Cover with flattened pear-shaped body, double foliate scroll and loose ring handles, the whole supported on an oval quatrefoil foot, the cover with loose ring handles. *Chia Ch'ing*. (Spink)  
14-1/4 inches high. \$1,120.

From the collection of G. Beatson Blair, Whalley House.

451. Translucent Jade Bridal Bowl, light grey-green, interior carved in crisp high relief with twin fish, two dragon mask handles with loose rings, the exterior finely carved. *Ch'ien Lung*. (Sparks)  
10-1/4 inches. \$6,720.

From the Bale and Hawkins collections.



452. Translucent Jade Pilgrim Flask and Cover supported by four laughing boys, very pale grey-green, the flask carved on the circular body with a stylized lotus medallion within the *pa chi hsiang*, the shoulders with mask and loose ring handles, the cover also carved with the Eight Buddhistic Emblems, the knop with a *shou* medallion within four bats and flanked by two loose ring handles. *Ch'ien Lung*. (Patch)  
12-1/4 inches high. \$5,600.

Illustrated by Frank Davis, Chinese Jade, pl. 16.

453. Mogul Jewelled Translucent Green Jade Ting and Cover, thinly carved, the lower part supported on three leaf-shaped feet, with carved and pierced lotus and loose ring handles, the exterior with four circular panels, the remainder of the ground with stylized lotus in similar low relief, sparingly set with rubies, the domed cover inset with four circular spinach green jade panels, the remainder of the ground with formal lotus set with rubies matching the bowl, the whole surmounted by a pierced lotus knop. (L. Joseph)  
7-1/2 inches high, 9-3/4 inches wide. \$5,880.

454. Imperial Soddan Snow Jade Quadrangular Vase and Cover, the body with plain raised panels on the four sides, tapering towards the pedestal foot, the incurved shoulders with four mask and loose ring handles, the cover surmounted by a standing coiled scaly dragon. *Ch'ien Lung*. (Spink)  
15 inches high. \$7,840.

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*PORTRAIT MINIATURES, OBJECTS OF VERTU  
& WORKS OF ART BY CARL FABERGÉ*

*MINIATURES.*

2. STUART, Gilbert. John Henderson, head and shoulders three-quarters sinister, gaze directed at spectator. Oil. *Signed on reverse*. (Black, D.)  
3-3/4 inches. \$224.

See: Basil Long, *British Miniaturists*, p. 424.

See: *Connoisseur*, June, 1918 (reproduced).

8. OLIVER, Isaac. Henry Frederick, Prince of Wales, nearly full-face. (Schidlof)  
2-5/6 inches. \$224.

From the collection of Miss J. M. Seymour, Sotheby's, May 9, 1928.

Exhibited: South Kensington Museum, June 1862, Catalogue No. 2582, p. 233.

For another example see Graham Reynolds, *Nicholas Hilliard and Isaac Oliver*, plate 39, no. 177.

11. COOPER, Samuel. Inigo Jones, head and shoulders three-quarters sinister, gaze directed at spectator. (Bayen Powell)  
2-7/8 inches. \$1,344.

Same history as Lot 8.

12. COOPER, Samuel. General Monck, Duke of Albermarle, head and shoulders three-quarters sinister, gaze directed at spectator. Oval. (Woollett)  
3 inches. \$840.

Same history as Lot 8.

13. BLARENBERGHE, Louis van. Continental miniature with a river scene and hilly landscape, figures picnicking, boating and fishing. Circular, in chiselled ormolu and tortoiseshell frame. (Newman)  
3 inches. \$420.

From the Heine and Pierpont Morgan Collections.

See: Dr. Williamson, *The Catalogue*, vol. 3, no. 520.

32. PLIMER, Andrew. A young man, head and shoulders three-quarters dexter, gaze directed at spectator. (H. Kaufman)  
2-3/4 inches. \$112.

From the collection of Capt. Murray.

37. CHINNERY, George. A mother and child, the mother seated at a table, her child stands behind her leaning over her shoulder, the child in full face, the mother, three-quarters dexter. Large oval. *Signed and dated 1803, E.I.* (Tite)  
4 inches. \$238.

This miniature has been called Mrs. Siddons and child, but as



Chinnery left London in the "Gilwell" in June 1802, and arrived Madras, December, 1802, it is unlikely. The miniature also bears the East Indies cypher and in his hand states "To be kept from damp and sunfl."

38. SMART, John. A girl, head and shoulders three-quarters sinister, gaze directed at spectator, in papier mâché frame. *Signed and dated 1807.* (E. Lichenstein)  
3-1/8 inches. \$308.

40. HUAUD II, Pierre. A young man, head and shoulders three-quarters sinister, gaze directed at the spectator, in long full dark wig, white lace cravat tied with a red bow, and wearing damascened armour, painted on parchment, in original fish-skin case with elaborate gilt-studded monogram direct and reverse. *Signed at the back P. Huaud maior pinxit. Genevae 1684.* (E. Lichenstein)  
2 inches. \$308.

While Pierre Huaud II's enamels are well known, there does

not seem to be any record of his miniatures on parchment. P. F. Schneeberger in an article "Miniatures Gênévoises de la Collection E. Holzschelter" written in *Geneva*, n.s., vol VII, 1960, p. 231, states that Pierre Huaud II's miniatures on parchment are extremely rare.

43. COOPER, Samuel. A young man, head and shoulders three-quarters sinister, gaze directed at spectator. The contemporary pale blue enamel case enriched with tablet and rose diamonds in a ribbon tie pendant at the top and on foliate projections at the side and base which on reverse is decorated with small black florets. (Gutman)  
2-7/8 inches. \$2,380.

At least one of these frames is known to exist with a contemporary landscape painted on the back enclosing a portrait by the artist signing D.M., in the Victoria and Albert Museum, p. 74, 1928. See also the Edward East watch in the same museum with an enamel case in similar technique, illustrated by Baillie, *Watches*, pl. 35, no. 5.



"Scenes from the Life of St. Augustine", by a South Netherlands Master.  
From the Erickson Collection. Parke-Bernet Galleries, November 15, 1961.



49. COSWAY, Richard. A double miniature, depicting on one side, John Barnard Hankey; on the reverse, his wife, née Elizabeth de Blaquier, nearly half length, three-quarters sinister, gaze directed at spectator. Large oval. (Greenfield) 3-1/2 inches. \$532.

54. A man in armour, head and shoulders three-quarters sinister, gaze directed at spectator, inscribed at dexter side "*aetatis suae 48*," in an enamelled frame painted with a wreath of tulips, carnations, lilies and other flowers in soft colors joined with ribbon ties. *Signed NP*. Originally inspired by Toutin but probably by Johann Heel. (Gutman) 2-5/8 inches. \$1,008.

79. HOSKINS, John. Charles II as a boy, head and shoulders three-quarters dexter, gaze directed at spectator. Large oval, chiselled rococo frame. *Signed I. H. fe.* (S. J. Phillips) 3-5/8 inches. \$3,024.

85. SMART, John. Anne, Marchioness Townshend, head and gaze three-quarters sinister, wearing a blue scarf over a low-cut white dress, piped in green. *Signed and dated 1775, the reverse with a cipher A.T. and dated 1778*. Attached to the miniature is a memorial lozenge of George Townshend, her husband. (Joseph) 2-3/8 inches. \$1,008.

This miniature is not only one of Smart's finer works, but also bears the very rare signature, *J. Smart*, in full.

#### OBJECTS OF VERTU

106. Danish Order of the Elephant. The badge in the form of an elephant enamelled in white with blue trappings, surmounted by a red and white enamelled howdah. Inscribed with the Royal Cipher of King Frederick IV of Denmark and Norway (1699-1730). *Circa 1700*. (Grimberg) 2-1/2 inches long. \$1,288.

107. Spanish Winged Dragon Pendant of large size, the fabulous animal enamelled in green and white, its breast set with flat-cut emeralds and diamonds, the top of its head with table-cut diamonds, its tongue a ruby, clasping in its claws pearls and emerald drops below, suspended from a chain. *17th Century*. (Martin)

See: H. Clifford Smith, "Renaissance Jewellery in the Wernher Collection at Luton Hoo," *Connoisseur*, May, 1950, p. 78, figs. 1 and 3.

109. The Lesser George. A late 17th century jewelled badge with the equestrian figure of St. George set with ruby paste, within a border of diamond paste; the reverse inscribed with the motto of the Garter on an opaque pale blue enamel ground. (Shirley) 1-1/2 inches. \$1,120.

#### CLOCKS.

113. Dated Viennese Copper-gilt Table Clock, by *Joh. Wolf in Wien, 1595*, in an upright rectangular case with corner pilasters, lightly engraved with foliage scrolls, the pierced dome with cupid finial, the chapter ring with Roman num-

erals and engraved in the center with the sun and with single steel hand, the back with strike indicator dial, and two-train movement mainly of steel with pierced gilt-metal spring covers, *signed as above*. (Patch) 10 inches. \$896.

From the Webster Collection, sold at Sotheby's, May 27, 1954, lot 88.



114. Dated Elizabethan Vertical Table Clock, by *Michael Nouwen, London, 1598*, the simple gilt-metal rectangular case is engraved at the corners with foliate sprays and has on one side a small hinged door for inspecting the fusee; the bell above is flanked by urns, has an urn finial and is pierced and engraved with acorns, strawberries and other flowers and foliage; it is inscribed "*Michael Nouwen, Faciebat, Londini. Anno. Domini. 1598.*" The silvered dial has Roman numerals, single steel hand and a revolving gilt-metal alarm rose in the center within a band of egg-and-dart engraving. The movement, mainly of brass, is in two tiers, the "going" train above with conical fusee and later chain and balance wheel escapement with hair-spring; the lower plates with striking and alarm mechanisms, having going barrels. (Sedgeman) 10 inches. \$1,232.

From the Webster Collection, *op. cit.*, lot 92.

This important clock should be compared with the celebrated table clock by Bartholomew Newsam in the British Museum.



Michael Nouwen (or Nowan) is recorded by Baillie as active in London from 1582 to 1613, well-known as a maker of fine watches.

See: R. Noel Hill, "Huguenot Clock and Watch Makers," *Connoisseur*, March, 1948.

For a watch by this maker, see Britten, 1922, fig. 399.

117. Enamel Telescope with oval panels of garden flowers enclosed by gilt borders with simulated pearl decoration reserved on a powder blue ground, *signed Bardou*, Paris. *Early 19th Century*. (Bryce)  
6 inches. \$252.

From the Palace Collections of Egypt, March 10, 1954, lot 673.

118. Diamond-set Gold Presentation Snuff Box, neo-baroque form, the lid with a monogram in diamonds of the Emperor Franz Joseph below a crown and within a diamond border, six other brilliants on the chased lid, the body engraved. (Henry)  
3-1/2 inches. \$1,232.

127. Louis XV Gold and Enamel Box, oval, decorated in *basse taille* enamel technique, the lid centered by a circular panel in powder blue with boys playing in front of a classical ruin, flanked by foliate panels and enclosed by an interlaced flowerhead border, the sides with swags and amatory and musical instrument medallions. *Paris hallmark for 1762, maker's mark probably of A. N. Gaucher*. (S. J. Phillips)  
2-3/4 inches. \$2,100.

Andre-Nicolas Gaucher was received Master in 1757 at Compiègne.

128. Gold Presentation Snuff Box, rectangular, the lid with the star and crescent of Turkey in rose diamonds and rubies on a blue translucent enamel ground reserved on a panel of gold chased in relief with a crest of a lion rampant surrounded by trophies of European and Turkish arms, against a matt ground and enclosed by two-color gold husk borders, the interior of the lid inscribed, "*To the Honble. M. General Doyle*, ... *London hallmark for 1804*. (Mrs. Bryce)  
3-1/4 inches. \$2,240.

129. Louis XVI Enamelled Gold Oval Snuff Box, the lid, sides and base enamelled *en plein* with steel grey enamel over a wave pattern engine-turned ground, the borders finely chased and enamelled in relief, the lid with an enamel miniature of Venus and Cupid. *Paris, 1777, maker Julien Boulogne-Petit*. (Wartski)  
2-3/4 inches. \$2,240.

130. Louis XV Colored Gold Snuff Box, oval, chased with pastoral subjects in *trois couleurs* within borders chased with stylized leaves, the fluted pilasters with floral swags. *Paris, 1769, maker Jean Formey*. (Wartski)  
2-5/8 inches. \$3,220.

A rectangular box by this maker, also in three-colored gold, is in the Louvre and illustrated by Nocq and Dreyfus, *Tabatières*, pl. XXV, no. 43.

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## WORKS OF ART BY CARL FABERGÉ AND OTHER RUSSIAN MAKERS.

135. FABERGÉ. Double Opening Cigarette Case, decorated in *bleu de roi* enamel, rose diamond thumb-piece. *Workmaster Henrik Wigström*. (Eyles)  
3-5/8 inches. \$504.

141. FABERGÉ. Gold and Enamel Cigarette Case, of oval cross-section, the ends recessed for matches and a cigarette holder, decorated in emerald green *guilloché* enamel, the thumb-piece set with rose diamonds. *Workmaster Henrik Wigström*. (Perrotti)  
3-1/4 inches. \$448.



142. FABERGÉ. Cigarette Case, rectangular, decorated with alternate bands of yellow and mulberry toned gold within leaf borders, the thumb-piece set with rose diamonds. *Workmaster Henrik Wigström.* (Eyles)  
3-1/4 inches. \$1,260.

Lots 135, 141 and 142 were the property of H. M. the Queen of the Hellenes.

144. FABERGÉ. Magnifying Glass, the lens in a square gold frame, the sides applied with paterae flanked by anthemion motifs in pierced gold of a lighter shade, nephrite handle with applied acanthus leaf decoration. *Workmaster Henrik Wigström.* (Wartski)  
7-1/4 inches. \$3,080.

148. FABERGÉ. Silver Tea Service, comprising a hot water jug, teapot, milk jug and sugar bowl, each piece chased with laurel swags in high relief, ivory handles to the water jug and teapot, which also have domed lids with pineapple and acanthus finials. *Workmaster Julius Rappoport.* (Wartski)  
\$896.

149. Miniature Easter Eggs. A gold chain hung with seven Fabergé and other miniature Easter Eggs in gold, enamel and hardstones. (Wartski)  
\$000.

151. FABERGÉ. Miniature of an Owl, in smoky quartz. (Wartski)  
7/8 inch. \$42.

154. FABERGÉ. Rock Crystal Pig with upturned snout, curly tail and barrel-like body. (Mrs. Bryce)  
1-1/2 inches. \$84.

156. FABERGÉ. Gold and Enamel Compact, with two small compartments for powder-puff and powder, decorated with a broad band in ice-blue *guilloché* enamel, within two-color gold husk bands enclosed by fluted gold borders, applied with a monogram set with rose diamonds. (Wartski)  
4-1/4 inches. \$840.

161. FABERGÉ. Gold Miniature Bird-Cage, containing an opal parakeet with cabochon ruby eyes and gold legs, the cage formed of two-colored gold bars, the exterior ornamented in two-colored gold with a band of stiff leaves supported on four fluted bun feet. *Workmaster Michael Perchin.* (Wartski)  
3-3/4 inches. \$2,408.

Another parrot carved from a single white opal and in a yellow gold cage is illustrated by Kenneth Snowman in *The Art of Carl Fabergé*, color plate XV.  
See also Sotheby's *Catalogue*, May 17, 1956, lot 46, and December 21, 1959, lot 158.

165. FABERGÉ. Desk Clock, star shape, with enamel dial and a border of two-colored gold chased with a laurel wreath bound with rose-diamond ties, the six triangular points of the star enamelled alternately in light and pale blue on a ground of rays and with gold borders, ivory back and silver strut support. *Workmaster Michael Perchin.* (Wartski) \$1,820.

Snowman illustrates a more elaborate star-shaped clock in fig. 50 of *The Art of Carl Fabergé*.

174. FABERGÉ. Photograph Frame, rectangular, decorated in strawberry-red translucent enamel on a radially fluted ground, rope borders with cast and chased gold foliate corners, easel stand. *Workmaster Michael Perchin.* (Wartski)  
3 inches. \$616.

175. FABERGÉ. Compact, of rectangular shape, banded in deep blue enamel on a yellow *guilloché* ground, centered by rose diamond paterae, the interior with a mirror in the lid, the base with a hinged recess for lipstick, *inscribed 1894-1919* and a powder compact, rose diamond thumb-piece and gold carrying chain, *marked Fabergé in English, workmaster Michael Perchin.* Gold Fabergé lipstick container with fluted body. *Workmaster Henrik Wigström.* (Wartski)  
Powder compact: 2-1/2 inches.  
Lipstick container: 1-1/2 inches. \$1,260.

177. FABERGÉ. Hand Seal, in the form of rhodonite Easter Egg with a white enamel band surmounted by a gold-mounted pearl, supported on a circular trumpet-shaped base decorated in translucent apple-green enamel. (Wartski)  
1-1/4 inches. \$504.

178. FABERGÉ. Figure of a Baba, or Russian peasant woman, standing evidently waiting for a *sauna* bath, holding a purpurine bundle in her right hand and a bunch of silver-gilt birch twigs under her left arm. Her head, except for her quartzite face with sapphire eyes, is entirely swathed in an amonite scarf, her tawny avanturine quartz coat lined in white quartzite with typical long sleeves covering her hands is worn over a nephrite skirt which reaches just above her stout *valenki* or winter boots made of Kalgan jasper. (Wartski)  
5 inches. \$19,600.

A. K. Snowman illustrates a similar figure of a peasant woman in *The Art of Carl Fabergé*, fig. 239.

179. FABERGÉ. Figure of a Dancing Mujik, extremely well-modelled, shown advancing in an aggressive attitude, his arms raised in front and behind to steady his balance, his facial expression betraying a semi-intoxicated state. He wears a black jasper peaked cap at a slant; his hair, face and beard carved out of agate make clever use of the natural colors of the stone, purpurine loosely fitting jacket buttoned at the collar and held at the waist by a gold cord, tawny avanturine breeches with black jasper knee boots. (Wartski)  
5 inches. \$19,600.

Figures of a gypsy woman and a coachman from the same series are illustrated in *Easter Eggs and other Precious Objects by Carl Fabergé from the Corcoran Gallery of Art, Washington*, nos. 91 and 92.

Other peasants, one shown seated playing a balalaika, are illustrated by Henry Bainbridge in *Peter Carl Fabergé*, pl. 100, fig. 11, and pl. 98, fig. 4.





# INTERNATIONAL *Art Market*

CURRENT WORLD MARKET PRICES OF ART, ANTIQUES & OBJETS D'ART

VOL. I, NO. 8

NEW YORK, N. Y.

OCTOBER, 1961

## *Soaring Prices for Rare Books and Literary Manuscripts*

The legendary book collectors, such as Morgan, Huntington, Folger and Widener, have vanished. So too has their dealer, the fabulous Dr. A. S. W. Rosenbach of Philadelphia. However those early enthusiasts left their imprint on the international book consciousness. Universities, enriched by impressive bequests, allocate funds to enlarge the collection of books their students will never read. The private collector buys on a more modest scale now, but he is ubiquitous, forever browsing musty bookstalls along the Seine, London's Fleet Street or New York's Fourth Avenue.

Trends in rare book collecting, as in painting and furniture, are reflected most accurately at the auction house. In recent months, new high prices have been paid at Parke-Bernet and Sotheby's for items which changed hands twenty years ago for one-quarter to one-eighth of their present value (cf. IAM, No. 4, p. 71). Of special interest is the bull market for rare scientific books, an emphasis which reflects our 20th Century preoccupations. On May 17, Parke-Bernet offered a number of small manuscripts by Sir Isaac Newton. This group had been sold at Sotheby's in 1936 for £440, then \$2,112. Twenty-five years later, they brought \$25,300, an increase of more than 100 percent.

On July 3 and 4, Sotheby sold for \$105,128 the first portion of the important Luton Library of mathematical and scientific books collected by John, third Earl of Bute (1719-1792), who was George III's tutor and first Prime Minister. The Earl's 30,000 volume library and cabinet of mathematical instruments and scientific apparatus was considered the finest in Europe and contains many items of distinguished provenance. Although parts of the collection were sold between 1785 and 1798, the remainder contained such classics as the following:

24. Archimedes. *Opera*. Greek and Latin text. First edition, Basel, 1544. \$504.

51. Berkeley, Bishop George. *Arithmetica*. First edition, London, 1707. \$784.

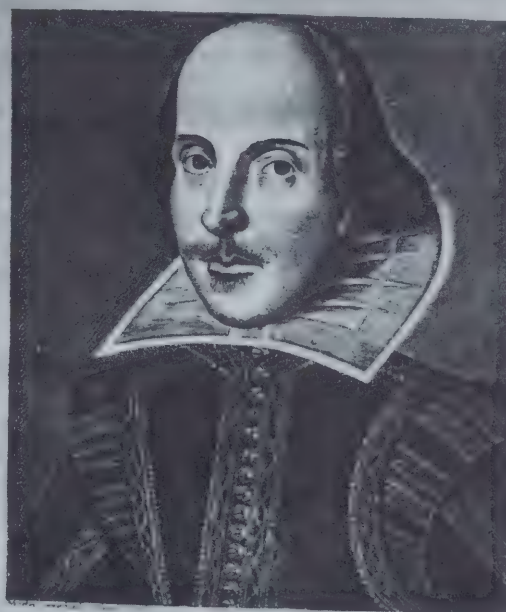
58. Bessler, J. E. E. *Triumphans Perpetuum Mobile*. Text in German and Latin. Privately printed at the castle of Weissenstein, near Cassel, 1719. \$616.

The author invented a wheel which was enclosed in a sealed chamber and remained in motion for six months without any outside force. The inventor destroyed it later, since he could not obtain any reward for it. The secret of his invention has never been discovered.

84. Brahe, Tycho. *Astronomia Instauratae Mechanica*. Thirty woodcuts, engravings and extra illustrations. Bound together with a minor work by the same author, Nuremberg, 1602. (University of Manchester) \$840.

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LONDON

Printed by Isaac Iaggard, and Ed. Blount. 1623.

157. Descartes, René. *Discours de la Méthode*. First edition, Leiden, 1637. \$2,380.

193. Fernelius, Johannes, Franciscus Sarzsius, Sebastian Muenster and Peter Apianus. Five astronomical works, Paris, Basel, Ingolstadt, 1526-36. \$1,176.

This single volume anthology came from the library of Thomas Digges, one of the leading English mathematicians of the 16th Century.

(continued on page 169)



# INTERNATIONAL *Art Market*

## A Monthly Report on Current World Market Prices of Art, Antique Furniture and Objets d'Art

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(N.B. In all cases where pictures are sold, the medium, unless otherwise stated, is oil on canvas.)

## *Sales Reported Upon in This Issue*

- July 14: Fine English Porcelain, Rugs and Carpets, Tapestries, English Clocks, 18th Century Chandeliers, English Furniture, Sotheby & Co., London.
- July 7 and 11: Impressionist, Barbizon and Modern Pictures, Drawings, Bronzes and Prints, Christie, Manson & Woods, London.
- July 7: French Furniture, Medieval and Renaissance works of Art, Tapestries, Clocks and Fine Violins, Sotheby & Co., London.
- July 5-6: The Apsley Cherry-Garrard, Esq. Collection of Illuminated Manuscripts, Printed Books and Americana, Sotheby & Co., London.
- July 5: Fine Old English and Foreign Silver, Sotheby & Co., London.
- July 3-4: Mathematical and Scientific Books, a portion of the Library from Dumfries House, Ayreshire, property of the Marquess of Bute, Sotheby & Co., London.
- May 31: Autographed Letters and Manuscripts, J. A. Stargard, Marburg, Germany.
- May 29-30: Autographs, Manuscripts and First Editions of 19th Century and Modern Authors, Sotheby & Co., London.

## *Calendar of Forthcoming Sales*

Parke-Bernet Galleries, Inc.  
980 Madison Avenue  
New York 21, New York

- October 11: American, French and other Modern Paintings and Drawings, property of Ross R. De Veau and other owners, works by Grosz, Shinn, Sloan, Lebrun, Ernst (Jimmy), Léger, Picasso, Tamayo, Orozco, Bombois, Soyer and others.

- October 14: French and English Furniture and Decorative Objects, estate of the late Michael Gavin and others.
- October 17: Historical Judaic and other Manuscripts.
- October 21: English Furniture, Paintings and Decorations, estate of the late Mrs. Donald G. Geddes.
- October 25: Modern Paintings, Drawings and Sculpture, collection of Mr. and Mrs. Adolphe A. Juviler, including works by Bonnard, Braque, Buffet, Cézanne, Chagall, Degas, Dufy, Maillol, Matisse, Moore, Picasso, Renoir, Rouault, Soutine, Utrillo and Vuillard.
- October 28: Oriental and European Rugs and Carpets, stock of Ohan Berberyan.
- October 31-Nov. 1: French Books and Prints, including material relating to the Dreyfus affair and the Cubist movement.
- November 15: The Erickson Collection of Old Master Paintings, works by Rembrandt, Cranach, Van Dyck and Hals, among others.

O. Rundle Gilbert, Auctioneer  
Garrison-on-Hudson, New York

- October 9-13: Estate of the late Hiram J. Halle, Pound Ridge, New York. Americana.
- October 27-28: Property of Flora Howard Haggard, Saugerties, New York.

Sotheby & Co., Ltd.  
34 New Bond Street  
London W. 1, England

- October 9-10: European Porcelain (Part III), property of the late Otto and Magdalena Blohm.
- October 9-10: Japanese Netsuke and Color Prints, property of C. H. Mitchell, Esq., of Chicago.
- October 11: Old Master Drawings and Paintings, property of Cecil Beaton, Esq., and others.
- October 12: Fine Jewels.
- October 13: Works of Art, Oriental Carpets, Tapestries, and English Furniture, property of the Rt. Hon. the Marquis of Douro, Lady Diana Cooper, and others.
- October 16: A further selection of the Library from Dumfries House, Ayreshire, property of the Most Hon. the Marquess of Bute.
- October 16: The Willard M. Wheeler Collection of Watches, property of Timex Watches, including a minute-repeater by Mudge, enamelled watches by Les Frères Huau, and a combined watch and singing bird by Jacob Frisard.
- October 17: Fine Chinese Ceramics and Jade and Hardstone Carvings.
- October 18: British Drawings of the 17th to 19th Centuries, property of H. C. Green, Esq., works by Barlow, Cosens, Richardson, Blake, Constable, Gainsborough, Grimm, Ibbetson, and De Wint, among others.
- October 19: English and Continental Silver and Plate, property of Lady Duveen, L. Crispin Warmington, Esq., and others, including a James I wine-cup with maker's mark A.B., 1607, a series of 60 George II octagonal dishes and dinner plates and a George III tea service, formerly the property of David Garrick.
- October 20: English Glass, Oriental Carpets, English and Continental Furniture, property of Lady Diana Cooper, Anthony Whitaker, Esq., and others.

*(continued on page 181)*



A Francis Barlow to be sold at Sotheby's, October 18.

*Soaring Prices for Rare Books and Literary Manuscripts*  
(continued from page 167)

286. Keppler, Johannes. *Prodromus Dissertationum Cosmographicum* and three other works by Keppler. Frankfurt and Linz, 1615-21. \$6,440.

Keppler's first attempt at an explanation of the nature and course of the planets; also a defense against attacks made on him by Robert Fludd.

377. Napier, John. *Mirifici Logarithmorum*. First edition, Edinburgh, 1614. \$3,640.

The famous announcement of the author's discovery of logarithms.

*MANUSCRIPTS AND AUTOGRAPHS*

The demand for modern literary manuscripts and correspondence represents a significant displacement of the emphasis collectors placed twenty or thirty years ago on printed first editions. An original manuscript of Evelyn Waugh's *Decline and Fall* brought only \$86 in 1930, while the draft of E. M. Forster's *A Passage to India* fetched \$18,200 at Christie's last year. This record price was set by one of the most conspicuously active buyers in the manuscript market, L. D. Feldman of the New York House of El Dieff, a firm which paid 58% of the total \$78,400 Sotheby sale held on May 29 and 30. Significantly, El Dieff acts as purchasing agents for the University of Texas in Austin, one of the institutional libraries now contending for this category of material. Since individual biographers, researchers and archivists have also stimulated this trend, modern authors of stature can now plan for posterity by making "omnibus deals" with interested parties for the ultimate disposal of their manuscripts, letters, postcards and notes. According to the *London Times Literary Supplement*, several authors are known to have done this, possibly to their cost, since the market seems to be going up.

Dr. Max Thorek, whose collection was sold by Parke-Bernet last year, described the lure of the handwritten document thus: "Autographs put me in intimate contact with famous historic personalities and contemporaries. There is no more conclusive document of self-expression than in individual handwriting." Probably the most desirable item in this category, James Joyce's *Ulysses*, was purchased by Dr. Rosenbach in 1923 for \$1,900. At that time he found no buyer at

\$3,000 and kept it for his own collection. It is a matter of speculation what price this manuscript would command today, were it for sale.

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229. TOLSTOY, Count Leo (1828-1910). 18 letters s., c. 45 pp. 1874-96 to J. C. Kenworthy (in English) on Christianity and Socialism and on translating the writer's own work. (Moscow State Library) \$1,736.

232. TURGENEV, Ivan (1818-1883). 36 A.L.s. s. and three P.Cs. 1868-81, addressed to Heinrich Julian Schmidt, editor of the *Berliner Allgemeine Zeitung*. (Abramsky Ltd., London) \$2,576.

240. RILKE, Rainer Maria (1875-1926). 28 A.L.s.s. and P.Cs. 1913-18, (all unpublished), addressed to Clothilde von der Planitz, a dancer, who married in 1915 the Russian dancer Alexander Sakharoff. (Charles Traylen) \$1,820.

*Among the literary autographs bought by the New York "House of El Dieff," for the University of Texas are the following:*

108. SHAW, G.B. (1856-1950). 14 A.L.s.s. and 38 T.L.s.s. plus 40 P.Cs.s. about 90 pp. 1912-50, to John Ervine. \$3,640.



110. YEATS, W. B. (1865-1939). 20 A.Ls.s. & 4 T.Ls.s. & 1 P.C., also to John Ervine, 1912-15, mostly about the latter's plays. \$1,540.

156. LAWRENCE, D.H. (1885-1930). 32 A.Ls.s. and 25 P.Cs.s. and a typed L. from Aldous Huxley, concerning his projected editions of Lawrence's letters. 1909-27. \$3,640.

They constitute a vivid record of Lawrence's life, his impressions of people and places and of the books he was reading. 15 of these letters and six post cards were published in 1932, but intimate and outspoken passages were omitted.

417. BARING, Maurice (b. 1874) and BENNETT, Arnold (1867-1931). 77 A.Ls.s. and 3 P.Cs.s. 1915-31. \$840.

An intimate correspondence, commenting freely on each other's books, etc.

521. ROSSETTI, D. G. (1828-82). 464 A.Ls.s. and 26 A.P. Cs.s. 1865-76 to Charles Augustus Howell, his agent and business manager. \$7,280.

Concerning Rossetti's financial affairs, his drawings and paintings and negotiations for their sale.

532. RUSKIN, J. (1819-1900). 56 A.Ls.s. 1867-1870 to Charles August Howell, his confidential agent. \$4,200.

SOTHEBY, June 5, 1961

*The Apsley Cherry-Garrard, Esq. collection of Illuminated Manuscripts, Printed Books and Americana*

177. *Missal* (Use of Paris) with Calendar, Paris c. 1350-60. (H. P. Kraus, N.Y.) \$61,600.

Probably written for the private chapel of a member of the French royal family. With numerous illuminated initials. The dukes of Gotha acquired it in 1745. The Earl of Denbigh sold it in 1950 at Sotheby's in London for \$14,000. The value increased more than 400% in eleven years.

166. Lopez de Gomara. *Historia General de las Indias*, with double page woodcut map showing the Old and New Worlds. Folio, Saragossa, 1533. (H. P. Kraus) \$10,080.

This is one of the rarest and oldest Americana items, containing the conquest of Mexico and "*La Nueva Espana*."

37. *Book of Hawking, Hunting, and Heraldry*. First edition. Folio. St. Alban, 1486. \$8,980.

This incunable is the first English sporting book and the first example of color printing in England. It contains the whole of Dame Juliana Berners's *Book of Hunting*, the complete part I. and 24 ll. of part II. of the *Treatise on Heraldry*.

129. *Hours of the Virgin* (Use of Rome); with Calendar. Printed on vellum and finely illuminated; three additional illuminations. 8vo. Valencia, 1486. (Quaritch) \$5,040.

Only two complete copies of this Spanish incunable are known: Huntington and the Hispanic Society of America. A

third copy in Valencia was destroyed during the Spanish Civil War.

183. Mourt, George. *A Relation or Journal of the Beginning and Proceeding of the English Plantation settled at Plimoth in New England by certaine English Adventurers*. London, 1622. (Maggs, London) \$8,960.

This is the earliest account of the voyage of the pilgrims in the Mayflower and of their settlement at Plymouth.

250. Smith, John. *The Generall Historie of Virginia, New England and the Summer Isles . . . from their first beginning Anno 1584 to this present 1624*. With engraved maps and portraits. (John Fleming) \$3,920.

SOTHEBY, June 6, 1961

*Important Manuscripts, Printed Books and Americana*

10. Geoffrey Chaucer. *The Canterbury Tales*. Ms. on vellum and paper in contemporary English binding, England, c. 1420-30 and c. 1450-60. (Laurence Witten, New Haven) \$33,600.

14. Pierre Michault, Jean Molinet and others. *Poems in French with some prose pieces*. Written in northern France, presumably in Burgundy, c. 1470. (Maggs Bros.) \$47,600.

15. *The Helmingham Herbal and Bestiary*. English Ms. made after 1475, containing an Alphabet, a Herbal with 95 illuminations and a Bestiary with 49 illuminations. (Laurence Witten) \$92,400.

43. William Shakespeare. *Comedies, Histories and Tragedies*. A set of the first four Folio Editions in contemporary bindings, London, 1623-1685. (John Fleming) \$50,400.

Dr. Rosenbach considered the purchase of the four Shakespeare folios the "Touch of Knighthood" for a collector. He succeeded in selling complete sets at least five times: in 1910, \$15,000; in 1916, \$22,500; in 1917, \$30,400; in 1919, \$60,000 (Widener); and in 1944, \$40,200. One of his last transactions was the sale of his entire Shakespeare library to the famous Swiss collector, Dr. Martin Bodmer, for \$350,000. Since the collection was not itemized, this price cannot be evaluated.

Dr. Hauswedell sold on May 30, 1960 in Hamburg, Germany, another excellent copy of Shakespeare's First Folio, London, 1623 to the Stuttgart dealer Fritz Eggert for \$77,500. The underbidder was the University of Cologne whose budget was limited to \$75,000. The estimate established in accordance with a Parke-Bernet sale in 1946, was \$50,000.

46-62. John André (1751-80). A group of Americana by a British army major hanged as a spy by the Americans, including his journal of the campaign against the colonies from the landing of the British Army on August 25, 1777 to the fall of the American Fort of Red Bank on the Delaware, with battle plans drawn by himself. (Carnegie Bookshop) \$24,612.

## Impressionist, Barbizon and Modern Pictures

CHRISTIE'S, London, July 7 and 11, 1961.

### IMPRESSIONIST, BARBIZON AND MODERN PICTURES, DRAWINGS, BRONZES AND PRINTS.

#### FRAMED DRAWINGS:

6. JONGKIND, Johan Barthold. "Shipping on a Dutch canal with a windmill." Pen and brown ink and wash. *Signed.* (Isaacs)  
8 x 13 inches. \$823.

7. DAUBIGNY, Charles Francois. "Bord de Rivière." Pen and ink. *Signed and dated '65.* (Franklin)  
9-1/2 x 17 inches. \$191.

10. MILLET, Jean Francois. "Les Ecureuses." Pencil. *Signed.* (Radcliffe)  
11-3/4 x 8-1/2 inches. \$382.

15. SIGNAC, Paul. Landscape. Watercolor. *Signed.* (Isaacs)  
6-1/2 x 9-1/2 inches. \$294.

17. BOUDIN, Eugène. "Two Schooners." Watercolor. *Signed with initials.* (Stein)  
4-3/4 x 6-3/4 inches. \$411.

18. DUFY, Raoul. "Le Promontoire." Pencil. *Signed.* (Derrick)  
17 x 21-1/2 inches. \$323.

19. DEGAS, Edgar. "The Bath." Pastel. *Bears signature.* (Lyons)  
7-1/4 x 11 inches. \$500.

21. DERAINE, André. "Study of a nude woman resting her right arm on her raised right knee." Red chalk. *With the Atelier stamp.* (Mickels)  
8 x 10-1/4 inches. \$147.

24. PISSARRO, Camille. "Woman milking a cow." Black chalk. *Signed with initials.* (Hornstein)  
7-1/2 x 10-3/4 inches. \$264.

#### SCULPTURE.

31. RODIN, Auguste. "The Athlete." Bronze. *Signed.* (Browse)  
16 inches high. \$1,470.

32. DAUMIER, Honoré. "Le Gourmet." Bronze. *Signed with initials.* (Fountain)  
6-1/2 inches high. \$823.

35. MONTICELLI, Adolph Joseph Thomas. "A group of women and a musician in a landscape." *Signed.* (Engell)  
24-1/2 x 21 inches. \$3,381.

#### PAINTINGS.

36. DELACROIX, Eugène. "Patre Romain." Panel. (Tooth)  
8 x 12-1/2 inches. \$2,352.

Painted for Monsieur de Sommerard.  
Sold by Steven Juvelis, Esq. of Lynn, Massachusetts.

37. MODIGLIANI, Amedeo. "Portrait of Gabriele Souenne." Pencil. (Stein)  
15-1/4 x 9-1/2 inches. \$1,411.

38. MODIGLIANI, Amedeo. "Portrait of the Artist," seated at a table, resting his head on his right hand. Pencil. *Signed and inscribed Poverino Tu Prigione.* (Stein)  
16-1/2 x 10 inches. \$1,176.

39. KLEE, Paul. "Accente." Watercolor. *Inscribed and dated on the mount 1929-8.* (Paulas)  
7 x 14 inches. \$1,911.

40. DEGAS, Edgar. "Femme assise dans un fauteuil." Pastel. (Quaritch)  
24-1/2 x 27 inches. \$11,760.

Executed c. 1884.

Sold by Paul Gardner, Esq. of San Patricio, New Mexico.

Collections: Ambrose Vollard; Durand-Ruel.

Exhibitions: W. Rockhill Nelson Gallery, Kansas City.

Degas Exhibition, Cleveland Museum of Art, 1949, no. 47, pl. XXIX.

Degas Portraits, Minneapolis Institute of Arts, 1949.

Toledo Museum of Art, 1950.

See: The Catalogue of the Degas Sale, vol. I, 1918, no. 158, illustrated, p. 87.

P. A. Lemoisne: *Degas et son Oeuvre*, vol. III, no. 803. Les Albums d'Art Drouet, *Degas*, no. 6.

41. LAURENCIN, Marie. "Le Château de la Belle au bois dormant." Canvas, a four-leaf screen in two parts. *Signed.* (Hornstein)  
60 x 72 inches overall. \$4,116.



A William Blake etching . . . Sotheby's, Oct. 18.





68. RIVERA, Diego. "Peasant woman leaning against a tree with a pig tied by the leg" Board. *Signed and dated 1935.* (Riberia)  
31-1/2 x 23-3/4 inches. \$3,528.

43. BOUDIN, Eugène. "The Entrance to Trouville Harbor, at low tide with a grounded fishing boat and other shipping." Panel. *Signed and dated '83.* (Martin)  
10-1/4 x 8-1/4 inches. \$6,468.

46. PICASSO, Pablo. *The Private World of Pablo Picasso*, by David Douglas Duncan. The title page decorated by Picasso with a drawing of a faun's head in colored chalks, inscribed "pour Douglas Glass" and signed and dated 29. 5.60. (Hasson)  
\$294.

47. DUFY, Raoul. "Bistro: an interior with chairs, tables, a billiard table and flight of stairs." Watercolor. *Signed.* (Blake)  
19-1/2 x 25-3/4 inches \$2,940.  
Painted in 1943.

48. SISLEY, Alfred. "Lady's Cove, Wales." Pastel. *Signed and dated '97.* (Manlin)  
11 x 14-1/4 inches. \$4,704.

49. BOUDIN, Eugène. "La Touques: a view over the rooftops of a wooded village across a river to distant hills." *Signed, inscribed and dated '83.* (Lyons)  
20-1/2 x 28 inches. \$8,232.

50. COURBET, Gustave. "Le Torrent: a mountain valley scene with rock outcrops and a waterfall." *Signed.* (Tooth)  
22-1/2 x 28 inches. \$9,408.

52. JOHN, O.M., R.A., Augustus. "Sierra de Gador, an extensive landscape with trees and a village in the foreground and mountains beyond." *Signed.* (Tooth)  
21-3/4 x 25 inches. \$1,764.

53. PISSARRO, Camille. "La Varenne, St. Hilaire with two peasant women on a tree-lined road." *Signed.* (Stein)  
15-1/4 x 12 inches. \$4,116.

Sold with the certificate of L. R. Pissarro and Jean Metthey, 1950.

54. PISSARRO. "Effet de neige à Osny." *Signed and dated '84.* (Marlborough)  
15-1/2 x 12 inches. \$16,170.

55. DERAINE, André. "Le Souper." Water and body color. *Signed.* (Isaacs)  
9-1/4 x 7-1/2 inches. \$588.

62. LURCAT, Jean. "Red Cock," a design for a tapestry. Body color. *Signed and dated 1947.* (Spowers)  
31-1/2 x 28-1/2 inches. \$235.

63. PECHSTEIN, Max. "Estuary landscape with seagulls." Water and body color. *Signed and dated 1930.* (Schweitzer)  
18-1/2 x 24 inches. \$352.

67. DEGAS, Edgar. "Four Dancers," two dancers are seated on a bench tying their shoes while another on the left practices a position, and the fourth, holding a fan, is seen against a window at the back of the room. Pastel. *Signed.* (Rosenberg)  
18-1/4 x 22-1/2 inches. \$27,930.

Collections: Durand-Ruel; J. H. Whittemore.

Exhibitions: Tuttle House, Nangatuck, Connecticut, 1938, no. 5.

Mattutuck Historical Society, Waterbury, Connecticut, 1941.  
National Gallery of Art, Washington, 1944-45.

74. VLAMINCK, Maurice de. "Normandie, with apple trees in the snow." *Signed.* (Morrice)  
21 x 25 inches. \$11,172.

79. DERAINE, André. "Still life of a pestle and mortar, a plate of fruit, a jug and other elements on a table." Watercolor. *Signed by Madame Derain on the artist's behalf.* (Jacomb)  
19 x 25 inches. \$500.

90. CAZIN, Jean-Charles. "The Evening Star." Panel. *Signed.* (Agnew)  
9-3/4 x 10-3/4 inches. \$294.

92. CONSTABLE, R.A., J. "Farmyard with trees, a barn and hills rising in the distance." (Thomsome)  
7 x 9-1/2 inches. \$4,116.

93. COROT, Jean Baptiste Camille. "A Woodland Path." *Signed.* (Isaacs)  
12-1/4 x 8-1/2 inches. \$2,352.

Collection: N. Vacquerier.

95. DAUBIGNY, Charles François. "A Lake at sunset with a washerwoman and ducks." *Signed.* (Martine)  
24-1/2 x 36 inches. \$940.

122. COURBET, Gustave. "The Cliffs, a chalet standing in a field, backed by a wood with cliffs above." *Signed.* (Weitzner)  
13 x 21 inches. \$764.

Collections: Henry C. Angell; G. N. Northrop, West Roxbury, Massachusetts.

124. FORAIN, Jean Louis. "Foyer at the Opera." *Signed with initials.* (Michael)  
15-1/4 x 12-1/2 inches. \$1,411.

126. ANNIGONI, Pietro. "The Stone Breakers." Panel. *Signed and inscribed Firenze.* (Brown)  
27-1/2 x 35 inches. \$882.

Exhibition: *Pietro Annigoni*, Les Expositions de Beaux-Arts, no. 13.

127. MARTIN, Henri. "A Village Street." *Signed.* (Kaplan)  
32 x 39 inches. \$1,352.

130. BRATBY, A. R. A., John. "Shovelton, Bailey, Lessore, Sandford, Bratby, and Innes." Board. (Sewelle)  
120 x 78 inches. \$58.

137. BRATBY. "Gloria Bishop and Felicity Innes." *Signed and dated 1959.* (Klein)  
72 x 144 inches. \$147.

141. COROT, J. B. C. "Zuydecoote." *Signed.* (Weitzner)  
25 x 41-1/2 inches. \$1,411.

Collections: Alfred Stevens, Paris (1880); Henry T. Chapman, New York (1904); Harper Benedict, Mount Vernon, New York, (1941).

142. BERNARD, Emil. "The Lamentation." *Signed and dated '85.* (Ridley)  
30-1/2 x 48 inches. \$1,234.

Collection: Dr. Vasella, Zurich.

161. VERBOECKHOVEN, Eugene. "Sheep, a goat and chickens in a pasture." Panel. *Signed and dated 1864.* (Ravage)  
6-1/2 x 8-1/4 inches. \$294.

171. FORAIN, Jean Louis. "Le Cabinet Particulier." Panel. *Signed.* (Robinson)  
20 x 27-1/2 inches. \$823.

172. LUCE, Maximilien. "View of the Seine, near Rosny." *Signed.* (Tooth)  
10 x 15-1/2 inches. \$500.



121. DUFY, Raoul. "The Bather," seen full length above the sea with Etretat in the background. *Signed.* (Ridley)  
18 x 13-3/4 inches. \$8,232.

174. PERMEKE, Constant. "Shore scene with two figures." *Signed.* (Piccadilly)  
27-1/2 x 35-1/2 inches. \$882.

181. DUFY, Raoul. "Trees." Watercolor. *Signed.* (Franklin)  
19 x 25-1/2 inches. \$1,029.

182. VLAMINCK, Maurice de. "The Manor House." Watercolor. *Signed.* (Taylor)  
12 x 16-1/2 inches. \$1,146.

#### FRAMED DRAWINGS

189. ANNIGONI, Pietro. "Portrait of Miss Elizabeth Compton," bust length, in red dress, set against a gold ground. Gouache. *Signed, inscribed "be an actress, a good one," and dated Firenze LIX.* (Angelo)  
17-1/2 x 12-1/4 inches. \$161.

183. MAILLOL, Aristide. "Standing female nude." Pencil on brown toned paper. *Signed with a monogram.* (Landau)  
14-3/4 x 10-1/4 inches. \$294.

184. DERAINE, André. "Etudes de nus et croquis." Red chalk. *With the Atelier stamp.* (Petiet)  
18-3/4 x 24-1/2 inches. \$294.



187. FORAIN, Jean Louis. "Danseuse saluant." Red chalk heightened with white on brown-toned paper. *Signed.* (Barnard)  
14-1/2 x 9-3/4 inches. \$73.

#### UNFRAMED DRAWINGS.

178. RIVERA, Diego. "Revolutionary Episodes." Three pen and black ink. *All signed.* (Fuenti)  
12 x 9 inches each. \$220.

217. GROMAIRE, Marcel. "Cinema." Pen and black ink and watercolor. *Signed and dated 1935.* (Brook Street Gallery)  
16-1/2 x 12-1/2 inches. \$529.

218. GROSZ, Georg. "Old Town." Brush and black ink and watercolor. *Signed.* (Harborn)  
27-3/4 x 19-1/2 inches. \$147.

#### UNFRAMED PRINTS.

204. BARNET, Will. "The Little Dancer." Lithograph. *Signed.* (Browne) \$29.

205. CEZANNE, Paul. "The Painter Guillaumin" (Venturi 1159). Etching, 1873. (Jessop) \$111.

208. FEININGER, Lyonel. "Old Gables." Etching. *Signed.* (Express) \$103.



219. PICASSO, Pablo. "Le Repas Frugal" (G.2b). Etching, 1904. (Petiet) \$1,617.

207. DUFY, R. "Mother and Child," Etching. (Olivor) \$88.

209. GIACOMETTI, Alberto. "Standing woman." Etching. *Signed and numbered 35/50.* (Digby) \$73.

210. GIACOMETTI. "Standing woman." Etching. *Signed and numbered 26/50.* (Digby) \$82.

212. JAWLENSKY, Alexej von. "Head." Lithograph, 1921. *Signed.* (Freeman) \$53.

213. RENOIR, Pierre-Auguste. "Girl reclining." Etching. (Kelly) \$47.

214. VALADON, Suzanne. "Reclining woman." Etching, 1895. *Signed and numbered 69/75.* (Freman) \$132.

215. VALADON. "Bathers." Etching, 1904. *Signed and numbered 69/75.* (Craddock & Barnard) \$141.

216. VALADON. "La Toilette." Etching, 1910. *Signed.* (Freeman) \$132.

220. PICASSO. "Tête de femme" (G.3b). Etching, 1905. (Bury) \$279.

221. PICASSO. "Les Pauvres" (G.4. IIb). Etching, 1905. (Erickson) \$412.

222. PICASSO. "Buste d'homme" (G.5b). Drypoint, 1905. (Erikson) \$147.

223. PICASSO. "Les Deux Saltimbanques" (G.6b). Drypoint, 1905. (Erikson) \$265.

224. PICASSO. "Tête de femme, de profil." (G.7b). Drypoint, 1905. (Nicholls) \$764.

225. PICASSO. "Les Saltimbanques" (G.9b). Drypoint, 1905. (Erikson) \$647.

226. PICASSO. "L'Abreuvoir" (G.10b). Drypoint, 1905. (Sewell) \$294.

227. PICASSO. "Au Cirque" (G.11b). Drypoint, 1905. (Sewell) \$294.

228. PICASSO. "Le Saltimbanque au repos" (G.12b). Drypoint, 1905. (Allison) \$147.

229. PICASSO. "Le Bain" (G.14b). Drypoint, 1905. (Petiet) \$706.

230. PICASSO. "La Toilette de la mère" (G. 15b). Etching, 1905. (Erikson) \$470.

231. PICASSO. "Salome" (G.17b). Drypoint, 1905. (Erikson) \$764.

232. PICASSO. "La Danse" (G.18b). Drypoint, 1905. (Sewell) \$323.

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A Cézanne "Bathers" to be sold at Parke-Bernet, New York, Oct. 25, as part of the Juviler Collection.

SOTHEBY & CO., London, July 7th, 1961

**IMPORTANT FRENCH FURNITURE.**

**MEDIEVAL AND RENAISSANCE WORKS OF ART  
TAPESTRIES, CLOCKS AND FINE VIOLINS.**

**STRINGED INSTRUMENTS.**

1. Violin, by Joannes Baptista Guadagnini, labelled *Joannes Baptista Guadagnini placentius fecit Mediolani 1750*; and a bow. Both contained in a velvet-lined case by W. E. Hill & Sons. (Reno) **\$4,900.**

Joannes Baptista Guadagnini, circa 1685-1770, moved from Piacenza to Milan in 1750, the year in which this violin was made. Sold with this violin is a certificate from W. E. Hill & Sons of Bond Street, London in which the violin is described as being "a thoroughly characteristic example of the Milan period of this maker's work."

2. Violin, by Francesco Ruggeri, labelled *Francesco Ruggeri dett'el Per in Cremona l'anno 1679*. (Max Moller) **\$3,360.**

Francesco Ruggeri, the most celebrated violin maker of the Ruggeri family, lived in Cremona from 1645 to 1700.

5. Violin by Joseph Guarnerius, (1666-1739) with the original label *Joseph Guarnerius filius Andreae fecit Cremona sub titulo S. Teresie 17*. (Berg) **\$2,660.**

The date on the label is almost illegible but is possibly 1715 or 1716.

Sold with this violin is a certificate from Charles Enel, Paris, 1944.

6. Italian Violin, by Antonio Stradivari, with its original label *Antonius Stradivarius Cremonensis faciebat Anno 1718*, contained in a velvet-lined fitted case by Messrs. Hill of Bond Street. (J. & A. Beare) **\$17,360.**

This instrument is a fine example of Stradivari's "great period" which lasted from 1695 to 1725.

Formerly in the Dendys Collection.

Sold with this violin are the letters concerning the Parkfield Sale between Mr. Arthur Hill and Mr. Seale, dated from September 29th to November 1st, 1887.

Karel Jalovec, *Italian Violin Makers*, records two other violins made by Stradivari in the same year, namely the Hegar and the Maurin.

15. Urbino, Maiolica Tri-lobed Wine Cooler with three mask and strapwork handles, supported on a cluster of three paw feet, painted on the interior with river gods, *amorini* and fishermen, the exterior with landscapes, trees and views of cities. *Fontana workshop, circa 1540.*

19-1/2 inches wide. 8-1/2 inches high. **\$1,960.**

For the shape see Bernard Rackham, *Italian Maiolica*, p. 77a.

**MEDIEVAL WORKS OF ART**

**RENAISSANCE BRONZES AND SCULPTURE.**

26. Pair of Limoges Enamel Plates, by *Pierre Reymond*, representing the months of January and April. The whole painted in a palette of grey, white, green, turquoise, brown, black and gilding, the borders with scrollwork *en grisaille* and gilding, the reverses with portrait heads within strapwork cartouches encircled by wreaths. *16th Century. (Bensimon)*

7-3/4 inch diameter. **\$728.**

These two plates probably formed part of a set of twelve like that sold at Sotheby's, December 8th, 1959, lot 76.

30. Oak Carving of an Angel, standing with wings spread and hands folded, the draperies arranged in loose folds, the whole figure with flat back and designed to be seen from below. *North French or Flemish, late 17th Century. (W. Berg)* 58 inches. **\$182.**

32. Terracotta Relief of Apollo by *Chinard*, signed and dated 1791, with winged nude god drawn by three frenzied horses,



the whole backed with slate and mounted in a carved and gilt-wood frame. (E. Kaye)

24-1/4 x 32-1/4 inches.

\$3,080.

From the Collection of Lord Brassey.

Probably executed at Lyons shortly before the artist's return to Rome at the end of 1791. A number of works by Joseph Chinard are illustrated in *Les Arts*, November 1909, "La Collection de M. Le Comte de Penha Longa."

33. German Bronze of Hercules and the Bull, the hero, dressed in his lion skin, leans forward and grasps the horns of a rather small Cretan bull, the hollow casting flawed in some places and repaired by the sculptor, the bronze with dark brown mottled patina. *Augsburg, circa 1560-75.* (F. Partridge)

9-1/2 inches high.

\$9,800.

This bronze shows certain analogies with statuettes associable with the Augsburg workshops of Marx Labenwolf and Hans Reisinger. Compare Bange, *Die Deutschen Bronzestatuetten*, figs. 150-159.

37A. Bronze Figure of an Advancing Bull by *Giovanni da Bologna*, the animal shown with head raised, the bronze with golden brown natural patina and with extensive traces of dark lacquer patina, on black marble base. *Late 16th Century.* (Zervudachi)

8-3/4 inches high.

\$2,408.

Another example of this bronze was sold at Sotheby's, Friday, October 14th, 1960, Lot. 47.

See: Dhanens, *Jean Boulogne*, fig. 197.



25. Terracotta Figure of a Poodle, seated with head turned slightly to one side, the whole resting on a rectangular terracotta base. *French, mid-18th Century.* (Marcussen) \$1,680.



42

38. Gilt-Bronze Figure of Spring, after *Wenzel Jamnitzer*, the square base with acanthus and shell motifs also in gilt-bronze. (K. J. Hewitt)

32 inches.

\$1,960.

From the Collection of Baron Nathaniel de Rothschild, Vienna.

39. Flemish Oak Carving of Mary Magdalene, kneeling in repentant attitude, the whole carved in high relief without a ground. *Early 16th Century.* (Dr. Welker)

10 inches high.

\$140.

42. Polychrome Oak Group of Two Donors and Two Saints, in the background to the left stands St. Anthony the Abbot; behind to the right stands a bishop saint; in the foreground, slightly reduced in scale, are the kneeling donors; the whole with unusually complete original polychrome decoration. *North French, circa 1460-70.* (Shirley)

25 inches high.

\$3,360.

From the collection of Albert Figdor, Vienna, see *Berlin Catalogue*, vol. IV, pl. LXXXVIII, fig. 167.

Said to come from Amiens Cathedral.

45. Pair of Ivory Figures of Recumbent Sphinxes, with female heads, each with a jewelled tiara, with low rectangular ivory bases with acanthus leaves at the corners. *Late 18th/early 19th Century.* (Martin)

12-1/2 inches long.

\$2,296.





43. Gothic Ivory Diptych, each leaf horizontally divided into two scenes taking place beneath an arcade of three cusped arches, the spandrels of which are filled with sunk trefoils; the left-hand leaf with, above, the Presentation in the Temple; in the center stands the Virgin holding the infant Christ towards Simeon; below is an unusual triple scene of, to the left, the Annunciation, in the background at the center is a shepherd on a hill receiving news of the Nativity, while in the foreground to the right reclines the Virgin holding the arm of the child who lies in the manger. The ivory with traces of pigment, the spaces for the hinges filled in, the back with bevelled sides, with modern glazed frame. *Cologne, mid-14th Century.* (Pope)  
Each leaf 6 feet x 3-1/2 inches. \$1,614.

This type of diptych is classified by Koechlin, *Les Ivoires Gothiques Français*, as "Diptyques à frises d'arcatures," compare pl. LXXIV, figs. 290 and 291.

#### ANTIQUE FRENCH & PERSIAN CARPETS.

46. Small Aubusson Carpet, the pale green field centered by a large oval medallion bordered with a branch of pink and

white anemones enclosing sepia strap-work and a bouquet of summer flowers, contained in a pink and sepia frame-pattern border, the corners with shells and strap-work supporting roses. (J. Haim)

9 feet 6 inches x 8 feet 4 inches.

\$560.

48. Savonnerie Carpet, the ivory field centered by a lobed medallion in pink, dark blue and red with overlaid yellow and sepia strapwork, the remainder of the field scattered with branches of morning glory, moss roses and poppies; within an elaborately shaped *blue de roi* border interrupted by a cartouche. (O. Berberyan)

23 feet 7 inches x 22 feet 10 inches.

\$5,880.

50. Savonnerie Carpet, the shaped cream field centered by a rectangular mauve medallion and centered by an oval medallion in magenta, sepia and ivory enclosing a patera. (Greville)

18 feet 10 inches x 15 feet 3 inches.

\$2,072.

51. Louis XIV Needlework. A brightly colored carpet worked in *gros point* with a high proportion of silk, divided into ten strips each worked with shaped medallions chiefly in sepia, ivory and gold enclosing pomegranates, columbine, roses, daffodils and other flowers outlined with scrollwork and all on a royal blue ground. (Pope)

8 feet 10 inches x 6 feet 2 inches.

\$448.

54. 17th-Century Ispahan Carpet, rose-colored field centered by a large lobed medallion woven with formalized flowerheads, the remainder with a pattern of stylized lotus and other flowers, the blue-ground border woven with rows of geometric medallions. (Pope)

21 feet 6 inches x 7 feet 10 inches.

\$6,860.

55. Antique North-East Persian Carpet, rose-colored field with the *herati* design, the coloring in pale blue, ivory, terracotta and brown, and with a gold-ground outer border woven with a formal pattern of flowerheads joined by leafy stems in alternate coral and blue and with narrower carnation borders. *Circa 1600.* (Patch)

22 feet 9 inches x 7 feet 8 inches.

\$8,400.

Formerly in the collection of the Emperor Franz-Josef I of Austria.

A similar carpet is in the Austrian Museum for Kunst und Industrie in Vienna. The carpet is illustrated in color and in black and white in *Altorientalische Teppiche*, first part, by Friedrich Sarre and Herman Trenkwald, 1926.

#### TAPESTRIES.

58. Early 18th-Century Brussels Tapestry in the manner of Leyniers, of brilliant coloring, *The Finding of Moses*, within a narrow four-sided frame-pattern border in red and gold. (Mazlounian)

11 feet 6 inches high x 12 feet 6 inches wide.

\$2,352.

This panel was formerly in the collection of the Earl of Halifax and were hung in the Foreign Office when the Earl was Foreign Secretary.



60. Small Louis XV Aubusson Panel woven with a fête champêtre subject, with a four-sided yellow ground border woven with posies of flowers interspersed by cabochons. (Perez)

7 feet 8 inches high x 7 feet 4 inches wide. \$3,220.

61. Louis XV Beauvais Tapestry depicting an attractive Polish winter scene, within a four-sided border of mixed summer flowers and scrollwork woven on a *tabac d'Espagne* ground. (Perez)

11 feet 9 inches high x 16 feet 10 inches wide. \$8,400.

Formerly on exhibition at the De Young Museum, San Francisco.

62. Late Gothic Tapestry, The Four Marys, after Bernard van Orley, within a border of flowers and fruit on a blue ground. The French inscription across the red top border is perhaps a later addition. (C. John)

5 feet 11 inches high x 5 feet 1 inch wide. \$3,920.

From the collection of Marzell de Nemes.

63. The Court of Love. Important Gothic Tournai Secular Tapestry. The panel shows a gathering of young men and women, each group portraying an allegory of love. Behind is an idyllic landscape of hillocks covered with trees and shrubs and with a chateau, churches and towers of a small town. All the participants in the scene are splendidly attired in French court costumes of fine hose, velvet cloaks and brocaded silks, and the *mille fleurs* foreground is carpeted with summer flowers; within a narrow four-sided floral border. *First quarter of the 16th Century*. (Eisemann) \$30,800.

From the collection of the Duke of Brunswick and formerly part of the Guelph Treasure.

No example of the small group of Minnehof (or Courts of Love) tapestries is illustrated in the comprehensive *Wandteppiche* of Heinrich Gobel. Breaking from the five traditional themes of pictorial textiles (history, mythology, chivalry, religion and hunting), they are an early and important expression of the humanist movement.

#### CLOCKS.

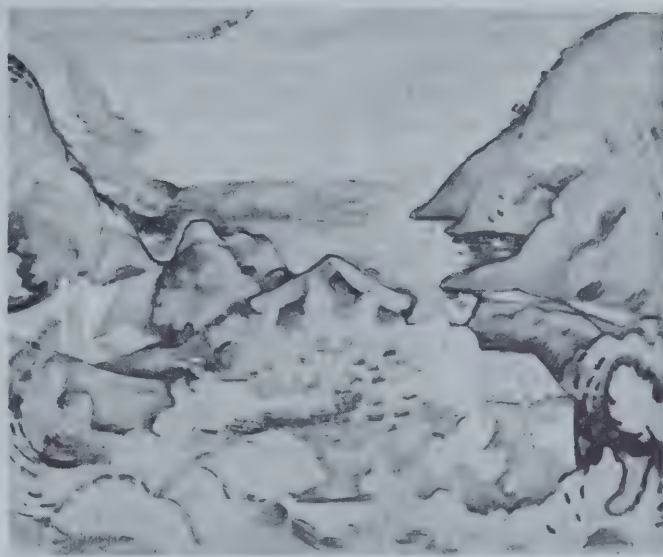
65. Louis XV Ormolu Cartel Clock by Jacques Baudin of Paris, the movement contained in a fine rococo cartouche-shaped case, the apron formed of scrolling leaves continuing up the sides and with free-standing branches chiselled with roses, poppies, fruit and leaves, the cresting with a pierced flame-moulding. (C. Sere)

2 feet 7 inches high. \$1,400.

Jacques François Baudin served as Master of the Clockmakers' Company in 1787.

67. Louis XV Boulle Bracket Clock by Wm. Blakey of Paris, the movement contained in a case mounted with ormolu, the cartouche-shaped sides with strapwork, leaves and flowers surmounted by a scrolled cresting of roses, a similar applique at the center of the doors and with a well-modelled and ogee-shaped matching bracket. (Ramsey)

Clock: 3 feet high. Bracket: 1 foot 3 inches high. \$980.



"La Calanque" by Braque, from the artist's fauve period, in the Juviler Collection, Parke-Bernet, New York, Oct. 25.

69. Rare Empire Tellurian Library Clock by François Ducommun à la Chaux-de-Fonds, the case surmounted by a Tellurian movement, the earth painted in brightly-colored enamels and with a scale for the ages of the moon; signed F. S. Ducommun on the counter balance, with a revolving silver scale showing month and four-yearly calendar, read from a pointer directly above the clock dial, and pierced beneath the scale with a band of diamonds painted with the signs of the Zodiac; the quarter-striking movement contained in a cylindrical ormolu case with floral appliques. (Zervudachi) 1 foot 3-1/2 inches high. \$5,880.

Several planetary movements by the celebrated maker François Ducommun (1763-1839) can be seen in the Neuchâtel and Chaux-de-Fonds Museums.

73. Louis XVI Mantel Clock by Meyer of Paris in ormolu and white marble, with an enamel dial and the movement inset in a marble inset in a marble column, at one side Cupid passes a dove to Venus who stands at the other, the base with a fine leaf and berry moulding centered by a trophy of love and with paw feet joined by a lion-skin drapery. (Harrington) 12-1/2 inches high. \$700.

François Meyer was Master of the Clockmakers' Company in 1789.

#### ORMOLU.

79. Louis XVI Rock Crystal Chandelier, gilt metal frame supporting a tier of candle branches, the nozzles and drip pans with bead mouldings and joined by ormolu festoons hung with faceted chains and pear-shaped drops of rock crystal and terminating in a rock crystal pendant sphere. (Cook)

2 feet 6 inches high. \$3,920.

81. Meissen and Ormolu Centerpiece (*surtout-de-table*), with an oval mirror glass base mounted on ormolu and on which



are set Corinthian columns of Meissen porcelain, surmounted by rococo urns decorated with *deutsche Blumen*; between each capital is a floral festoon in green-painted metal set with Meissen flowers. (Brander)  
28 inches long; 13 inches high. \$420.

Said to have been made near Nancy for Marie Leczinska in about 1764.

85. Pair of Louis XV Ormolu Wall Candelabra of foliate form, each with three scrolling branches, the nozzles in each case differing, one in the form of a tulip, another modelled with leaves and third with forget-me-nots. (Hopton)  
1 foot 8 inches high. \$840.

An almost identical pair of wall candelabra from the collection of the late Max Reich was sold at Sotheby's, March 17, 1961, lot 112.

91. Ormolu-Mounted Louis XV Inkstand, kidney-shaped base set with a plain black lacquer panel, near the center of which are three *blanc-de-chine* cups mounted in ormolu, the border in finely chased ormolu, from the sides of which project four pierced scroll feet. *Stamped with the crowned "C" poinçon.* (Nogatch)  
15 inches long. \$1,558.

The crowned "C" poinçon was in use between 1745 and 1749.

92. Pair of Louis XV Ormolu and Porcelain Candlesticks, the ormolu bases chased with projecting flowers and frogs, on

top of these are set Meissen porcelain figures by *Carl Christoph Punct* of Spring and Autumn from a set of the Seasons, supporting three ormolu candle-nozzles with detachable petal-shaped drip-pans. *One base stamped with the crowned "C" poinçon, the Meissen figures with crossed swords marks.* (Sere)  
9-1/2 inches. \$2,016.

#### FURNITURE.

94. Louis XV Chair with parcel-gilt and grey-painted frame, the cartouche-shaped back carved at the top, raised on cabriole legs, the back and seat covered in buttoned velvet. (Decrescenzo)  
\$98.

96. Louis XV Stool with polished frame and rectangular stuffed seat, the curved and moulded seat-rail carved, the cabriole legs headed by flowers and ending in acanthus leaves. (Lady Montagu-Panton)  
3 feet 5 inches wide. \$252.

97. Louis XV Fauteuil de Bureau, the beechwood frame originally painted grey, with caned back and seat, moulded back, outcurved arm-facings and serpentine-fronted seat, cabriole legs carved. (Colefax & Fowler)  
\$756.

98. Tulipwood Petite Commode of Louis XV/Louis XVI transition period, with serpentine-fronted mottled grey and black marble top, with three drawers in the frieze, the upper one fitted for writing materials, on slender cabriole legs ending in ormolu *sabots*. (C. Hopton)  
1 feet 5-1/2 inches wide. \$420.

99. Louis XV Tulipwood Writing Table, the rectangular top sliding back to reveal a fitted drawer, on cabriole legs, with a finely-chiselled *rocaille* escutcheon, the corner mounts and *sabots* chiselled. (Kerin)  
2 feet 9 inches wide. \$2,240.

100. Early Louis XV Wall Mirror contained in a carved wood and gilt gesso frame with a mirror border. (S. Carciog)  
3 feet 10 inches high x 2 feet 9 inches wide. \$1,176.

101. Unusually small Louis XVI *Secrétaire à Abattant*, stamped *J. Caumont JME*, in tulipwood crossbanded with purpleheart, the fall front enclosing shelves and a drawer with three drawers below. (Harrington)  
3 feet 4 inches high x 1 foot 7 inches wide. \$532.

Jean Caumont was received Master in 1774.

102. Louis XVI Tapestry-covered Seat Furniture. A fine giltwood suite comprising a Canape and four Fauteuils, covered in Aubusson tapestry, the incurved arm supports with bead mouldings and with fluted legs. (Rubin)  
The canape: 3 feet 10 inches wide. \$476.

107. Pair of Louis XVI Fauteuils, the spade-shaped backs with stuffed panels surmounted by moulded top rails, plume finials, the curved arms with reeded supports, with stuffed bow-fronted seats and fluted legs. (Pallot)  
\$448.



"La Rue Pavoisée (Le Quatorze Juillet)" by Raoul Dufy, from his fauve period, part of the Juviler Collection to be sold on the evening of Oct. 25 at Parke-Bernet Galleries.



110. Late Louis XV Marquetry Bonheur-du-jour signed *C. Topino, JME*, the semi-circular superstructure centered by a shelf and a small drawer and veneered with a collection of artist's paraphernalia and the latter concealing spring catches for the cupboard doors at each side, with a pierced *guilloche* ormolu gallery; the oval table stand veneered at the top with a group of porcelain cups, coffee-pots and flower-filled vases, with a fitted writing drawer in the frieze and raised on cabriole legs joined by a kidney-shaped stretcher. (F. Partridge)  
2 feet wide x 3 feet high. \$4,760.

Charles Topino was received Master in 1773.

See: Nicolay's *Maîtres Ebénistes Français*, figs. C, M and U; Charles Packer in *Paris Furniture* illustrates a very similar but unsigned Bonheur-du-jour, fig. 76.

111. Small Louis XV Kingwood Bureau Plat signed *P. Rousseau, JME*, the knee-hole frieze with real and dummy drawers faced with original rococo ormolu handles and escutcheons, the cabriole legs with ormolu mounts at the knees and feet and the sides with ormolu appliques, the leather top replaced by a panel of red plush. (F. Victoria)  
4 feet 2 inches wide. \$8,400.

113. Louis XV Giltwood Canapé, the back carved at the center, curved and moulded arm-facings, the center of the seat rail carved, cabriole legs. (Pope)  
7 feet 2 inches wide. \$126.

114. Pair of Charles X Bergères, in mahogany and in the Grecian taste, raised on baluster-turned legs inlaid, the backs and seats upholstered in grey shaded satin. (Wright)  
\$840.

116. Louis XV Commode signed *L. Boudin*, containing one long and two short drawers veneered with quatrefoil-shaped panels, with shaped sides and slender curved legs finishing in *sabots*, with a brown and white marble top. (Patch)  
3 feet 8 inches wide. \$896.

Leonard Boudin was received Master in 1761. He was pupil of Migeon and became one of the finest *ébénistes* of his period.

117. Louis XVI Bergère signed *I. B. Boulard*, molded and grey-painted frame with carved tall back continuing into the scroll-ended arms and with in-curved supports, a loose cushion and serpentine-fronted seat and on fluted and tapering legs. (Pallot)  
\$700.

118. Small Late Louis XV Marquetry Bureau à Cylindre, the roll front enclosing a nest of small drawers and veneered, on cabriole legs, the corners with satyr-mask ormolu mounts. (Byrne)  
2 feet 8 inches wide. \$1,680.

119. Small Mid-18th Century Marquetry Writing Table, the frieze inlaid *à quatre faces*, with a drawer at one side and the front with a small fitted writing drawer released by a plunger and with a leather-covered writing flap and pen compartments enclosed by florally-veneered lids, on cabriole legs with pierced *rocaille* ormolu mounts. *The underframe stamped four times with an illegible signature.* (H. Marino)  
2 feet 7 inches wide. \$5,880.



A Francis Towne to be sold at Sotheby's, Oct. 18.

122. Set of Three Louis XV Fauteuils, signed *J. Dupont*, the giltwood frames with cartouche-shaped backs, with spirally-molded arm-supports, broad serpentine-fronted seats and the cabriole legs with roses at the knees. (F. Partridge)  
\$2,380.

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*Calendar of Forthcoming Sales* Sotheby & Co., Ltd.  
(continued from page 168)

October 23: Objects of Vertu, property of the late Wallace Heaton, Esq., the late Thomas Scholes, Esq., the late T. B. Kitson, Esq., and others, including Masonic jewels, Bilston and Continental enamels, and works by Fabergé.

October 23: Egyptian, Greek and Roman Antiquities, African, South American and Oceanic Art, various owners.

October 24: English and Continental Pottery and Porcelain, property of the late C. T. Fowler, Esq.

October 25: 18th and 19th Century Paintings and Drawings, various owners.

October 26: English and Continental Silver and Plate, various owners.

October 27: Works of Art, Oriental Carpets, English and Continental Clocks, English and Continental Furniture.

October 30-31: Rare Books, Autograph Letters and Manuscripts.

October 31: Lowestoft Porcelain, the property of the late D.M. Hunting, Esq., including the Lowestoft Church Teapot, dated 1767.

November 1: Old Master Drawings and Paintings, various owners.

November 2: Fine Jewels.

November 2: English Glass, French Paperweights, Oriental Carpets, Tapestries and English and Continental Furniture.

November 6-7: Chinese and Japanese Works of Art.

November 8: Eighteenth and Nineteenth Century Drawings and Paintings.

November 15: Old Master and other Paintings.

November 22: Important Old Masters.

November 29: English Paintings of the Eighteenth Century.

December 6: Impressionist Paintings.

December 13: Modern British Paintings and Drawings.

December 20: Miscellaneous 18th and 19th Century Paintings.





"Valet de Chambre," by Chaim Soutine, to be sold Nov. 15, Parke-Bernet Galleries, as part of Erickson Collection.

Christie, Manson & Woods, Ltd.

8 King Street, St. James  
London, S.W. 1, England

October 10: The Dennison Watch Collection, sold by order of the Waltham Precision Instrument Co., Waltham, Mass., the collection of English and Continental watches formed by Franklin Dennison.

October 11: Fine Jewels.

October 12: English and Continental Furniture, Eastern Rugs and Carpets, and Objects of Art.

October 13: Pictures and Drawings of the 19th Century.

October 16: Oriental Ceramics, Enamels, Hardstones, Ivories and Objects of Art.

October 17: Objects of Art and Vertu.

October 18: Old English and Foreign Silver.

October 19: English and Continental Furniture, Textiles, Eastern Rugs and Carpets, Objects of Art.

October 20: Pictures of the 16th, 17th and 18th Centuries.

October 23: English and Continental Porcelain and Faience.

October 24: Printed Books.

October 25: Fine Jewels.

October 26: English Furniture, Textiles, Eastern Rugs and Carpets, Objects of Art.

October 27: English Pictures and Drawings, property of the Lady Elizabeth Clyde, the late Dowager Viscountess Harcourt, the Viscountess Lee of Fareham, the Most Noble Cromartie Duke and Earl of Sutherland, the Booth Tarkington Collection and others, works by Blake, Reynolds, Scott, Constable, Raeburn, Romney, Morland, Devis, Landseer and others.

October 30: Chinese Porcelain and Hardstones from the Dwight C. Harris Collection, and others.

October 31: Coins, Medals, and Masonic Medals and Badges, the property of H. W. Cannon, Esq., and others.

November 6: Sculpture.

November 13: The Dwight Harris Collection of Chinese Snuffboxes.

November 24: Important Old Masters, including a portrait by Franz Hals.

November 28: Medieval and Renaissance Jewelry and Objects of Art.

December 1: Paintings from the collection of the late Governor Alban T. Fuller of Boston, works by Marieschi, Sargeant, Robert, Orpin, and eighteenth century English artists among others.

Dorotheum

Dorotheergasse 11,  
Vienna, Austria

Oct. 10-13: Paintings, Antiquities, Furniture and Objets d'Art.

Oct. 24-27: Coins

Nov. 14-17: Paintings, Antiquities, Furniture, Carpets and Tapestries, Objets d'Art, etc.

Nov. 21-23: Coins.

Dec. 5-7, 9: Art Auction.

Dec. 13-15: Coins.

Hotel Beau Rivage

Lausanne, Switzerland

Oct. 17-20: Modern Paintings, Antique Furniture, Watches, Objets d'Art.

Horst A. Rittershofer

Meinekestrasse 3  
West Berlin, W.15

Oct. 18: Books, Drawings, Woodcuts.

Wolfgang Brandes

Braunschweig  
West Germany

Oct. 18-20: Graphics and Books.

Gerd Rosen

Kurfurstedn  
Kurfurstendamm 215  
Berlin W 15

Oct. 24: Art of the 19th and 20th Centuries.

Nov. 7-10: Old Masters.

Galerie Dobiachofsky  
Laupenstrasse 3  
Bern, Switzerland

Oct. 20-21: Art of the 17th to 20th Centuries.

Helmut Tenner  
Bergheimerstrasse 59  
Heidelberg, Germany

Nov. 2: Books and Autographs from the 15th to 20th Centuries.

Nov. 3: Decorative Arts.

Nov. 4: Paintings, and Drawings of the 15th to 20th Centuries.

Galerie Cadror  
Bern, Switzerland

Oct. 27-28: Old Masters, Modern Paintings, Persian Carpets.

Paul Brandt  
Pieter de Hoochstraat 30  
Amsterdam, Holland

Nov. (early): French Furniture, Oriental Objects, Porcelains, etc.

Nov. (late): Paintings, Graphics, Furniture, Porcelain, Carpets, Silver, etc.

Kunsthau Lempertz  
Neumarkt 3  
Cologne, Germany

Nov. 8-13: Old Masters.

Dec. 1-2: Paintings of the 20th Century.

Hugo Ruef  
Gabelsbergerstrasse 28  
Munich, Germany

Nov. 15-17: Paintings, Antiques, Objets d'Art, etc.

J. A. Stargardt  
Marburg, Germany

Nov. 16-17: Ammann Collection of Autographs.

Bukowskis Konsthandel  
Arsenalsg. 2  
Stockholm, Sweden

Nov. 8-11: Paintings, Antique Furniture, Carpets, Objets d'Art, etc.

Dr. Ernst Hauswedell  
Fontenay 4  
Hamburg 36, Germany

Nov. 23-24: Books and Autographs.

Nov. 25: Drawings, Paintings, Sculpture.

Nov. 28: Oriental and Primitive Art.

Karl & Faber  
Karolinenplatz 5a  
Munich, Germany

Nov. 30-Dec. 1: Books and Autographs.



"La Marquise de Baglion," by Nattier, to be sold  
Nov. 15 at Parke-Bernet, in the Erickson Collection sale.

SOTHEBY & CO., London, July 14, 1961.

#### ENGLISH PORCELAIN.

7. Pair of Worcester Plates, painted with exotic birds in landscapes, fluted borders with panels of gilt flowers, purple fish-roe pattern, pink chevrons on a paler pink ground, and trellis pattern on a turquoise ground. *First period.* (M. King)  
8-1/2 inches. \$112.

9. Worcester Shell-shaped dish from the same service, painted with birds perching beside a lake, a landscape and buildings beyond, the border with pink, purple and turquoise panels and with gilt stylized flowerheads. *First period.* (Delomosne)  
7-3/8 inches. \$280.

17. Pair of Worcester Campana Vases, painted with the "Reaper's Child" and the "Gleaner's Child," in square panels reserved on a claret ground, the gilt handles of intertwined snake type. *Marks Barr, Flight and Barr in red script.* (Scratchley)  
5-1/4 inches. \$90.

21. Chelsea Figure of a Goose after a print in George Edward's *Natural History of Birds*, its breast feathers yellow, the head in pale blue and puce, the wings and back in grey and black, the tail (repaired) in yellow. *Raised red anchor mark.* (Casoni)  
4-1/2 inches. \$532.



23. Chelsea Group of Two Dancers modelled by Joseph Willems after the Meissen original by Eberlein, the man wearing a moustachiod mask, black on one side and with black hearts and patches on the other, the girl with yellow skirt and flowered bodice, her pigtailed streaming behind her as she is whirled round, the scroll-edged mound base with gilt scroll border and applied with colored flowers. *Red anchor mark.* (W. Byrne)

7 inches high.

\$3,640.

Another Chelsea example of this group from the Dusendschon Collection was sold at Sotheby's, December 6th, 1960, lot 41. In the same sale lot 129 was an example of Eberlein's Meissen group.



24. Extremely Rare "Girl in a Swing" Canary, of pale yellow color, perched in the cross boughs of a tree, with a single branch going up along the right-hand side of the bird, whose head is turned slightly to the left, the gnarled tree-trunk and very unusual rococo base attractively painted with sprays and sprigs of detached flowers in a soft palette, pale peach fluorescence. (I. Goldstein)

5-1/2 inches high.

\$3,080.

Illustrated in *The Connoisseur*, December 1955.

Mentioned in the paper on "Girl in a Swing Porcelain and Chelsea" by Arthur Lane and R. J. Charleston, read to the English Ceramic Circle in November 1960 and to be published in the forthcoming Transactions.

25. Derby Botanical Dessert Service, each piece painted with a different flower including poppies, long bunch'd indigo, rigid leav'd borteria, sweet pea, rose camellias, cabbage roses, asters, lion's tail, balm leav'd archangel and many

others, with burnished rims, comprising: Centerpiece, Confiturier and two covers, two large oblong dishes, three small oblong dishes, four shell-shaped dishes and fifteen plates, *marks crown, batons and D and the name of the flower.* (E. Edwards)

\$84.

28. Derby Tea Service, with Imari design of flowerheads on a dark blue ground and scrolling chrysanthemum plants, comprising: a Teapot, Cover and Stand, Sucrier and Cover, Cream Jug, Basin, two Cake Plates, twelve Cups and six Saucers, *marks crown, crossed batons and D in red.* (Boswell & Ward)

\$182.

33. Apple-Green Davenport Dessert Service, each piece decorated with broad green bands enriched with gilding, the rims with gilt scroll edges, comprising: two Ice Pails, Liners and Covers, one Fruit Dish on high foot and Stand, two shaped oval Dishes, one circular Dish, one rectangular Dish, two small circular Plates, and eleven Plates. (H. Stern)

\$98.

37. A Chamberlain's Worcester Blue Scale Dinner Service, reserved with vase and mirror-shape panels of floral posies and sprigs on the blue scale ground, comprising 127 pieces. (Sewell)

\$1,008.

38. A Flight, Barr and Barr Dessert Service, painted in the centers with shells, landscapes, birds and floral bouquets on a white ground within gilt rococo frames and a pale lavender surround ornamented with butterflies and insects and enclosed by burnished gold gadrooned borders, comprising 40 pieces, *impressed and script marks.* (Boswell & Ward)

\$1,736.

39. Hereke Silk Rug, finely knotted, the ivory field woven with the Shah Abbas design in tones of gold, pink, pale green and blue, within a narrow inner yellow carnation border and an outer purple peony border and a broad blue border of palmettes in yellow and mauve divided by pink and ivory lilies and birds. (Bagetti)

5 feet 6 inches by 3 feet 10 inches, faulty.

\$672.

43. Pair of Cut-Silk and Metal-Thread Kashan Prayer Rugs woven on a silver thread ground, each with a blue vase from which spring realistically drawn and multi-colored flowers and surrounded by shaped landscape medallions divided by blue arabesques, enclosed by silver thread floral medallion borders and outer borders with carnations, roses and small landscape medallions. (Mrs. H. P. Gordon)

One - 7 feet by 4 feet 6 inches.

The other - 6 feet 11 inches by 4 feet 6 inches.

\$2,688.

45. Pair of antique Chinese Rugs, the cream fields woven with fruit and flower motifs in shades of blue and yellow, enclosed by blue fret and scroll borders. (Casoni)

Each 5 feet 11 inches by 2 feet 10 inches.

\$56.

47. Antique Kuba Carpet, the dark blue field woven with rows of gold and red flowerheads divided by yellow lilies and branches of smaller flowers, within two white star-pattern border and a yellow and brown trefoil border. (Berberyán)

15 feet x 7 feet.

\$784.

49. Antique Samarkand Large Rug, the blue-grey field with three pink flowerhead-filled medallions, the remainder of the field scattered with yellow and green geometric motifs, enclosed by a pink flowerhead border and a yellow, blue, brown, green and ivory *pao-shan-hai-shui* border. (Vigo)  
8 feet 10 inches x 4 feet 10 inches. \$756.

59. An Unusually Finely-Knotted Nahim Rug, the cream field centered by a flower-filled blue and red pole medallion surrounded by scrolling leaves, within a shaped red border with flowers and cone medallions. (Vigo)  
7 feet x 4 feet 5 inches. \$560.

60. Finely-Knotted Nahim Rug, the yellow field centered by a blue pole medallion enclosing a tree-of-life, the remainder filled with flowers, the corners with birds of paradise in blue medallions, within white and russet floral borders. (Franses)  
7 feet 5 inches x 4 feet 8 inches. \$476.

64. Large European Tufted Carpet woven on an attractive sky-blue ground the medallion at the center formed of white and gold foliate strap-work centered by paterae and hung with chains of red roses, within a skeleton frame-pattern border in the same coloring, the corners with cornucopias of roses and scallopshells, acanthus leaves and lime-green strapwork. (Metaxides)  
33 feet x 20 feet 4 inches. \$1,120.

#### TAPESTRIES.

75. Fine 16th Century Brussels Tapestry of bright coloring, woven with a high proportion of silk with a scene from the story of Scipio. The hero is standing before Siphax who is seated on a golden throne and with Masinissa and the Numidian Princes beside him; in the background the troops are seen in preparation for the battle against Hannibal, *with the factory and weaver's marks*. (Bagetti)  
11 feet 5 inches high x 11 inches wide. \$4,760.

#### FINE ENGLISH CLOCKS.

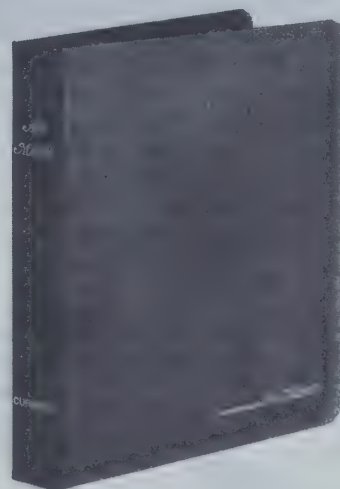
79. Small Henry Jones Bracket Clock, the 6 inch dial with cherub spandrel-pieces, calendar aperture and with unusually finely shaped and pierced hands, the movement with outside numbered locking-wheel and set-up ratchets, the backplate signed on a cartouche *Henricus Jones Londini*, the movement secured in the case by a pair of shaped brass latches mounted horizontally at the bottom of each side of the movement, contained in an ebonized case with pierced *repoussé* gilt-metal basket top. (Oakes)  
11 inches high. \$3,360.

Henry Jones, a very famous maker, was free of the Clockmaker's Company in 1663 and served as Master in 1691. He died in 1695.

82. Early Joseph Knibb Olivewood Longcase Clock, the 9-3/4 inch dial signed *Joseph Knibb Londini fecit*, with cherub spandrel-pieces and attractively shaped and pierced hands, the movement with latched plates, bolt-and-shutter maintaining-

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power and outside locking-plate, contained in an oyster parquetry olivewood case, the hood with a pierced swan-neck cresting carved with leaves and paterae and with well-modelled spiral columns at the corners, the waist-door with a bull's eye and inlaid with oyster panels of rich figure. (A. Ledsham)  
6 feet 7 inches high. \$840.

Joseph Knibb was made free of the Clockmaker's Company in 1670. He left Oxford for London circa 1677, and then to Hanslope where he remained till his death in 1711. This clock must date from amongst his earliest work in London.

83. Tompion Half-Hour-Striking Bracket Clock, no. 420, the 7 inch dial with calendar aperture and finely chiselled and pierced mask and arabesque spandrel-pieces, signed above the figure XII *Tho. Tompion Londini fecit* and with two subsidiary dials, one for the rise-and-fall pendulum adjustment, the other for the striking mechanism and all with attractively shaped and pierced hands; the movement with half-hour-strike and pull, the back-plate, with latched plates and dial, verge escapement and lenticular pendulum, the striking mechanism mounted mostly behind the dial, part of the front-plate cut away to allow for it, the back-plate finely engraved with scrolling leafy branches and strap-work and signed on an oval laurel-leaf cartouche *Tho. Tompion Londini fecit*; contained in an ebonized inverted-bell-top case with a well-chiselled foliate carrying handle and the door with a pierced cartouche



escutcheon and opening to reveal a pierced fret panel behind the dial. (Oakes)

1 foot 4-1/2 inches high. \$2,700.

An unrecorded clock with both case and movement in almost original condition. Thomas Tompion, greatest of English clockmakers, was born in Ickwell Green, Bedfordshire, in 1639. He became a brother of the Clockmaker's Company 1671 and served as Master in 1703. He moved to the sign of the Dial and Three Crowns in Water Lane in 1674 where he conducted his ever increasing business for the rest of his life. He died on November 20th, 1713, at the age of seventy-four and was buried in Westminster Abbey.

#### CHANDELIERS.

85. Small Cut-Glass Chandelier with two tiers of slice-cut scrolling candle-branches hung with chains of faceted glass and diamond-cut drops, with an urn-shaped stem. *18th Century*. (H. Hart)

3 feet 6 inches high. \$980.

86. Small George III Chandelier with eight scrolling and slice-cut branches joined to one another by faceted chains, the star-shaped drip-pans with pendants and the urn-shaped stem supporting the corona. (Delomosne)

3 feet 3 inches high. \$2,800.

#### FINE ENGLISH FURNITURE.

87. George II Giltwood Wall Mirror, the bevelled Vauxhall plate contained in a gilt gesso frame with an inner foliate and flowerhead moulding on a pitted ground, the side carved with chains of husks and the shaped apron with acanthus leaves centered by a scalloped shell, with a similar motif above the plate and with a swan-neck cresting centered by a curled-over leaf. (Knight, L.)

4 feet 8 inches high x 2 feet 8 inches wide. \$420.

94. George II Mahogany Table with a rectangular tray top and shaped frieze carved on all sides with acanthus leaves centered by scallop-shells, the cabriole legs with overlapping foliage and claw-and-ball feet. *Irish*. (Quinneys)

2 feet 6 inches wide. \$588.

99. Mid-18th Century Small Mahogany Side Table with a Siena marble top, the stand with a plain frieze and the four cabriole legs well carved at the knees with "pleated" ovals entwined by ribbons and framed by foliage, finishing in horses' hooves. (Mallett)

4 feet wide. \$336.

101. Late 18th Century Dressing Commode in satinwood and containing four concave-fronted drawers and with a top drawer fitted with various boxes, compartments and a baize-covered drawing rest, the sides with striped pilasters headed by panels inlaid with flowerheads and the top with an oval banding of tulipwood. (Keyser)

3 feet 6 inches wide x 2 feet 11 inches high. \$1,176.

101A. Set of Ten Hepplewhite Mahogany Dining Chairs including a pair of Armchairs, the oval backs with five moulded splats headed by sprays of leaves and gothic cusps and clasped in the center by gothic lancets, the seats covered in striped silk and the fluted and tapered legs headed by fan-shaped floral leaf panels. (Casoni)

\$2,744.

104. Small *Secrétaire Cabinet* in mahogany, the table stand with curved sides and the ormolu mounted frieze drawer lined with yew wood, the superstructure with yew wood shelves enclosed by a door inset with an oval ormolu-framed panel with an Angelica Kauffmann painting of a girl, with ormolu columnar sides and gilt-metal gallery. *Late 18th century*. (Harrington)

2 feet 10 inches wide x 4 feet 6 inches high. \$1,120.

Illustrated in *The Connoisseur*, September 1915, vol. 169, p. 188.

106. Small George I Walnut Bachelor's Chest of attractive pale honey color, the folding top feathered and crossbanded and the front with two short and threelong oak-lined drawers, with a molded plinth and shaped bracket feet. (Mallett)

2 feet 6 inches wide. \$1,400.

110. Pair of Late 18th Century Giltwood Side Tables of semi-circular form and each with a veined white marble top, the friezes decorated in bas-relief with a scrolling pattern of vine boughs, the baluster legs surmounted by acanthus-leaf capitals and tapering into umbrella-shaped clusters of palm-leaves, the four legs joined by elegant arched and moulded stretchers. (Mallett)

4 feet 1 inch wide. \$2,800.

112. An English Marquetry Corner Cupboard, the triangular top and the serpentine-fronted doors inlaid with panels of harewood intersected by green-stained trellis forming diamond panels each centered by a pearwood jonquil-head, with broad crossbandings of tulipwood and outer borders of kingwood, the projecting sides of *bombé* form and with outward-splayed bracket feet. *Late 18th Century*. (Brandon)

3 feet 5 inches wide x 2 feet 10 inches high. \$672.

119. A Pair of George III Small Bookcases in satinwood and of unusual and attractive pattern, the upper parts with adjustable open and bow-fronted shelves and surmounted by gilt-metal baluster galleries, the lower parts with shelves enclosed by pairs of doors faced with *18th Century* leather book backs. (Loewenthal)

3 feet wide x 4 feet 7 inches high. \$1,960.

121. Small Late 18th Century Painted *Secrétaire*, veneered with oval diamond and rectangular panels of satinwood and sycamore, the top inlaid with a shaded pearwood shell and the remainder painted with wreaths of oak-leaves and flower-head paterae and the front with medallions of Flora and Pomona *en grisaille*, the panels divided by gilt mouldings and the sides with white and gilt gesso borders of laurel-leaf pendants. (Harrington)

2 feet 5 inches wide x 3 feet 6-1/2 inches high. \$2,240.



126. Set of Fourteen Hepplewhite Mahogany Dining Chairs including a pair of armchairs, the shield-shaped backs with pierced and outward-splayed splats carved with wheatears and leaf pendants, the angles of the backs carved with ribbons, with curved arm-supports, stuffed seats and tapering legs. (H. D. Seal) \$2,520.

127. A Mid-18th Century Mahogany Tripod Table, the lobed circular top carved and pierced with rococo shell-work and crisply carved acanthus leaves and the moulded border edged with gadrooning, raised on a "bird cage" and the baluster stem carved with foliage and flowerhead panels overlaid with "X"-motifs, the legs of double "C"-scroll form with coupled fluting, foliage and volutes. (Phillips of Hitchin) 2 feet 3 inches diameter x 2 feet 4 inches high. \$7,560.

This table is illustrated by R. W. Symonds in *Masterpieces of English Furniture*, figs. 19 and 20, where he describes it as of "exceptional quality as regards execution and material." He also discusses the possibility of its being by Benjamin Goodison (1727-67).

128. A Fine and Rare George I Gilt-Gesso Cheval Fire Screen of small size and the carving of the frame of exceptional quality. An unusual feature is that the contemporary panel is painted to imitate tapestry and depicts a country scene with children dancing in a glade; the uprights carved with strapwork and foliage, the cresting with sprays of leaves centered by a floral cartouche flanked by volutes, the apron-piece centered by a scallop-shell and cheval supports with leaves at the feet and knees. (Kitter) \$1,960.

Illustrated in "The City of Westminster and its Furniture Makers," by R. W. Symonds, *The Connoisseur*, July 1937, fig. 7.

129. An Important George I Walnut Writing Chair in straight-grained and burr-walnut, the solid violin-shaped splat headed by a scallop-shell cresting and resting in a serpentine "Shoe," the uprights continuing to form the top rail, the curved and scrolled arms with finely-carved eagle-head handles, with a deep moulded seatrail overlapped by the crestings of the cabriole legs which are carved with shells at the knees and finish in claw-and-ball feet; the saddle-shaped seat in contemporary *petit point* needlework designed with a stone urn of mixed flowers in soft colors on an apricot ground. (Phillips of Hitchin) \$2,520.

Illustrated by R. W. Symonds in *English Furniture from Charles II to George II* (Fig. 97).

130. A Rare Small William and Mary Walnut Bureau, the interior with a nest of four oak-lined drawers and with drawers and pigeon-holes at either side enclosed by a sloping front, with a contemporary four-tumbler lock, with one long and two short drawers below, the trumpet-shaped legs finishing in bun feet and joined by an "X"-shaped stretcher centered by a turned finial. (Mrs. H. Whistler) 1 foot 8-1/2 inches wide x 3 feet high. \$2,660.

Illustrated in *The Concise Encyclopedia of Antiques*, vol. III, pl. 16, fig. 3.



127

133. A Set of Six George II Walnut Armchairs with the original Mortlake Tapestry covers. Each with a rococo medallion within broad *millefleurs* borders; the subjects include scenes from the story of Europa and the Bull, Apollo playing to the Beasts; a stag hunt and a fable scene; the walnut frames of pale golden color, the outward-turned arm-handles overlaid with leaves and floral pendants and finishing in scrolls, the arm-supports with acanthus leaves with the tips of the foliage scrolling over in full relief, with cabriole legs back and front, all with pad feet and the latter with leaves and bead pendants at the knees. *Circa 1735*. (Kitter) \$6,160.

Illustrated in color by R. W. Symonds in *Masterpieces of English Furniture*, pl. 3.

134. A Late Charles II Cabinet containing eleven small drawers enclosed by a pair of doors with engraved chinoiserie gilt-metal straphinges, mounts and lock-plates the drawer-fronts, the doors and both sides of the cabinet painted in vivid colors with a variety of birds in flight and others perched on trees surrounded by borders of summer flowers and leaves. The doors and the sides painted with Stuart gilt-metal urns holding a profusion of summer flowers with birds and insects in flight above, all on a black ground. The baroque stand with legs in the form of four boy terms, the bodies rising from scroll feet boldly carved with acanthus foliage, the deep apron-piece carved with an eagle perched on a floral festoon and flanked by cherub heads. (Kitter) Cabinet: 3 feet 3 inches wide x 5 feet 1 inch high. \$2,632.

This cabinet is one of a pair. The other cabinet (lot 135) sold for \$2,352.



These cabinets are illustrated in color and discussed by R. W. Symonds in "The City of Westminster and its Furniture Makers," *The Connoisseur*, July 1937, where the painting is attributed to Jan Baptiste Breughel, 1670-1719.

Exhibited in *The Age of Charles II* at Burlington House, 1960-61, Catalogue no. 68.

136. A Queen Anne White Japanned Cabinet on Stand, the cabinet taken from a 17th century Japanese prototype but with chinoiserie decoration, the interior with ten drawers of varying size, the drawer-fronts, sides and both sides of the doors in pen and water-color in *famille rose* style with sprays of peonies, water-lilies, prunus and lotus, the edges of the cabinet and the top in vermilion japanning and with engraved gilt-metal corner mounts, strap-hinges and lock-plate. The carved wood and gilt gesso stand of strong Louis XIV influence or origin and with fluted and tapered baluster legs, the apron-pieces at the front and sides crisply carved, a flat "X"-shaped stretcher centering on a circular platform holding an urn, the cover carved with lappets and a circle of lambrequins. (Kitter)

2 feet 6-1/2 inches wide x 5 feet high overall. \$9,240.

This cabinet "of the highest quality and execution" is discussed by R. W. Symonds in *Masterpieces of English Furniture*, where it is illustrated in color as pl. 6 and in detail as fig. 50. Illustrated in "English Japanner's Trade," *The Connoisseur*, November 1937, figs. 1 and 2 and also in color.

138. A Fine Pair of Late 18th Century Marquetry Side Tables in satinwood crossbanded in tulipwood, the half-round tops with a broad band of scrolling honeysuckle and centered by a band of acanthus leaves joined by beads, with an inner leaf medallion and a banding of acorns, oak-leaves and husks, the friezes inlaid with scrolling acanthus leaves and flowers, the sides with chains of grape-leaves, the tapering legs with similar inlay. (Mallet)

\$5,320.

139. A Suite of George III Painted Seated Furniture in Louis XV Taste, six armchairs, a pair of bergères and a settee, with formal sprays of leaves, the armchairs with cartouche-shaped backs, the cabriole legs with shells at the knees and finishing in French scrolls; the back of the settee of exaggerated serpentine form, the frames now painted cream all over, but evidently originally in an off-white with the mouldings and carved enrichments in turquoise. (Colefax & Fowler)

Settee: 5 feet 7 inches wide. \$14,000.

This seat furniture is believed to have been made for David Garrick.

150. A Set of Six Late 18th Century Giltwood Armchairs in Louis XVI taste, the backs with arched stuffed panels and with loose-cushion seats, the frames with original gilding, the arched crestings carved with gadrooned mouldings, the up-rights, arm-supports and legs spirally fluted and the long curved arms with stuffed elbow rests. (Norman Adams)

\$3,080.

151. A Regency Mahogany Library Desk, the top inset with black leather, the frieze with three drawers at each side, all inlaid to simulate tambour and the pedestals with six drawers

at one side and cupboards at the other, inlaid with ebonized mouldings and with flowerheads at the corners, all with gilt-metal loop handles and hexagonal plates, on low bracket feet carved with lion claws. (F. Partridge)

5 feet 7 inches wide.

\$7,280.

152. A Rare Early George II Carved Wood and Gilt Chandelier, the stem with a triangular plinth carved with satyr masks and supporting a column of flames rising to Jove's eagle carved in full relief and clasping thunderbolts in its claws, the stem supporting three clusters, each four candle-arms in the form of palm branches resting on the heads of bearded and coronated men, the clusters interspersed with single scrolling candle-branches, the arms with gilt-metal candle-branches, the arms with gilt-metal candle-nozzles in the form of tulips and with lambrequin-pattern drip pans. (Mallet)

4 feet high with an approx. span of 4 feet 10 inches. \$21,840.

153. Late 18th Century Mahogany Carlton House Writing Table in fiddle-back wood, the superstructure of horse-shoe shape and with four straight-fronted small drawers and two small curved-fronted drawers at one side and a deep curved drawer at the other simulating two drawers and all with gilt-metal loop handles, the top inset with a panel of leather with an adjustable writing flap, with a drawer in each wing and with three drawers in the frieze. (Norman Adams)

4 feet 8 inches wide.

\$4,200.

154. Late 18th Century English Furniture in the French Taste. A George III Writing Cabinet, the design inspired by a Late Louis XV Bonheur-du-jour, in mahogany banded with calamanderwood, the super-structure with a pigeonhole, a drawer and two small cupboards surmounted by a book shelf, with a crenellated gallery, the lower part with a frieze drawer containing a baize-covered slide and with a swivel drawer at the side containing ink wells. The slender cabriole legs with ormolu mounts in the French taste continuing to ormolu sabots. (Phillips of Hitchin)

2 feet 2 inches wide x 3 feet 8 inches high.

\$8,960.

155. Late 18th Century English Furniture in the French Taste. A Pair of Corner Cupboards in the form of Louis XV Encoignures, each with a pair of bow-fronted doors veneered with triangular panels of tulipwood, the chamfered corners with similar panels within purpleheart bandings and with ormolu mounts in the form of laurel-leaf pendants, the tapering legs with ormolu capitals and feet; each surmounted by a shaped white marble top outlined with gilt brass mouldings modelled with laurel leaves. (Mrs. Hubron)

2 feet 5 inches wide x 3 feet high.

\$3,360.

156. Late 18th Century English Furniture in the French Taste. A Pair of Side Tables, en suite with the Corner Cupboards in the previous lot and in the form of Louis XVI Console Desertes, each with two tiers veneered with tulipwood banded with boxwood and purpleheart and with pierced gilt-metal galleries, the top tiers with white marble slabs outlined with gilt-brass mouldings modelled with laurel leaves, the supports identical to the chamfered corners of the Corner Cupboards. (Marquissen)

4 feet 5 inches wide x 3 feet high.

\$6,720.



Christie, Manson & Woods, Ltd., London, July 5, 1961.

**FOREIGN SILVER.**

13. French silvergilt tea and coffee-service comprising teapot, coffee-pot, covered sugar-basin, cream-jug, and two cups and saucers, the pearshaped bodies decorated with engine-turned diapered panels and engraved with monograms, with two-handled oval tray similarly decorated. (Hampton)

Tray 15 inches wide.

\$196.

The monogram is that of the famous Prima Donna Adelina Patti, to whom the service is said to have been presented by the French Government on her first appearance in Paris circa 1860.

22. Dutch silver-gilt spirally fluted pear-shaped cream-jug on three leaf-spray and shell feet, the body chased with sprays of flowers and scrollwork and with S-scroll handle. *Amsterdam 1767, maker's mark Voet No. 476.* (Lumley)

\$280.

24. Pair of Dutch Table-Candlesticks on molded octagonal bases with slightly sunk centers, octagonal baluster stems with molded cylindrical sockets. *By Jaques Tuillier, The Hague, 1710.*

\$672.



27. German Figure of a Stag leaping, with detachable head, the body supported by a leafy tree trunk, on oval base chased to represent natural ground. *Augsburg 1773-5, maker's mark IWD, probably for Johann Wilhelm Dammann.* (Davidge)

10 inches high.

\$2,180.

28. German Cylindrical Parcel-Gilt Tankard and Cover on spreading convex foot, beaded double scroll handle, bifurcated scroll thumb-piece and stepped cover inset with a medal and coin in the base of the body, the whole decorated with silver matted bands, between polished gilt borders, the terminal shield to the handle pricked with a coat-of-arms. *By Balthasar Keucks, Königsberg, circa 1690.* (Davidge)

10 inches high.

\$1,456.

37. Pair of Dutch Beakers, each on molded foot, lips finely engraved with strapwork enclosing formal flowers with pendant flower motifs and three shields of arms below and a later crest in baroque cartouche. Engraved beneath the base of each with the inscription *Wecht 16 loet 1/4 Rijx daelers*. Circa 1625, maker's mark only, a merchant's mark, probably East Friesland. (Lumley)

5-1/2 inches high.

\$924.

47. Russian silvergilt beaker and cover on spreading foot, the body chased with baroque cartouches enclosing arms, cherubs' masks and foliage, the cover with shells and with baluster finial. *Moscow, 1746.*

8-1/4 inches high.

\$145.

48. Pair of German Silvergilt Candlesticks on spirally fluted shaped circular bases chased with a band of shells and scrollwork and octagonal stems similarly decorated. *Augsburg, 1743/5, maker's mark perhaps a horse-shoe.* (Gorevic)

7-1/4 inches high.

\$784.

58. George I Plain Circular Bleeding-Bowl, the flat handle pierced with scrollwork. *Engraved with a monogram - 1720 - maker's mark illegible.* (Kaye)

\$161.



71. French Silvergilt Tazza, bowl decorated on the underside with repoussé, chased and applied design of four terns amidst scrolling flowers, foliage, birds and serpents; upper part of the stem formed as a fluted vase supported by a female caryatid rising from a scroll pedestal, on circular green jasper foot. (Welby)

Diameter of bowl: 7-1/2 inches.

\$2,800.

Height 8-3/8 inches.

The bowl and vase-section of the stem circa 1580, maker's mark M. B. crown fleur-de-lys and pellets above, chalice between, date letter crowned small black letter L. The stem second half of the 17th century, the foot probably of the same date. The maker's mark on the bowl, unrecorded by Nocq, could perhaps be that of Marc Barlot, recorded by the former in 1563.





75. Louis XIV Plain Pear-shaped Coffee-Pot on three hoof feet with molded lip and knurled thumbpiece to the cover. Bordeaux—probably 1783—*maker's mark IG, mullet and crown above, cinquefoil and pellets below, possible for Jacques Georgeon, entered in 1779.* (Gorevic)  
7-3/8 inches high. \$294.

80. Set of Four Oblong Side-Dishes with reeded and fluted sides and heavily gadrooned borders, *the centers engraved with a coat-of-arms by James Le Bass, Dublin, 1813.* (Miles)  
11-1/4 inches wide. \$224.

86. Set of Four Silvergilt Table Candlesticks each on shaped molded circular base, chased with shells, scrolls and fluting, and with fluted baluster stems, roped sockets and with detachable nozzles by *John Schofield, 1787.* (Backer)  
10 inches high. \$1,288.

88. Plain Mug on circular molded foot and with double-scroll handle by *John Schofield, 1779.* (Blank)  
5 inches high. \$246.

89. Pair of Sauce-boats, on three shell feet, with waved rim and rising scroll handle, chased with flowers, fruits and scroll-work, engraved with a crest, by *Walter Brind, 1750.* (Christopher)  
\$230.

91. George II Plain Bullet-Shaped Teapot, on circular molded foot, with slightly curved tapering spout, the flush cover with ivory finial, by *Edward Pocock.* (Floyde) \$1,176.

110. Pear-shaped coffee-pot with curved spout chased with a leaf and domed cover with strawberry finial 1755.  
10-1/4 inches high. \$196.

Engraved with a coat-of-arms and chased at a later date with flowers and scrolls. (Kroning)

115a. Set of Two Tea-Caddies and a Sugar-Box, shaped bombé oblong form, on four scroll feet, with gadrooned and shell bases, the bodies engraved with a crest and monogram

in floral cartouches and the covers with leaf finials. *One caddy and a sugar-box by Emick Romer, 1767; the other caddy by R. Emes and E. Barnard, 1810.* (Blake) \$224.

116. Victorian Tea-Service, comprising teapot, hot-water jug, sugar-basin and cream-jug, each with beaker-shaped bodies chased and embossed in the Indian taste with bands of figures foliage and formal ornament. (Richards) \$90.

124. Plain helmet-shaped cream-jug on square plinth, with beaded lip and molded handle. 1782—*maker's mark W.S.* (Kaye) \$68.

134. George II circular lemon-strainer with plain flat handles, one engraved with a crest. By *Michael Fowler, Dublin, circa 1755.* (Haines) \$48.

135. George I plain pear-shaped muffineer on circular molded foot, with a rib round the body, low domed cover. By *Edward Gibbon, 1723.* (Haines)  
3-3/8 inches high. \$48.

152. Six Table-Candlesticks on stepped gadrooned square faces with spirally fluted centers, with gadrooned baluster stems and with spirally fluted detachable nozzles. *Four by Ebenezer Coker, 1763, 1765, and 1769, one by John Carter, 1773, and one 1834.* (Shrubsole)  
10-1/4 inches and 10-3/8 inches high. \$1,120.

#### OLD ENGLISH SPOONS.

60. Charles I seal-top spoon—1633—*maker's mark R.C.*; and another similar, smaller—1633—*maker's mark R.C.*—the seals of both pricked with initials. (Kaye) \$78.

67. Charles II Puritan spoon, the top pricked with initials—1669—*maker's mark RK in shaped shield.* (Willson) \$153.

68. Charles I Slip-Top Spoon—1628—*maker's mark D enclosing C*; and another larger—by the same—1629—the slip-tops of each engraved with initials. (Kaye) \$182.

69. James I slip-top spoon—1618—*maker's mark crescent enclosing mullet.* (Kaye) \$179.

#### PLATED SILVER.

165. Pair of plated, fluted column candlesticks, on square gadrooned bases and with gadrooned detachable nozzles. *Circa 1770.* (Shrubsole)  
10-1/4 inches high. \$36.

166. George I Plain Cylindrical Coffee-Pot on molded foot, with tapering body, curved spout and domed cover with compressed ball finial by *Simon Pantin, 1721.* (Shrubsole)  
8-1/4 inches high. \$1,344.



# INTERNATIONAL Art Market

CURRENT WORLD MARKET PRICES OF ART, ANTIQUES & OBJETS D'ART

VOL. I, NO. 9

NEW YORK, N. Y.

NOVEMBER, 1961

UNIVERSITY OF ILLINOIS

## The Juviler Collection

DEC 5 1961

### RECORD PRICES SET AT MODERN SALE

A total of \$1,098,775 (£ 392,420) was realized in the one hour and twenty-five minute-sale of the Adolphe Adam Juviler Collection of modern paintings, drawings and sculptures held at the Parke-Bernet Galleries in New York City on the evening of October 25. New world records for prices paid at auction were established for paintings by Pierre Bonnard, Chaim Soutine, Marc Chagall and Raoul Dufy and for a bronze cast by Henry Moore.

Well below the pre-sale estimates of the paintings, however, were the prices fetched for Cezanne's "Bathers," the three works by Braque (see lots 15, 25, 31 below), "Interieur" by Vuillard and the Rose period Picasso, "Nu de Face and Nu de Profil."

Perhaps significantly, an unusual number of the art works were bought by private collectors while the dealers, in several instances, had to be satisfied as the underbidders.

### DRAWINGS

1. MAILLOL, Aristide Joseph Bonaventure. *French: 1861-1944.* "Etude pour Debussy-I." The nude female model kneels on her left knee to half-left, with both arms extended downwards, balancing herself. Sanguine. Stamped at lower right with monogram M.

11-3/4 x 9-1/4 inches. / 30 x 23-1/2 cms.

Estimate: \$750.-\$900.

£375./\$1,050.

Executed in 1929.

2. MAILLOL. "Etude pour Debussy-II." Semidraped female model, seated on a cushion to left, with her hands clasped about her knees. Sanguine. Stamped at lower right with monogram M. (Perls Gallery)

10 x 9-1/4 inches. / 25-1/2 x 23-1/2 cms.

Estimate: \$600.-\$800.

£357./\$1,000.

Executed in 1929.

3. MATISSE, Henri. *French: 1869-1954.* "Tête de Femme." Life-size portrait head of a girl with short cropped hair, her head tilted slightly to left. Black crayon on paper. Signed at lower right 'H. Matisse,' and dated '47.

17 x 11 inches. / 43 x 28 cms.

Estimate: \$1,500.-\$2,000.

£446./\$1,250.

From the Galerie Maeght, Paris.



New World Auction Record for Bonnard—\$101,000.

4. MAILLOL. "Modèle aux Boucles d'Oreille." Almost full-length figure of a young girl, to left *en profil perdu*; her left arm raised and left leg advanced. Sanguine. Stamped at lower right with monogram M.

13 x 5-3/4 inches. / 33 x 14-1/2 cms.

Estimate: \$750.-\$900.

£348./\$975.

Executed in 1928.

From the Maillol Estate, Paris.

From the Perls Galleries, New York.



# Art Market

A MONTHLY REPORT ON CURRENT  
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OBJETS D'ART

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*N.B. In all cases where pictures are sold, the medium, unless otherwise stated, is oil on canvas. Names of buyers, if available, appear in parentheses following catalogue descriptions.*

## Over the Counter

### PAINTINGS & DRAWINGS

#### Museums • Dealers • Collectors Private Collection for Sale

Over 300 original paintings, etchings, engravings and drawings by the great masters from the 15th Century to the present day. The owner wishes to dispose of his collection as a whole, if possible. Catalogue available. Max Remick, 459 St. James Place, Chicago 14, Ill.

**Goya Painting** for sale, lovely lady and her dog. Painted in 1780. Also beautiful portrait of Pope Innocent XI (Benedatto Odesalchi), Pope from 1676-1689. For details write Wetzell Galleries, 1220 North Coast Highway, Laguna Beach, Calif.

**Rembrandt Original** etching, "Woman Making Water," 1631, Bostch 191, Hind 46, only state. Coll: Sir Edw. Astley (1739 1802). Make offer. Box O-10.

**Tamayo lithographs.** Collector interested in purchase of graphic works of Rufino Tamayo especially early examples. Box W-7.

**Wanted:** Paintings and drawings by Boldini, Helleu, Sargent, Stevens, Tissot, Winterhalter, Almadema, Burne-Jones, Rossetti and Pre-Raphaelites. Box W-3.

**Rockwell Kent,** Arthur Szyk. Paintings, drawings, illustrations for sale. Box O-3.

**For Sale:** Paintings by Alexander Wyant, Benjamin Champney, Victor De Grailly. Lithograph poster by J. Cherret. The Cliftons, Box 47, Franklin, N.H.

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## Over the Counter (continued)

**Cezanne or Redon** watercolors / drawings wanted. Will sell or trade toward above, oils by Hitchens and Frost. Box W-5.

**For Sale: 1946 Feininger** watercolor "Storm"; 1944 Rivera watercolor "Stone Mason"; Dong Kingman watercolor "Three Tug Boats"; Braque color etching "Helios"; Leon Kroll 1947 oil "The Pool." Complete information furnished on reasonable offers. Haydon Colhoun Galleries, 2528 Fairmount, Dallas, Texas.

**Chagall original** "Arabian Night." Lithographs complete in original covers, perfect condition. Make best offer subject inspection. Box O-11.

**Madonna and Child,** attr. to Annibale Carracci, Bologna. Wood panel 13-1/2 x 17-3/4 cradled. Photograph on request. \$375 or make offer. Box O-9.

**Lyonel Feininger, oil 14-1/2" x 27-1/2", 1937. Exceptional quality.** \$20,000. Box O-7.

**Impressionist** landscapes and still lifes direct from artist just returned from Europe. Has exhibited New York, Boston. \$150-\$200. LE 5-3872 daily 5-7 p.m. or weekends. Box O-5.

**Collector Offering** to discriminating buyer, choice Lawsons, J. Alden Weirs, John Sloan, a Remington original Bonnard casting of the "Bronco Buster," Theodore Robinson and Donald Purdy. Box O-4.

**Currier & Ives** large folio, wanted, good condition, good margins. Central Park Winter, Old Grist Mill, Getting Ice, American Winter Sports, Deer Shooting on the Shattagee, Snowed Up, Ruffled Grouse in Winter. Box W-9.

### EXPRESSIONISTS WANTED

Interested in purchasing drawings by German Expressionists and by Kollwitz, Barlach, Grosz, Kubin, Beckmann, etc. Write: D. T. Bergen, Brackett's Pt., Wayzata, Minnesota.

**Bernard Buffet Oil** for sale by collector, "Le Cafe-tiere Bleu," on canvas, 17-1/2 x 15, signed, 1958. Write Frank Winton, 1060 Ardmoor Dr., Birmingham, Michigan.

**Mark Rothko** brush and ink nude drawing, 10 x 8, well framed \$350; African Begota funerary figure 21", \$700. Heritage Gallery, 426 N. La Cienega Blvd., Los Angeles 48, Calif.

**California Attorney** must sell entire collection of ten original oil paintings by the late great Francis de Erdely. Total price: \$20,000. Henry H. Turick, Attorney at Law, 712 N. Garfield, Alhambra, California, At 2-5682.

(continued on page 213)

## Forthcoming Sales

Parke-Bernet Galleries, Inc.  
980 Madison Avenue  
New York 21, New York

### November

- 15-The Erickson Collection of Old Master Paintings.
- 17-18- XVII Century Furniture, Bronze Dore, Silver, Porcelain, Rugs, Tapestries, Paintings, estate of the late Countess Sala.
- 25-English Furniture and Decorations from the Erickson Estate.
- 29-30- The Auchincloss Collection of English and American First Editions, colored plate and sporting books.
- 29-Old Master and XIX Century Paintings, estates of Maude Stager Fells, John Lek and others.

### December

- 13-Modern Paintings, property of Billy Rose and others.

\*\*\*\*\*

Los Angeles County Museum  
Los Angeles 7, California

### December

- 10-Paintings and Sculpture. Guest Auctioneer: Mr. Peter Wilson of Sotheby & Co., London.

\*\*\*\*\*

Sotheby & Co., Ltd.  
34 New Bond Street  
London W. 1, England

### November

- 15-Old Masters and Other Paintings.
- 16-English and Continental Silver and Plate; English Pottery, Porcelain, Textiles, Clocks, English and Continental Furniture.
- 20-Pre-Columbian Gold Ornaments, African Sculptures, North-West American Art.

(continued on page 213)

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5. PICASSO, Pablo. *Spanish*: b. 1881. "Nu et Amour Masqué." A young black-haired female nude crouching at right and gesturing in feigned surprise as she discovers Cupid beside her, wearing a grotesque mask. Chinese ink. *Signed at upper left 'Picasso,' and dated 5.1.54.* (Balt. priv. coll.) 12-1/4 x 9-1/4 inches. / 31 x 23-1/2 cms.

Estimate: \$1,500.-\$2,000.

£ 804. / \$2,250.

#### SCULPTURE.

6. RENOIR, Pierre Auguste. *French*: 1841-1919. "Petite Tête de Femme." Bronze. Bust-length figure of a young girl, with her hair tied in a chignon. *Signed on back 'Renoir.'* (Carnegie Book Shop)

Height: 6-1/4 inches. / 16 cms.

Estimate: \$3,000.-\$4,500.

£ 1,930. / \$5,500.

Executed about 1914-17.

7. MAILLOL. "Nu Aux Bras Levés." Bronze. Nude female model, leaning against a tree stump, her right knee bent, with her arms above her head, arranging her long flowing tresses. *Signed with monogram M on back of stump.* On marble socle. (Antique Porcelains)

Height: 14-3/4 inches. / 37-1/2 cms.

Estimate: \$3,500.-\$4,000.

£ 1,250. / \$3,500.

Executed in 1905.

8. DEGAS, Hilaire Germain Edgar. *French*: 1834-1917. "Femme Sortant du Bain." Bronze. Three-quarter-length figure of a nude woman, with her left leg raised in the act of stepping, shoulders thrust forward and her head tilted over her left shoulder. *Signed on base 'Degas.' Cire-perdue cast by A. A. Hébrard, no. 71/C.* (New York private collector)

Height: 16-3/4 inches. / 42-1/2 cms.

Estimate: \$8,000.-\$10,000.

£ 2,143. / \$6,000.

9. DEGAS. "Grande Arabesque, Third Time." Bronze. Graceful figure of a ballerina executing the sweeping position on her right leg as she lowers her torso with extended arms and balances her weight with the upward thrust of her left leg. *Signed on base 'Degas.' Cire-perdue cast by A. A. Hébrard, cast no. 60/M.* (Carnegie Book Shop)

Length: 25 inches. / 63-1/2 cms.

Estimate: 9,000.-\$12,000.

£ 6,250. / \$17,500.

Subject illustrated in John Rewald, *Degas Works in Sculpture*, 1944, p. 24, illus. p. 94 (Rewald no. XXXIX).

10. MOORE, Henry. *British*: b. 1898. "Internal and External Forms, 1951 (Maternity)." Bronze. An abstract cocoon-like form, open in two areas, contains a full-length free-standing figure, pierced by three irregular apertures. Green patina. Has stand. (Marlborough Fine Arts)

Height: 26 inches. / 65 cms.

Estimate: 12,000.-\$15,500.

£ 6,071. / \$17,000.

This is one of an edition of seven casts of the subject, which was the working model for Moore's monumental wood

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sculpture now in the collection of the Albright Art Gallery,  
Buffalo, N.Y.

Recorded and illustrated in Felix H. Man, *8 European Artists*, 1954, Section 6.

11. RENOIR. "Danseuse au Tambourin—No. I." Bronze bas-relief. A nude woman dancing to right, with her arms outspread, holding a tambourine in her left hand, a festoon in the rear framing her body. *Signed at lower left 'Renoir' H/J. Cire-perdue cast by C. Valsuani.* 24-1/2 x 17-1/4 inches. / 62 x 44 cms.

Estimate: \$5,000.-\$6,000.

£ 1,339. / \$3,750.

Modeled in 1918 and published by Renou and Colle, Paris.

The work was executed at Essoyes by Louis Morel, under Renoir's direction and on his order. It was inspired by a painting of Renoir, done in 1915, in the Hodebert collection in Paris.

12. BONNARD, Pierre. *French*: 1867-1947. "Boutique de Fleuriste." Two women, seen from the back, one wearing a flesh-colored blouse and dark green skirt, the other a purple figured costume; they stand before flower stalls containing red and orange blossoms; through the doorway at left, the elderly shopkeeper and her assistant can be seen. *Signed at lower left 'Bonnard' and dated 1894.* (N.Y. private coll.) 9-1/4 x 9-1/2 inches. / 23-1/2 x 24 cms.

Estimate: \$22,500.-\$25,000.

£ 6,071. / \$17,000.



13. CEZANNE, Paul. *French*: 1839-1906. "Bathers." Four nude figures, seated and reclining, are grouped in a vibrant landscape with trees in many varied tones of green, outlined against a light blue sky. (Sam Salz)  
13-3/4 x 8-3/4 inches. / 35 x 22 cms.

Estimate: \$5,000. £ 15,715. / \$44,000.

Authentications by Jean Pierre Cézanne, grandson of the artist, Jean Metthey and Lionello Venturi, all dated 1950, will be given to the purchaser.

Painted about 1895-1898.

Collection of Ambroise Vollard, Paris.

From the Galerie de l'Art Moderne, Paris.

Exhibition, Cézanne—Rarely Shown Works, Fine Arts Associates, New York, 1952, no. 11.

Recorded and illustrated in *Art Digest*, Nov. 15, 1952, p. 15.

14. ROUAULT, Georges. *French*: 1871-1958. "Nocturne (Paysage Biblique)." Two figures, one in rose cloak, the other in gold-colored garments, crouched in the foreground of a brilliant light and dark blue evening landscape; a full moon above. Within a light blue painted border. *Signed at lower right 'G. Rouault.'* (Ward Eggleston)  
6-3/4 x 8-3/4 inches. / 17 x 22 cms.

Estimate: \$8,000.-\$9,500. £ 2,857. / \$8,000.

A photograph of this painting, signed by the artist, will be given to the purchaser.

Painted in 1938.

From the Pierre Matisse Gallery, New York.

15. BRAQUE, Georges. *French*: b. 1882. "Pommes et Poire." Two greenish-ochre and gray apples, and a similarly colored pear are arranged on a heavily textured wood table before a beige and white-dotted background. *Signed at lower right with initials G.B., and dated '28; also signed 'G. Braque' on reverse.* Panel: 5-3/4 x 9 inches. / 14-1/2 x 23 cms.

Estimate: \$15,000.-\$20,000. £ 4,250. / \$12,500.

16. ROUAULT. "Wrestler." Three-quarter-length figure to half-right with arms raised to the tilted head, wearing a blue costume; against a mauve, gray and blue background. Gouache. *Signed at upper right 'G. Rouault.'*

15-1/2 x 11-3/4 inches. / 39-1/2 x 30 cms.

Estimate: \$8,000.-\$10,000. £ 2,321. / \$6,500.

A photograph of this painting, signed by the artist, will be given to the purchaser.

Painted in 1912-13.

17. DUFY, Raoul. *French*: 1880-1953. "La Rue Pavoisée (Le Quatorze Juillet)." View from a height looking down on the colorful buildings of a populated sunlit street, with tricolors displayed on various buildings, beneath a gray-blue sky. *Signed at lower centre 'R. Dufy.'* (Jean Eger, Geneva)  
21-3/4 x 18 inches. / 55 x 46 cms.

Estimate: \$30,000.-\$35,000. £ 10,179. / \$28,500.

Painted in 1906 (*Fauve* period).

From the Galerie Rene Drouet, Paris.

Recorded and illustrated in Pierre Courthion, *Raoul Dufy*, 1951, no. 27.

18. VUILLARD, Edouard. *French*: 1867-1940. "Interieur." In the foreground, a woman, wearing a striped light green costume, crouches on a green scatter rug beside a rust-colored high bed; in the adjacent room a gentleman, wearing a blue suit, stands before a fireplace and red high-backed chair. *Signed at lower left 'E. Vuillard.'* (N.Y. private collector)  
10-1/2 x 14-1/4 inches. / 26-1/2 x 36 cms.

Estimate: \$17,500.-\$20,000.

£ 3,929. / \$11,000.

Painted about 1906.

Acquired from the artist.

Collection of Misia Nathanson-Sert, Paris.

From the Alexander Reid and Lefevre Gallery, London.

From the Stephen Hahn Gallery, New York.

Exhibition, French Paintings of the 19th and 20th Century, Lefevre Gallery, London, 1954, no. 25, illus. in the catalogue.

19. PICASSO. "Nu de Face et Nu de Profil." Two female nude figures, one facing the observer and pulling up a green chemise, the other, in profile to left, holding a white drapery over her shoulders; the two before a rose and beige background. Gouache on paper, mounted on canvas. *Signed at lower right 'Picasso.'* (N.Y. private collector)  
23 x 17 inches. / 58-1/2 x 43 cms.

Estimate: \$55,000.-\$60,000.

£ 16,465. / \$46,000.

Painted in 1906 (rose period).

Collection of Ambroise Vollard, Paris.

Collection of Marcel Fleischmann, Zurich.

From J. K. Thannhauser, New York.

Recorded and illustrated in Christian Zervos, *Pablo Picasso*, vol. I, p. 171, no. 361, and vol. VI, p. 107, no. 888.

20. DUFY. "Scène de Pelouse." Numerous jockeys and their mounts parade in the centre of a grassy enclosure, with spectators strolling and conversing at right; the whole surrounded by heavy trees and foliage. Gouache. *Signed at lower right 'Raoul Dufy.'*

19 x 24 inches. / 48 x 61 cms.

Estimate: \$10,000.-\$12,500.

£ 4,250. / \$12,500.

Painted about 1930.

Collection of Mr. and Mrs. William Goetz, Hollywood, Calif.

From Sam Salz, New York.

From the Galerie Paul Petrides, Paris.

21. SOUTINE, Chaim. *Lithuanian*: 1894-1944. "Valet de Chambre." Three-quarter length portrait of a ruddy-faced brown-haired valet, facing the observer, wearing a brilliant scarlet jacket with dark blue sleeves, his hands clasped against his white apron; variegated blue background. *Signed at lower right 'Soutine.'* (Charles Miller)  
28-1/4 x 16-3/4 inches. / 72 x 42-1/2 cms.

Estimate: \$55,000.-\$60,000.

£ 27,143. / \$76,000.

Painted in 1928.

Acquired from the artist.

Collection of Jacques Laroche, Paris.

From Sam Salz, New York.

Exhibition, Festival of Art, Hotel Waldorf-Astoria, New York, 1957.

22. DUFY. "Train Bleu." The light blue plain in the foreground, interspersed with an artist's easel, a semidraped nude model and tall green and blue trees, extends as far as a train puffing blue smoke and moving to the left; before a brilliant red landscape striated with houses, green hills and the silhouette of a distant town, with a brown river-like band traversed by a trestle at right. The whole beneath a watery green sky punctuated with a bright red radiant sun. Gouache and watercolor. *Signed at lower right 'Raoul Dufy.'* (Schoneman) 28-3/4 x 22-1/2 inches. / 12 x 57 cms.

Estimate: \$9,000.-\$12,000. £2,679. / \$7,500.

*Note:* Another variant of this subject is in the Albert D. Lasker collection, New York.

Painted about 1935.

From Kleinman & Cie., Paris.

23. MATISSE. "Deux Femmes sur une Terrasse." Two young women, one standing at right wearing a light blue dress and holding an open red parasol, conversing with the second, who is seated, wearing a white dress and resting her arm on the balustrade; a palm tree, red, white and blue tricolors, and cabanas line the light blue waters of the Mediterranean in the distance. *Signed at lower right 'Henri Matisse.'* 27-1/4 x 21-1/2 inches. / 69 x 54-1/2 cms.

Estimate: \$55,000.-\$60,000. £22,322. / \$62,500.

Painted in 1921.

Exhibition, Duchamp to Brancusi, Sidney Janis Gallery, New York, 1951.

Illustrated in Rene Huyghe, *La Peinture Actuelle*, 1945, pl. 2.

24. UTRILLO, Maurice. *French*: 1883-1956. "L'Eglise de Montmagny." Depicting the green-roofed church from the side, its square clock tower silhouetted against a gray-white sky at upper centre, and with an adjacent orange-roofed building, enclosing a small street corner park of young denuded trees; a lone figure stands in the middle foreground. Cradled panel. *Signed at lower left 'Maurice Utrillo V.'* (Nathan Cummings, Chicago) 20 x 29 inches. / 51 x 74 cms.

Estimate: \$30,000.-\$35,000. £13,036. / \$36,500.

*Note:* This important painting is of especial interest for its subject matter, the church at Montmagny, which is between Epinay and Groslay, less than ten miles from Paris. It was here that Suzanne Valadon, the mother of the painter, took up residence in the country, and the young Maurice attended grade school before entering the College Rollin, to which he journeyed every day from Montmagny. He executed several paintings of houses and fields in the vicinity during the years 1908-10, and as M. Petrides remarks (*op. cit.*, p. 18): "C'est en cet endroit qu'Utrillo fit sur nature ses plus belles peintures. Degage de toute influence, il subissait le charme de la solitude bien faite pour son ame sauvageonne."

Painted about 1908-09 (white period).

Exhibition, XIX and XX Century European Masters, Marlborough Galleries, London, 1958, no. 72, illus. in color in the catalogue, p. 97.

Recorded and illustrated in Paul Petrides, *L'Oeuvre Complet de Maurice Utrillo*, 1959, vol. I, p. 126, no. 77.

25. BRAQUE. "La Calanque." Bright colorful bird's-eye view of a narrow inlet with a walled-in cottage and heavily foliaged gardens, between jutting rocky hills looking out across the blue Mediterranean, beneath a summer sky; the whole executed in brilliant tones of yellow, red, green, gold, blue and violet. *Signed at lower left 'G. Braque,' and dated '07.* (Marlborough Fine Arts)

23-1/2 x 28-3/4 inches. / 59-1/2 x 73 cms.

Estimate: \$60,000.-\$70,000. £16,786. / \$47,000.

Painted in 1907 (*Fauve* period).

From the Galerie Paul Guillaume, Paris.

From the Curt Valentin Gallery, New York.

From the Niveau Gallery, New York.

Exhibited at the Perls Galleries, New York, 1956, no. 22, illus. in the catalogue.

26. UTRILLO. "Eglise Saint Jacques-du-Haut-Pas." View across a street intersection looking toward the square bell tower and entrance to the church on the far corner, a group of people conversing in the side street at left; rose and green shop fronts of a multi-storied white building dominate the corner at right, against a light gray sky. *Signed at lower left 'Maurice Utrillo V.'* (Greek private collector)

26-1/4 x 20 inches. / 67 x 53 cms.

Estimate: \$27,500.-\$30,000. £10,000. / \$28,000.

Painted about 1911-12 (white period).

Utrillo Exhibition, Wildenstein Galleries, New York, 1957, no. 16.

27. DEGAS. "Femme S'epongeant le Dos." Three-quarter-length figure of a young woman with red hair, nude to the waist, standing at the right with her back to the spectator as she leans over a basin at left, washing her side with a sponge and resting her left forearm on the towel-draped washstand; the terra-cotta, yellow and green background is reflected in the mirror at the extreme left. Pastel. *With the stamp at lower left of the 'Atelier Degas.'* (Charles Miller)

27-1/2 x 23-1/2 inches. / 70 x 59-1/2 cms.

Estimate: \$60,000.-\$70,000. £27,857. / \$78,000.

Executed about 1895.

Premiere Vente Degas, Paris, 1918, p. 124, no. 231, illus. in the catalogue.

Recorded and illustrated in P. Z. Lemoisne, *Degas et son Oeuvre*, 1946, vol. III, pp. 696-97, no. 1197.

28. MATISSE. "Deux Fillettes, Bouquet de Pivoines sur Fond Noir." In a room with a dark wall, two young girls are seated at the left, one with red hair and bright dress, facing the observer, the other with black hair and blue blouse, studying an open folio, which rests on a red and black table; a large bouquet of white and magenta peonies, heightened with ultramarine blue, in a light blue vase at right. *Signed at lower right 'H. Matisse,' and dated '47.* (N.Y. private collector)

18-1/4 x 21-1/2 inches. / 46 x 54-1/2 cms.

Estimate: \$40,000.-\$45,000. £11,071. / \$31,000.

From the Galerie de l'Art Moderne, Paris.



29. CHAGALL, Marc. *Russian*: b. 1887. "Les Amoureux." A pair of young lovers, the girl with flowing black hair, wearing a bright red costume and holding a fan in her clasped hands; the youth, in yellow blouse and violet trousers, embraces her as they float to right above the hamlet buildings beneath them. A small round table at left, on which is arranged a large bouquet of pink, white and red blossoms and heavy foliage in a bluish-white pitcher; the whole surrounded by various winged and floating figures, against a deep blue evening sky. *Signed at lower right 'Chagall Marc,' and dated 1937-1943 Paris-New York.* (George Friedland, Phila.) 52-3/4 x 39-1/2 inches./134 x 100 cms.

Estimate: \$60,000.-\$75,000. £27,679./\$77,500.

Acquired from the artist.

Marc Chagall Exhibition, Perls Galleries, New York, 1956, no. 13.

30. ROUAULT. "Pierrette." Half-length figure facing the observer, wearing a white costume and rust-colored flower over her left ear, with arms folded; the whole against a bright rust red, green and white background. Within a painted sea green border. Canvas mounted on cradled panel. *Signed at lower left 'G. Rouault.'* 19-1/4 x 15 inches. / 49 x 38 cms.

Estimate: \$22,00.-\$25,000. £8,214./\$23,000.

Painted in 1939.

Collection of Lionello Venturi, Rome.

Recorded and illustrated in color in Edward Alden Jewell, *Georges Rouault*, Paris, 1947, frontispiece.

31. BRAQUE. "La Lampe sur la Table (or Sous la Lampe)." A still-life arrangement of cubistic forms, representing a rose and magenta pitcher and an emerald green, white and rose mandolin placed on a brown table covered with blue and yellow folded stuffs; against a background of a pink and white striped curtained window between dark draperies and walls. *Signed at lower right 'G. Braque.'* (Marlborough Fine Arts) 25-3/4 x 32 inches. / 65-1/2 x 81 cms.

Estimate: \$75,000.-\$85,000. £21,785./\$61,000.

Painted about 1952.

Recorded and illustrated in N. Maeght, *Catalogue de l'Oeuvre de Georges Braque, Peintures - 1948-1957*, 1959, p. 44.

32. CHAGALL. "Peira Cava (The Pine Cones)." View from the corner of a terrace, with a rush-seat chair on which has been arranged a bouquet of cone-laden green pine boughs and a red and blue costumed doll beneath it, looking down on the bright green and blue mountains, a pine tree at left; beneath a light blue sky. *Signed at lower right 'Chagall,' and dated (1)930.* (M. Comer) 28-3/4 x 24 inches. / 73 x 61 cms.

Estimate: \$30,000.-\$35,000. £11,785./\$33,000.

Acquired from the artist.

From the Pierre Matisse Gallery, New York.

Marc Chagall Exhibition, Tel Aviv Museum of Art, Tel Aviv, 1951, no. 37.

Exposition Marc Chagall, Musee des Arts Decoratifs, Palais du Louvre, Pavillon de Marsan, Paris, 1959, no. 110.

33. BONNARD. "La Glace Haute (or La Glace Longue)." In a dressing room, a full-length nude young girl, seen from the back, stands before a long mirror contemplating her toilette; the bright blue and beige tiled floor and the tub are reflected in the mirror; white, rose and black garments hang on the wall at right above a small chair with green and blue upholstered seat. *Signed at upper right 'Bonnard.'* (M. Comer) 49 x 32-1/2 inches./124-1/2 x 82-1/2 cms.

Estimate: 110,000.-\$120,000. £36,072./\$101,000.

Painted about 1914.

Acquired from the artist.

Collection of Gaston Bernheim de Villers, Paris.

From Sam Salz, New York.

Exhibited at the Galerie Bernheim-jeune, Paris, 1948, no. 21. Exhibition, European Masters of Our Time, Museum of Fine Arts, Boston, Mass., 1957, no. 13, pl. 72 (as *Before the Mirror*).

Recorded and illustrated in Francois-Joachim Beer, *Pierre Bonnard*, 1947, p. 113, pl. 93 (as *La Glace Longue*).

34. CHAGALL. "Personnage de Mexique." A young girl shown at full-length, with black flowing hair and wearing a blue blouse and gray checkered skirt, nurses a nude child to her breast; a ruddy-faced man beside her, wearing a straw hat and green costume, facing to left, serenades her to the accompaniment of a guitar; a red rooster and a yellow-green profile of a donkey's head at lower left; background of violet, rose, gray and magenta hues. Gouache. *Signed at lower left 'Chagall Marc.'* (Montreal private collector) 26-1/4 x 19-1/2 inches./66-1/2 x 49-1/2 cms.

Estimate: \$18,000.-\$22,000. £6,429./\$18,000.

*Note:* This painting was executed while the artist was in Mexico, designing and supervising the execution of the decor and costumes for Leonide Massine's production of the ballet *Aleko*, while in exile from war-torn France.

Painted about 1943.

Acquired from the artist.

From the Pierre Matisse Gallery, New York.

35. PICASSO. "Café de la Rotonde." Two elegantly dressed women at left, wearing ornate hats of the period, are seated at a white-covered table preparing to dine; the dark blue uniformed torso of a waiter approaches at right, carrying a platter, a tureen and a white service napkin; the whole against a multicolored green, yellow and cadmium-red interior. *Signed at right centre -Picasso-* (David Kreeger, Washington) 18-1/2 x 32-1/2 inches./47 x 82-1/2 cms.

Estimate: \$85,000.-\$95,000. £28,929./\$81,000.

Painted in 1900 (blue period).

Collection of Jules Straus, Paris.

Collection of Richard Peto, Esq., London.

Exhibited at the Galerie Bernheim-jeune, Paris, 1911.

Recorded and illustrated in Christian Zervos, *Pablo Picasso*, 1954, vol. VI, p. 175, no. 1466.

36. DUFY. "Paysage de Falaise." Cool green shadows and patches of bright summer sunlight dot the heavily wooded park, with a single figure following the path to the left foreground; cottages partially hidden in the background. The bright yellow and gray-green foliage, and brown-gray and rose tree trunks are massed against a pale blue sky. *Signed at lower right 'R. Dufy.'*

32-1/4 x 26 inches. / 80 x 66 cms.

Estimate: \$15,000.-\$17,000. £5,357./\$15,000.

*Note:* This is the earliest painting by Dufy to appear at public sale in America, and is historically important as indicating the foundations of his later art. It is accompanied by an authentication signed by the artist confirming the date and place of execution.

Painted about 1902.

From the Perls Galleries, New York.

37. ROUAULT. "Nu." Almost full-length rose-skinned nude female figure seated to half-right, with arms extended above her raised head, seen in profile, her black hair adorned with a scarlet blossom; on a rumpled white-covered bed against a deep emerald-green wall and an open window permitting a glimpse of a midnight blue sky. *Signed at lower left centre 'G. Rouault.'* (New York private collector)

32 x 23-3/4 inches. / 80 x 60 cms.

Estimate: \$60,000.-\$70,000. £21,429./\$60,000.

*Note:* A photograph of this painting, signed by the artist, will be given to the purchaser.

Collection of Marcel Fleischmann, Zurich.

From J. K. Thannhauser, New York.

Exhibition, Rouault, The Later Years, Perls Galleries, New York, 1960, no. 2, illus. in the catalogue.

Recorded and illustrated in Lionello Venturi, *G. Rouault*, Paris, 1949, p. 115, pl. 79, fig. 101.

38. BUFFET, Bernard. *French*: b. 1928. "Blue Iris." An arrangement of five dark blue iris and spiky foliage in a black-banded white and red tubular vase, placed upon an olive and black round table against a mottled white background. *Signed at right centre 'Bernard Buffet,' and dated '58.*

32 x 25-3/4 inches. / 80 x 65-1/2 cms.

Estimate: \$3,500.-\$4,500. £1,786./\$5,000.

Acquired from the artist.

From the Galerie David et Garnier, Paris.

From the Niveau Gallery, New York.

39. BUFFET. "Beaulieu-sur-Mer." A row of dark green palm trees flanks the promenade, lined with yellow and orange umbrellas, around the blue Mediterranean inlet, on which four white-sailed boats pass before the resort buildings; the whole against a landscape of rolling green hills and vivid blue summer sky. *Signed at lower left centre 'Bernard Buffet,' and dated '58.* (Palm Beach private collector)

38-1/4 x 51-1/4 inches. / 97 x 130 cms.

Estimate: \$6,000.-\$7,000. £4,286./\$12,000.

See note for Lot 38.

Sotheby & Co., London, July 12, 1961

*MODERN BRITISH DRAWINGS,  
PAINTINGS and SCULPTURE.*

62. JOHN, O. M., Augustus. "The World." Black and brown chalks and grey wash. *Signed.* (Sedgeman)

76 x 34-1/2 inches.

193 x 88 cms.

£220

\$316.

From the Collection of Detmar Blow.

63. JOHN. Seated Female Nude. Black chalk. *Signed and inscribed 'To Derwent Wood'.* (A. Tooth)

10-3/4 x 9-3/4 inches.

27 x 25 cms.

£260

\$728.

64. JOHN. Reclining Female Nude. Pencil. *Signed and dated 1941.* (Marshall)

13-3/4 x 19-1/4 inches.

35 x 23-1/2 cms.

£120

\$336.

54. JOHN. Girl's Head, possibly Miss Ursula Tyrewhitt. Black chalk. (Agnew)

10 x 6-7/8 inches.

25 x 17-1/2 cms.

£360

\$1,008.

66. JOHN. "Adam and Eve." Pen and ink and grey wash. Arched top. *Signed.* (Koblitz)

Overall size: 10 x 13-1/4 inches.

25 x 33-1/2 cms.

£120

\$336.

70. JOHN. "Dorelia in a Black Hat." Black chalk and grey wash. *Signed.* (Colnaghi)

13-3/4 x 9-3/4 inches.

35 x 25 cms.

£580

\$1,624.

71. JOHN. "Tam O'Shanter." Pencil. (Agnew)

15-1/4 x 9-1/2 inches.

39 x 25 cms.

£920

\$2,576.

73. JOHN. "The Chemise." Pencil. *Signed.* (A. Tooth)

17-1/2 x 7-1/8 inches.

44-1/2 x 18 cms.

£320

\$896.

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75. JOHN. Two Women, Dorelia standing in a long dress, a companion kneeling on her right. Black chalk and grey wash. *Signed.* (Agnew)  
19-3/4 x 13-1/4 inches.  
50 x 33-1/2 cms. £1,600 \$4,480.

Exhibited: International Art Exhibition, Cairo, 1947; *British Drawings*, Canada, 1948; Southampton, 1951.

78. JOHN. "Woman with a Feather Hat." Red chalk. *Signed.* (Agnew)  
13-1/4 x 9-3/4 inches.  
33-1/2 x 25 cms. £3,800 \$10,640.

Exhibited: see lot 75.

44. ORPEN, Sir William. "Homage to Manet." Sketch, pen and ink and colored washes. *Signed and dated 1906.* (Fine Art Society)  
8-3/4 x 7-1/4 inches.  
22 x 18-1/2 cms. £90 \$252.

47. GAUDIER-BRZESKA, Henri. "Study of an Eagle." Pen and ink. *Signed.* (Leicester Gallery)  
14-1/2 x 9-1/4 inches.  
37 x 23-1/2 cms. £80 \$224.

50. BEARDSLEY, Aubrey. "Autumn—a woman by a bowl of fruit on a decorated stand." Pen and ink with black wash. (Mrs. H. V. Brunner)  
10-1/2 x 5-1/4 inches.  
27 x 13 cms. £200 \$560.

Probably a proposed design for *The Savoy*.

85. EPSTEIN, Sir Jacob. "Delphiniums." Gouache. *Signed.* (Gibbs)  
22 x 17-1/2 inches.  
56 x 44-1/2 cms. £220 \$616.

54. EPSTEIN. Reclining Female Nude. Study for sculpture. Pencil. *Signed.* (Donney)  
13-1/4 x 19-1/4 inches.  
33-1/2 x 49 cms. £25 \$70.

56. EPSTEIN. "Lucifer." Pencil and watercolor. *Signed.* (Bosanquet, R.)  
22-1/2 x 16-3/4 inches.  
57 x 42-3/4 cms. £80 \$224.

One of the drawings in the Old Testament series executed in 1932.

93. EPSTEIN. "Rabindranath Tagore." Portrait bust. Bronze. *Signed.* (Tooth)  
Height: 51 cms./20 inches. £700 \$1,960.  
Executed in 1926.

96. EPSTEIN. "Adam and Eve." Bronze (Marshall)  
Height: 11-1/2 cms./4-1/2 inches. £220 \$616.  
Executed circa 1947.

14. SUTHERLAND, Graham. "Figure in Landscape." Pen and indian ink and colored chalks and wash. *Signed.* (Leicester Gallery)  
7-1/2 x 9-1/4 inches.  
19 x 23-1/2 cms. £30 \$84.

161. SUTHERLAND. "Orchard." Colored chalks and watercolor, heightened with white. *Signed.* (Marborough Fine Art)  
14 x 10-3/4 inches.  
35-1/2 x 27 cms. £180 \$504.

17. SARGENT, John Singer. "Madame Butterfly." Watercolor. (Agnew)  
6-3/4 x 4-1/4 inches.  
17 x 11 cms. £50 \$140.

79. SARGENT. "A Bedouin Woman." On board. (Weitzner)  
10-1/2 x 13-3/4 inches.  
26-1/2 x 35 cms. £200 \$560.

80. SARGENT. "Two Studies of a Bearded Man." (Weitzner)  
22-1/2 x 33-1/2 inches.  
57 x 85 cms. £500 \$1,400.

From the Conway Collection.

81. SARGENT. "The Birthday Cake, a young child with his parents at a table." (Weitzner)  
23-1/4 x 28-1/4 inches.  
59 x 72 cms. £1,400 \$3,920.

20. SICKERT, Walter Richard. "A Young Lady." Pencil. (Agnew)  
8-1/2 x 6 inches.  
21-1/2 x 15 cms. £58 \$162.

163. SICKERT. "Queenie Lawrence on the Stage at Gatti's, Hungerford (The Arches)." *Signed, inscribed and dedicated to 'Jacques Blanche'.* (Crane Kalman)  
23-1/2 x 23-1/2 inches.  
59-1/2 x 59-1/2 cms. £800 \$2,240.

Painted circa 1880.

This picture is a sketch for the larger version now in the Melbourne Art Gallery. "Queenie" seems to have been a private name of Sickert's for Katie Lawrence, a close personal friend. From the collection of Jacques-Emile Blanche.

Exhibited: Thos. Agnew & Sons, Ltd., London, *Sickert Centenary Exhibition of Pictures from Private Collections*, 1960, no. 8.

164. SICKERT. "Palazzo Pappadopoli, Venice." *Signed.* (Jarvis)  
19-1/2 x 23-1/2 inches.  
49-1/2 x 59 cms. £350 \$980.

33. BEERBOHM, Sir Max. "Mr. Walter Sickert." Pencil. *Signed and inscribed.* (Petersfield Gallery)  
11-3/4 x 6-1/2 inches.  
30 x 16-1/2 cms. £8 \$22.

149. PIPER, John. "Tryfan Mountain." Pen and ink and watercolor. *Signed twice.* (A. Hecht)  
21 x 26 inches.  
53 x 66 cms. £220 \$616.

Exhibited: Arts Council Travelling Exhibition, *Exhibition of Contemporary British Painting*, 1956.

159. PIPER. "The Waterfall." Pen and ink and sepia wash. *Signed and dated '40.* (P. Slot)  
10 x 7-1/4 inches.  
25 x 18 cms. £25 \$70.

160. PIPER. "Cuckmere Beach, 1948." On board. (Roland Browse & Delbanco)  
13-1/2 x 18 inches.  
34 x 46 cms. £200 \$560.

15. NICHOLSON, Ben. "Sutton Verney, Wiltshire." Pencil. (Granville)  
9-1/2 x 14 inches. / 24 x 35-1/2 cms. £10 / \$28.

162. NICHOLSON. "Linnet-December, 1954." Pencil and oil on board, mounted on yellow board. (Harrison, R. H.)  
17 x 13 inches. / 43 x 33 cms. £700 / \$1,960.

See: *Ben Nicholson*, Lund Humphries, 1956, vol. II, pl. 105.



"The Courtship" by Greuze. Christie's, Dec. 1.

13. MUNNINGS, Sir Alfred. "Pierrot; A Dancing Girl; A Beer Drinker with a tankard; The Artist with a friend." Pen and ink. Set of four sketches, *two signed with initials and three dated June, 1910.* (Meatyrd)  
Each: 6-3/4 x 4-1/4 inches. / 17 x 11 cms. Lot: £2. / \$5.60

177. MUNNINGS. "Study of a Dun Pony." On panel. *Signed.* (Agnew)  
13 x 16-1/4 inches. / 33 x 41 cms. £300. / \$840.

178. MUNNINGS. "Fairground scene with figures around a side stall in the foreground." Unframed. *Signed.* (Cooling)  
20 x 24 inches. / 51 x 61 cms. £150. / \$420.

36. FLINT, Sir William Russell. "The Bathing Party by the Loch." Watercolor. *Signed.* (Vicars)  
14 x 20-3/4 inches. / 35-1/2 x 52-1/2 cms. £65. / \$172.

184. FLINT. "Cader Idris." Watercolor. *Signed.* (Macfarlane)  
10-1/2 x 15-1/4 inches. / 27 x 39 cms. £30. / \$84.

This was painted before 1914.

39. WOOD, Christopher. "Two Nude Models." Conté crayon and Chinese white. (Christine)  
13-1/2 x 19-3/4 inches. / 34 x 50 cms. £22. / \$61.

212. WOOD. "Reclining Nude." (Crane Kalman)  
22 x 35-3/4 inches. / 56 x 91 cms. £150. / \$420.





110. MOORE, Henry. Study for a Mother and Child. Terracotta. (Marlborough Fine Art)  
Height: 4-15/16 inches. / 12-1/2 cms. £280./\$784.

99. MOORE. "The Family, a group of four figures in a room." Pen and ink and colored chalks and gouache. *Signed and dated '41.* (Marlborough Fine Art)  
11-3/4 x 10-3/4 inches. / 30 x 27 cms. £950./\$2,660.

100. MOORE. Studies for seated figures. Black chalk, brush and indian ink and green wash. *Signed.* (Marlborough Fine Arts)  
14-1/2 x 10-3/4 inches. / 37 x 27 cms. £460./\$1,288.

Executed in 1932.

From the collection of J. A. Paton-Walker.

See: H. T. Fleming, *Katakomben*, 1956, Munich, pl. 45.

Exhibited: British Council, Germany, 1953-54, *Henry Moore Exhibition*, no. 34.

101. MOORE. "A Miner at Work." Colored chalks and watercolor, heightened with bodycolor. *Signed and dated '42.* (Marlborough Fine Art)  
11 x 8-1/2 inches. / 28 x 21-1/2 cms. £500./\$1,400.

102. MOORE. "Standing Nude." Pen and ink, black and green chalks and grey wash. *Signed and dated '28.* (Granville)  
16-1/4 x 13 inches. / 41 x 33 cms. £360./\$1,008.

107. MOORE. Two reclining figures, studies for sculpture. Pencil, black chalk, pen and ink and watercolor. *Signed and dated '44.* (Meadows)  
14-1/4 x 11-3/4 inches. / 36 x 30 cms. £950./\$2,660.

108. MOORE. "Upright Motif III." Bronze. (Macfarlane)  
Height: 10 inches. / 25-1/2 cms. £550./\$1,530.

Executed in 1956.

See: Will Grohmann, *The Art of Henry Moore*, 1960, pl. 160, and pp. 8, 197-98.

109. MOORE. Study for standing figure. White clay. (Marlborough Fine Art)  
Height: 5 inches. / 13 cms. £120./\$336.

Executed circa 1935.

From the collection of Sidney Burney.

158. GORE, F. Spencer. "Mrs. S. F. Gore at a Window." *Stamped with the artist's name.* (Roland Browse & Delbanco)  
23-1/2 x 19-1/2 inches. / 59-1/2 x 49-1/2 cms. £280./\$784.

154. RICHARDS, Ceri. "Blue Vortex in the Primaries." Unframed. *Signed with initials and dated 52/53.* (Marlborough Fine Art)  
40 x 50 inches. / 102 x 127 cms. £380./\$1,064.

Exhibited: British Council, Japan, 1955-56, *Third International Art Exhibition*, no. 21.

155. RICHARDS. "The Pianist." Unframed. *Signed and dated '53/54.* (Marlborough Fine Art)  
39-1/2 x 31-1/2 inches. / 100-1/2 x 80 cms. £180./\$504.

169. RICHARDS. "Violin Solo I." Pen and ink and crayon. Unframed. *Signed and dated 1945.* (Marlborough Fine Art)  
14-1/2 x 21-1/2 inches. / 37 x 54-1/2 cms. £100./\$280.

191. LEWIS, Percy Wyndham. "Inferno." *Signed and dated 1937.* (Granville)  
59-1/2 x 39-1/2 inches. / 151 x 100 cms. £260./\$728.

From the collection of John Laidlaw.

Exhibited: Museum of Modern Art, New York; Arts Council, Tate Gallery, *Wyndham Lewis and Vorticism*, 1956, no. 49.

## Specialists in the Insurance of Fine Arts

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Parke-Bernet Galleries  
October 5, 1961

EARLY AMERICAN FURNITURE, SILVER & GLASS.

3. PRESSED LACY GLASS cup plates, twenty-four, in three patterns including Twelve-heart border, Sunburst and Anthemion; together with six *diamanté* sauce dishes. (Lot)

Diameters: 3-1/4 to 3-1/2 inches.

8-1/2 to 9 cms.

£18./\$50.

6. THREE PRESSED GLASS decanters, one pillar-molded, pair waffle-and-thumbprint bell-shaped, all with pewter stoppers; three plain and ribbed small pitchers. Minor imperfections. (Lot)

£11./\$30.

7. FOUR OIL LAMPS, pressed glass, in various paneled designs, two with handles. Two fitted for electricity, with shades. (Lot)

Heights: 5-1/2 to 13 inches. / 14 to 33 cms.

£13./\$35.

16. TWELVE WEDGEWOOD white and gold porcelain dinner plates, gold banded border with floral sprays, the cavetto with conforming roundel. One has age crack. (Lot)

Diameter: 10 inches. / 25 cms.

£9./\$25.

18. VIEUX PARIS white and gold porcelain tea service, pyriform teapot, two-handled covered sugar bowl, creamer, waste bowl and two cake plates; with leaf *rinceaux* pattern. Together with a pair of white and gold three-tiered cake stands, monogrammed. (Lot)

£13./\$35.

27. EARLY AMERICAN silver pyriform creamer, plain, valanced rim, scroll and reverse scroll handle, on ogival scroll feet. *Nicholas Roosevelt, New York, N.Y., w.c. 1735.*

Height: 4-1/2 inches. / 11-1/2 cms.

£116./\$325.

29. EARLY AMERICAN silver creamer, urn-shaped, gadrooned, with angular looped handle. *Jno. McMullin, Philadelphia, 1765-1843.*

Height: 6-1/2 inches. / 16-1/2 cms.

£20./\$55.

78. TIFFANY bronze and opalescent glass desk set, combining a letter holder, penholder and inkwell; decorated with pierced trellis of leafage on green opalescent glass ground.

£9./\$25.

81. LIVERPOOL WARE transfer-decorated Washington jug. McM. 65, pl. xxv. Printed in black, obverse with monument and portrait medallion of Washington flanked by a weeping figure and spread eagle, *inscribed Washington in Glory America in Tears*; reverse with inscribed medallion; an inscription under spout. Repaired. *Circa 1805.*

Height: 9-1/2 inches. / 24 cms.

£25./\$70.

100. PILLAR-AND-SCROLL CLOCK, mahogany, having a swanneck cresting with brass eagle and urn finials, clock face painted with blossoms and eglomise panel depicting a Colonial mansion by a river; flanked by slender colonettes, on bracket feet. Small imperfections. *Seth Thomas, Plymouth, Conn., c. 1825.*

Height: 30-1/2 inches. / 77-1/2 cms.

£66./\$185.



109. PAIR BILBAO gilded wood, compo and marble wall mirrors. Upright rectangular beaded frame with border and colonettes of buff scagliola, crested by a flower-filled urn flanked by foliated scrolls; matching lower pendant. Regilded and restored. *Late XVIII century.*

Height: 36 inches. / 91 cms.

Width: 17-1/2 inches. / 44 cms.

£197./\$550.

115. QUEEN ANNE carved maple slipper chair with spooned back, inversely arched crest rail and vasiform splat, on stretched cabriole legs and pad feet; balloon-shaped slip seat in old gold rep. *American, XVIII century.* £152./\$425.

125. PHYFE WORK TABLE, inlaid mahogany, oblong top above two pullout drawers, the lower lacking work bag; on reeded round tapering legs, castered. *New York, circa 1815.*

Height: 31 inches. / 79 cms.

Width: 19 inches. / 48 cms.

£58./\$160.

127. GATE-LEG TABLE, turned maple, oval top with two deep drop leaves, above a plain frame with single end drawer; on double baluster-and-ring-turned legs with matching stretchers and gate supports. Small imperfections. *American, XVIII century.*

Height: 27-1/2 inches. / 70 cms.

Length: 56-1/2 inches. / 144 cms.

£134./\$375.





Rare scientific instruments to be sold Dec. 4 at Sotheby.  
Left: Cup Dial - 1599. Right: Sun Dial - 16th Century.

130. CHIPPENDALE PIECRUST TABLE, carved mahogany, circular top with molded piecrust rim, tilting and revolving above a bird-cage support and leaf-carved baluster-shaped standard, carved tripod ending in claw-and-ball feet. Height: 28 inches. / 71 cms.  
Diameter: 34-1/2 inches. / 87 cms. £63./\$175.

136. WILLIAM AND MARY carved maple and hickory banister-back armchair, C-scroll and leaf-carved crest rail above five split banisters flanked by uprights with onion finials; scrolled arms, stretchered legs and Spanish feet; rush seat (imperfect). Finished walnut. *New England, early XVIII century.* £58./\$160.

141. WINDSOR ROCKER with seven-spindle back, rod arms and bamboo-turned legs; armchair with scrolled arm terminals, saddle seat and swelling legs. *American, early XIX century.* (Lot) £54./\$150.

149. HEPPLEWHITE inlaid mahogany serpentine-front card table, hinged serpentine top, frieze inlaid with paneled dies and a contrasting medallion; on square tapering legs, one swinging as a gate support (one leg repaired). *American, late XVIII century.*  
Height: 30 inches. / 76 cms.  
Length: 36 inches. / 91 cms. £80./\$225.

155. CHIPPENDALE carved mahogany oxbow-front writing desk, thumb-molded hinged slant front opening to a central cupboard and numerous pigeonholes and drawers, four cockbeaded and serpentine-front long drawers below; claw-and-ball feet with scrolled brackets. Small imperfections.

*Massachusetts, XVIII century.*

Height: 31-1/2 inches. / 80 cms.

Width: 43-1/2 inches. / 109 cms.

£179./\$500.

This desk is said to have been made by one Anderson, a sailor aboard the *Bonhomme Richard*, flagship of John Paul Jones and was purchased from one of his descendants.

156. CHIPPENDALE DROP-LEAF dining table, mahogany, oval top with two deep drop leaves, extending over a shaped apron with end-on-end drawers, on eight slightly cabriole legs ending in slipper feet, four swinging as gates. *American, XVIII century.*

Height: 30 inches. / 76 cms.

Length: 74 inches. / 186 cms.

£1,518./\$4,250.

157. HEPPLEWHITE HUNT BOARD, carved and inlaid mahogany, crossbanded oblong top with rounded frontal corners edged with bowknotted drapery swags, the ressauted frieze fitted with one long and two short drawers with antique Sheffield plate oval handles; the six quadrangular tapering legs carved with a collar of stylized water leaves, blossom pendants and reeding. *Baltimore, Md., late XVIII century.*

Height: 38 inches. / 96 cms.

Length: 73 inches. / 183 cms.

£205./\$575.

164. SHERATON SECRETARY-CABINET, inlaid satinwood and mahogany, with tambour front. Two parts, the upper with shaped cornice fitted with three urn finials above double glazed and mullioned doors opening to a shelved interior, a small central cupboard below flanked by tambour shutters concealing small drawers and pigeonholes; the advanced lower section having a hinged writing flap lined in green baize above two long drawers; on square tapering legs. Inlaid with contrasting bandings and branch satinwood panels; back panels replaced. *Boston, Mass., circa 1810.*

Height: 80-1/2 inches. / 202 cms.

Width: 35 inches. / 88 cms.

£375./\$1,050.

179. QUEEN ANNE HIGHBOY, curly maple. Two parts, the upper with molded cornice above four thumb-molded graduated long drawers; the lower having a single drawer paneled as three, the arcaded apron fitted with two urn-shaped pendants; angular cabriole legs and pad feet. *New England, XVIII century.*

Height: 65 inches. / 163 cms.

Width: 39 inches. / 98 cms.

£304./\$850.

190. SECRETARY-BOOKCASE, walnut and inlaid maple. Two sections: the upper with swanneck pediment having rasace terminals and central flame finial, over two glazed doors; the lower part with sloping hinged front and three long drawers; on bracket supports. *American Chippendale style.*

Height: 74 inches. / 186 cms.

Width: 41 inches. / 103 cms.

£25./\$70.

Christie, Manson & Woods, Ltd.  
At Wilton House  
Wilton, Wiltshire

July 3, 1961

*ANCIENT MARBLES*

Collection of Thomas, 8th Earl of Pembroke.

*PEDESTALS*

22. STRIATED red and yellow marble pedestals, with shaped molded white marble bases and capitals. A pair (Ford)  
Height: 137 cms./54 inches. 270 Gns. \$794.

27. WHITE marble pedestals with molded grey marble feet and capitals. A pair. (Phillip)  
Height: 124 cms./49 inches. 70 Gns. \$206.

*EGYPTIAN SCULPTURE.*

100. HEAD OF A KING. Red granite. *Late Period.* (Roathcolt)  
Height: 37 cms./14-1/2 inches. 650 Gns. \$1,911.

The lips and chin restored slightly; the nose damaged. Prof. Michaelis states this to be a head of Sestoris, but modern research is not so certain.

101. STATUE OF HEFEKNECHT, a high official of the XXVIth Dynasty, portrayed kneeling holding on his knees a portable shrine with a statue of Osiris, dedicated to the god Ptah. Black basalt. *7th century B.C.* (Spink)  
Height: 89 cms./35 inches. 950 Gns. \$2,793.

The head falsely restored as Isis; the left hand also restored. The name Hefeknecht is now read as Hekatefnakht and is otherwise known only on a bronze ring formerly in the Dreyfus Collection, Berlin.

Perhaps from the Mazarin Collection.

*GREEK AND ROMAN SCULPTURE.*

103. TORSO OF A MAN, the head inclined to the left, standing on the left leg, the right leg drawn back and leaning on a tree stump. White marble. *3rd century B.C.* (Fallani)  
Height: 190 cms./75 inches. 900 Gns. \$2,646.

The limbs and head restored.

125. BUST OF CARACALLA (A.D. 198-217), the right shoulder sharply turned, the pupils expressed; on turned socle. White marble. *Late 2nd century A.D.*  
Height: 61 cms. / 24 inches. 820 Gns. \$2,410.

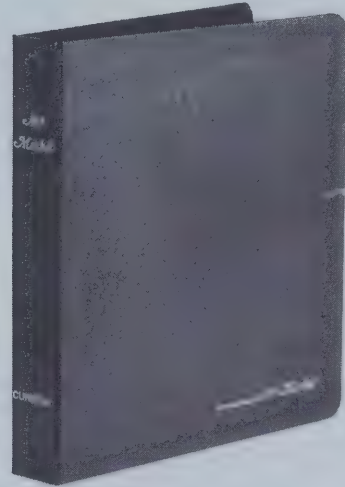
Michaelis says that the bust is of good workmanship and "may be antique, still its genuineness cannot be warranted." It is now considered to be antique. Only the nose and right ear lobe have been restored.

Perhaps from the Mazarin Collection.

138. SEPULCHRAL STELE OF DIONYSIOS, a high slab with pediment, a rosette in the field of the pediment; below, a laurel wreath in a shallow hollowed circle surrounding a Greek

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inscription commemorating the conferring of a crown on the deceased by his fellow citizens; further below, a relief of a youth extending his hand to a larger youth (Dionysios), both dressed in chiton, cloak and sandals. White marble. *2nd century B.C.* (Falkiner)

Height: 113 cms./44-1/2 inches. 90 Gns. \$265.

Michaelis says "probably from Smyrna and therefore derived from the Arundel Collection."

147. FIGURE OF A GALLUS, wearing two necklaces, two roundels of Attis and below them, a naiskos-shaped pectoral with Attis asleep in the pediment. White marble. *2nd century B.C.* (Fallani)

Height: 193 cms./76 inches. 1,100 Gns. \$3,234.

The head broken and restored.

This figure was taken from Rome to Paris where it was in the collection of M. Foucault and was discussed by Montfaucon in *Antiquite Expl.* i, pl. 4, in 1719.

148. STATUE OF BONUS EVENTUS, a god, holding a cornucopiae filled with fruit and ears of wheat, the curly hair bearing some similarity to representations of Helios or Alexander the Great, idealized features. White marble. *2nd century A.D.* (Charles)

Height: 215 cms./85 inches. 600 Gns. \$1,764.

The nose, mouth and chin restored.



Parke-Bernet Galleries  
October 11, 1961

FRENCH AND AMERICAN MODERN PAINTINGS,  
DRAWINGS and SCULPTURE.

MODERN DRAWINGS.

1. BOUDIN, Eugene Louis. "La Plage." "Bretonnes." Two sketches in a single frame. Pencil and watercolor.  
5-1/4 x 7 and 4-1/8 x 7 inches.  
13 x 18 and 10 x 18 cms. £125./\$350.

2. GUYS, Constantin. "Personnages." Pen and grey wash.  
6 x 7-1/2 inches. / 15 x 19 cms. £197./\$550.

3. PISSARRO, Camille. "Baigneuses." Sepia wash. *With stamp of Atelier Pissarro.*  
6 x 8 inches. / 15 x 20 cms. £107./\$300.

4. MAILLOL, Aristide Joseph Bonaventure. Study. Pencil.  
*Signed with monogram.*  
7-1/4 x 10 inches. / 18-1/2 x 25 cms. £72./\$200.

42. MAILLOL. Standing Nude. Sanguine. *Signed with monogram.*  
14-1/4 x 4-3/4 inches. / 36 x 12 cms. £197./\$550.

8. CROSS, Henri Edmond. "Landscapes." Pair small drawings. Watercolor. *Both signed.*  
Each: 6-1/4 x 8-1/2 inches. / 16 x 21-1/2 cms. £214./\$600.

9. PICASSO, Pablo. "The Bull." Pen and ink. *Signed.*  
6-1/2 x 8-1/2 inches. / 16-1/2 x 21-1/2 cms. £98./\$275.

From the Hammer Galleries, New York.

11. PICASSO. "Buste et Mandoline." Chinese ink. *Signed and dated above '29 Mars, 1925.*  
4 x 5-1/2 inches. / 10 x 14 cms. £357./\$1,000.

See: Christian Zervos, *Pablo Picasso*, 1952, vol. v, no. 412.



31. VILLON, Jacques. "La Rotie." Gouache. *Signed and dated '01.*  
13-3/4 x 20 inches. / 34-1/2 x 50 cms. £553./\$1,550.

12. RODIN, Auguste. "Two Models." Pencil and watercolor on buff paper.  
12-1/4 x 8-3/4 inches. / 31 x 22 cms. £107./\$300.

13. LEPINE, Stanislas. "Pont Louis Philippe, Paris." Pencil and watercolor.  
9 x 12 inches. / 23 x 30 cms. £107./\$300.

14. JOHNSON, Eastman. Studies of children. Crayon heightened with white on buff paper. *Signed with initials.*  
7-1/4 x 13 inches. / 18-1/2 x 33 cms. £214./\$600.

19. MATISSE, Henri. "Tête d'une Femme." Pen and ink. *Signed.*  
11-3/4 x 9 inches. / 29-1/2 x 23 cms. £161./\$450.

73. MATISSE. "Portrait of Gérard." Charcoal. *Inscribed d'après Gérard and signed and dated avril '45.*  
20-1/2 x 15 inches. / 51-1/2 x 38 cms. £294./\$825.

The portrait represents the grandson of the artist.

25. TAMAYO, Rufino. "Vendedora de Ollas." "Niñas." Pair pencil and colored crayon drawings. *Both signed.*  
8-1/2 x 11 inches. / 21-1/2 x 28 cms. Each: £89./\$250.

27. PICASSO. "Pierrot." Pencil and black chalk. *Signed.*  
13 x 9-1/2 inches. / 33 x 24 cms. £428./\$1,200.

32. PECHSTEIN, Max. "Fishing Scene." Charcoal. *Signed with initials and dated 1935.*  
11-1/4 x 13-1/2 inches. / 28-1/2 x 34 cms. £125./\$350.

33. SIGNAC, Paul. "Quai de la Tournelle, Pont de l'Arche." Black crayon and watercolor. *Signed.*  
9-1/4 x 13 inches. / 23-1/2 x 33 cms. £714./\$2,000.

34. SIGNAC. "Bord de Seine avec Pont." Black crayon and watercolor. *Signed.*  
9-1/4 x 13 inches. / 23-1/2 x 33 cms. £286./\$800.

Companion to the preceding.

Both from the collection of Albert C. Walker, Montreal, Que.

37. GRIS, Juan. "M. le Curé." Chinese ink and blue crayon. *Signed.*  
14 x 12 inches. / 35 x 30 cms. £143./\$400.

This is an example of Gris's early work as an illustrator for the journal *L'Assiette au Beurre*.

38. GONZALEZ, Julio. Two drawings. "Landscape." Watercolor. *Signed with initials and dated 24-1-41.* "Warrior-I." Pen and ink. *Signed with initials and dated 7-6-41.* (Lot)  
9-3/4 x 6-1/4 inches. / 24-1/2 x 16 cms.  
12-3/4 x 9-3/4 inches. / 32 x 24-1/2 cms. £188./\$525.

39. SHINN, Everett. "Mythological Scenes." Two sanguine drawings. *Both signed and dated 1907.* (Lot)  
13 x 17-1/2 inches. / 33 x 44 cms.  
10 x 16-1/2 inches. / 25 x 41-1/2 cms. £232./\$650.

41. MASSON, André. "Rape of the Sabines." India ink and wash. *Signed*.  
20-1/2 x 26 inches. / 51-1/2 x 65 cms. £170./\$475.

From the collection of Barbara Church, Parke-Bernet Galleries, 1961.

44. DAUMIER, Honoré. "Don Quixote Reading." Pencil.  
13 x 10-1/4 inches. / 33 x 26 cms. £304./\$850.

Collections: Lemaire; Etienne Bignou, Paris; Baron Gourgaud, Paris.

See: Eduard Fuchs, *Der Mahler Daumier*, 1927, vol. i, p. 269A.

45. PASCIN, Jules. "Figures at the Beach." Pencil and black crayon.

13-1/2 x 16-1/2 inches. / 34 x 41-1/2 cms. £125./\$350.

See: Wood Gayler, *Jules Pascin*, no. 170.

49. PASCIN. "La Belle Caroline." Black crayon. *Signed and with the stamp of the Atelier Pascin*.

14-1/2 x 10-3/4 inches. / 36-1/2 x 27 cms. £392./\$1,100.

Executed about 1926.

From the Paris Galleries, New York.

50. PENE du BOIS, Guy. "The Visiting Novelist." India ink and pencil. *Signed*.

14-1/2 x 11-1/4 inches. / 36 x 28-1/2 cms. £89./\$250.

First Biennial Exhibition of Drawings by American Artists, Los Angeles, Calif., 1945.

51. DAVIES, Arthur. Nude Models. Two crayon and chalk drawings, on gray and brown paper. (Lot)

14 x 10 inches. / 35 x 25 cms.

17-3/4 x 10 inches. / 44-1/2 x 25 cms. £125./\$350.

From the estate of the artist.

From James Graham & Sons, New York.

52. CAMPIGLI, Massimo. "Two Women." Charcoal. *Signed and dated '52*.

18 x 13-1/2 inches. / 45 x 34 cms. £63./\$175.

54. SOYER, Raphael. Seated Model. Pencil and watercolor. *Signed*.

16 x 12 inches. / 40 x 30 cms. £143./\$400.

55. LEHMBRUCK, Wilhelm. "Dying Soldier." Black crayon on buff paper. *Signed; also signed by the artist's widow*.

10-1/4 x 16-1/2 inches. / 26 x 41-1/2 cms. £152./\$425.

Acquired from the estate of the widow of the artist.

From the Curt Valentin Gallery, New York.

56. KIRCHNER, Ernest Ludwig. "Koenigstein." Black crayon on yellow paper. *Signed and dated '15*.

16-1/4 x 18-1/2 inches. / 41 x 46-1/2 cms. £161./\$450.

Collections: Walter Bareiss, New York; Louis Macmillan, New York.

From the New Gallery, New York.



"Portrait of a Young Woman" by Frans Hals.  
To be sold at Christie's, November 24th.

#### MODERN SCULPTURE.

87. MAILLOL. "Head of a Girl." Bronze on wood socle. *Signed on neck, monogram "M."*

Height: 8-1/4 inches. / 21 cms. £536./\$1,500.

88. EPSTEIN, Jacob. Self-portrait. Bronze.

Height: 15-1/2 inches. / 39 cms. £714./\$2,000.

Sculptured in 1920.

See: Jacob Epstein to Arnold Haskell, *The Sculptor Speaks*, 1932, frontispiece.

89. GRECO, Emilio. "Fiorella." Bronze. *Signed and dated Roma 1949*.

Height: 16-1/2 inches. / 41-1/2 cms. £268./\$750.

90. EPSTEIN, Jacob. "Lydia." Bronze; dark green, almost black, patina.

Height: 21 inches. / 53 cms. £893./\$2,500.

From the Picadilly Gallery, London.

#### MODERN DRAWINGS.

57. EPSTEIN, Jacob. "Cain and Abel." Watercolor. *Signed*.  
22 x 17 inches. / 55 x 43 cms. £134./\$375.

58. LACHAISE, Gaston. "Mme. Lachaise." Pencil on buff paper. *Signed*.

17-1/4 x 11-1/4 inches. / 43-1/2 x 28-1/2 cms. £134./\$375.





A Renoir to be sold at Sotheby's, Dec. 6.

61. SINGIER, Gustave. "La Cathédrale." Watercolor. *Signed and dated '50.*

15 x 19-1/2 inches. / 38 x 49 cms. £134./\$375.

65. SHEETS, Millard. "Summer Landscape." Watercolor. *Signed.*

22 x 29-1/2 inches. / 55 x 74 cms. £152./\$425.

70. LEBRUN, Rico. "Massacre of the Innocents." Charcoal. *Signed and dated 1949.*

29-1/2 x 39-1/2 inches. / 74 x 99 cms. £107./\$300.

71. DUFY, Raoul. Nude Model. Black crayon. *Signed.*

26 x 19-1/2 inches. / 65 x 49 cms. £250./\$700.

72. URY, Lesser. "Thames Landscape." Charcoal. *Signed.*

13-3/4 x 19-3/4 inches. / 34-1/2 x 49-1/2 cms. £107./\$300.

75. CALDER, Alexander. Composition. Ink and watercolor. *Signed and dated '46.*

19 x 26 inches. / 48 x 65 cms. £134./\$375.

From the Mayor Gallery, London.

79. FORAIN, Jean Louis. "La Mère Complaisante." Ink and watercolor.

10-1/2 x 15-1/4 inches. / 26-1/2 x 38-1/2 cms. £98./\$275.

Exposition Rodin et Forain, Galerie Jean de Ruaz, Paris, 1953, no. 32.

83. BAKST, Leon. "Ballet Figures." Two costume drawings. Pencil and watercolor. *One stamped; the other signed and dated 1913. (Lot)*

19 x 12-1/2 inches. / 48 x 31-1/2 cms. £98./\$275.

85. STEIG, William. "Oracle." India ink and wash. *Signed.*

6 x 8-1/4 inches. / 15 x 21 cms. £18./\$50.

#### MODERN PAINTINGS.

91. WEBER, Max. "At the Cave." Gouache. *Signed.*

4-1/4 x 5 inches. / 11 x 13 cms. £134./\$375.

Painted about 1938.

From the Associated American Artists, Inc., New York.

92. ERNST, Jimmy. Abstraction. Gouache. *Signed.*

7-1/2 x 5-1/2 inches. / 19 x 14 cms. £80./\$225.

94. COVARRUBIAS, Miguel. "Impossible Interviews: Queen Marie of Roumania and Mae West." Gouache. *Signed.*

10-3/4 x 9-3/4 inches. / 27 x 24-1/2 cms. £80./\$225.

95. BOMBOIS, Camille. "Forest Clearing." *Signed.*

9 x 11 inches. / 23 x 28 cms. £179./\$500.

97. BOMBOIS. "Fleurs." *Signed.*

16 x 13-1/4 inches. / 40 x 33-1/2 cms. £331./\$925.

Lots 95 and 97 were acquired from the artist.

96. DUFY, Jean. "Tour Eiffel." *Signed.*

9 x 11 inches. / 23 x 28 cms. £188./\$525.

Acquired from the artist.

121. DUFY. "Le Cirque." Gouache on canvas. *Signed.*

19-1/4 x 25 inches. / 48-1/2 x 63 cms. £375./\$1,050.

99. CORBELLINI, Luigi. "Indian Boy." *Signed.*

17-3/4 x 13 inches. / 44-1/2 x 33 cms. £232./\$650.

100. SCOTT, Benton. "The White Clown." *Signed.*

16 x 14 inches. / 40 x 35 cms. £125./\$350.

Fifth Annual Art Competition and Exhibition, Pepsi-Cola Company, 1948, Purchase Award.

101. LEGER, Fernand. Composition. Gouache. *Signed and inscribed to his friend Goll.*

14-1/2 x 12 inches. / 36-1/2 x 30 cms. £678./\$1,900.

Painted about 1924.

Acquired from the artist.

Collection of Claire and Yvan Goll, Paris.

102. RICE-PEREIRA, Irene. "Aviary." Gouache. *Signed.*

8 x 11 inches. / 20 x 28 cms. £63./\$175.

103. MARCOUSSIS, Louis Casimir. "Bar du Porto." *Signed with monogram.*

13-1/4 x 18-1/4 inches. / 33-1/2 x 46 cms. £642./\$1,800.

Painted about 1911-15.

104. VENARD, Claude. "Le Bol Ocre." *Signed and dated '57.*  
15 x 18 inches. / 38 x 45 cms. £268./\$750.  
Acquired from the artist.

107. EDZARD, Dietz. "Carnival à Venise." *Signed.*  
13 x 9-1/2 inches. / 33 x 24 cms. £188./\$525.

130. EDZARD. "Fleurs." *Signed.*  
18-1/4 x 21-3/4 inches. / 46 x 54-1/2 cms. £357./\$1,000.

Lots 107 and 130 were acquired from the artist.

111. PICABIA, Francis. "Balance." Mixed media on academy board. *Signed and titled.*

24 x 17-3/4 inches. / 61 x 44-1/2 cms. £250./\$700.

Painted about 1921.

From the Galerie Paul Guillaume, Paris.

113. LAURENCIN, Marie. "Jeunes Filles Jouantes." Watercolor. *Signed and dated 1928.*

9-1/2 x 13 inches. / 24 x 33 cms. £180./\$500.

114. MANE-KATZ. "Musiciens Juifs." Gouache. *Signed.*  
20 x 16-1/4 inches. / 50 x 41 cms. £188./\$525.

An endorsement by the artist is attached to the reverse of the painting.

156. MANE-KATZ. "Scène de Port." *Signed.*  
28-1/2 x 36-1/2 inches. / 72-1/2 x 92-1/2 cms. £339./\$950.

115. SLOAN, John. "The Model's Cigarette." Board. *Signed; also signed, titled and dated '44 on the reverse.*  
15-3/4 x 20 inches. / 39-1/2 x 50 cms. £232./\$650.

From the collection of Mrs. Gerda Stein, New York.

126. SLOAN. "Play on Rocks." *Signed.*  
20 x 24 inches. / 50 x 61 cms. £1,100./\$3,000.

Painted in 1916.

From the Grand Central Galleries, New York.

Collections: Daniel Chester French, the sculptor; Margaret French Cresson, Stockbridge, Mass., his daughter.

117. STELLA, Joseph. Still Life. Pastel. *Signed and dated 1945.*  
24 x 18 inches. / 61 x 45 cms. £116./\$325.

From the collection of Sergio Stella, nephew of the artist.

118. JOHN, Augustus. "Portrait of a Woman." Panel.  
20 x 16-1/2 inches. / 50 x 41-1/2 cms. £232./\$650.

Collection of Frank W. Crowninshield, Parke-Bernet Galleries, 1948.

119. HARTLEY, Marsden. Still Life. Pastel.  
22 x 17 inches. / 55 x 43 cms. £214./\$600.

Acquired from the estate of the artist, no. 55 in the inventory.

120. GROSZ, George. Nude. *Signed on the reverse and dated 1938, and inscribed: Douglaston, L.I.*

26 x 20 inches. / 66 x 50 cms. £500./\$1,400.



Portrait of Georges Clemenceau by Sir William Orpen.  
Fuller Sale at Christie's, Dec. 1.

122. SOYER, Raphael. "Xavier Gonzalez and his Wife." *Signed.*

30 x 26-1/4 inches. / 76 x 66 cms. £640./\$1,800.

From the Associated American Artists, New York.

123. BENTON, Thomas Hart. "West Texas Plains." Canvas mounted on masonite. *Signed.*

18 x 24 inches. / 45 x 61 cms. £900./\$2,500.

Sold with a letter from the artist specifying the locale and dating the work in 1926.

From the collection of H. von Weeren-Grief, Bonville, Vt.

128. SHINN, Everett. "View from a Terrace." Pastel. *Signed and dated 1910.*

26 x 17-1/2 inches. / 66 x 44 cms. £134./\$375.

Acquired from the estate of the artist.

129. RAFFAELLI, Jean François. "Flowers." *Signed.*  
25-3/4 x 21-1/4 inches.

65-1/2 x 54-1/2 cms. £820./\$2,300.

From the Galerie André Maurice, Paris.

Exposition Raffaëlli, Galerie Tedesco, Paris.

134. BERNARD, Emile. "Femme à la Rose." *Signed.*

30-1/2 x 24-1/2 inches. / 77-1/2 x 61-1/2 cms. £268./\$750.

135. KISLING, Moïse. "Femme Blonde." *Signed.*

18 x 13 inches. / 45 x 33 cms. £357./\$1,000.

From the Galerie d'Elysée, Paris.



136. MAGRITTE, René. "Le Point de Vue." *Signed*.  
21-1/4 x 28-3/4 inches. / 53-1/2 x 73 cms. £268./\$750.

Collection of Pierre Janlet, Paris.  
Retrospective Exhibition, Cercle Royal Artistique et Littéraire,  
Brussels, 1956.

144. OROZCO, Jose Clemente. "Factory." *Signed*.  
28 x 20 inches. / 73 x 50 cms. £116./\$325.

Executed 1928.  
From the Delphic Gallery, New York.

146. LEBRUN, Rico. "Woman of the Crucifixion: The Magdalene." Mixed media on board. *Signed and dated 1948*.  
40 x 29-1/2 inches. / 102 x 75 cms. £161./\$450.

Acquired from the artist.

151. EILSHEMIUS, Louis M. "The Holy Family." Masonite.  
*Signed and dated 1916*.  
29-1/2 x 40 inches. / 75 x 102 cms. £192./\$550.

153. EVERGOOD, Philip. "Gathering Fruit." Casein. *Signed*.  
29-1/2 x 24 inches. / 75 x 61 cms. £143./\$400.

155. MARGULIES, De Hirsh. "Dawn; Cape Cod." Gouache  
and watercolor. *Signed and dated '46*.  
21-1/2 x 30-1/2 inches. / 54 x 77-1/2 cms. £125./\$350.

Acquired from the artist.

160. MARTIN, Fletcher. "The Sisters." *Signed*.  
36 x 24 inches. / 91 x 61 cms. £188./\$525.

Painted in 1956.

Acquired from the artist.

161. FIENE, Ernest. "The Wreck, No. IV." *Signed; also  
inscribed Variations on a Theme "The Wreck No. 4," Ernest  
Fiene, 1948*.  
24 x 42-1/2 inches. / 61 x 106 cms. £268./\$750.

From the Midtown Galleries, New York.  
Exhibited: Knoedler Galleries, New York, 1949; National  
Academy of Design, New York, 1955.

164. LAMOTTE, Bernard. "Montmartre-I." *Signed*.  
72-1/2 x 45-1/2 inches. / 183 x 115 cms. £116./\$325.

166. ENGEL, Nissan. "Les Jockeys." Board. *Signed*.  
39-1/2 x 32 inches. / 101 x 80 cms. £393./\$1,100.

Exhibited at the Alfred Reyn Gallery, New York, 1961.

169. GENTILINI, Francisco. "La Cattedrale Concarnion." *Signed*.  
36-1/2 x 28-1/4 inches. / 91 x 70 cms. £286./\$800.

170. LEVIER, Charles. "Dans La Rue." *Signed; also inscribed  
Dans La Rue, C. Levier, on reverse*.  
45 x 30 inches. / 112 x 75 cms. £500./\$1,400.

Acquired from the artist.

Sotheby & Co., London, July 7, 1961.

*Continued from the October Issue*

124. Early Louis XV Fauteuil, the back and seat covered in  
brightly-colored floral tapestry, oak frame with cartouche  
back carved, curved arms, slender cabriole legs. (Patch)  
\$560.

125. Small Louis XV Kingwood Bibliothèque or Vitrine,  
*signed B. Durand JME*, the shelves enclosed by a pair of doors  
with shaped open panels filled with a gilt wire mesh, the in-  
curved frieze with two drawers, and short cabriole legs with  
ormolu foliate *sabots*, surmounted by a brown and white  
marble top. *Signed twice*. (H. Marino)  
3 feet 10 inches wide x 5 feet 5 inches high. \$2,660.

Bon Durand was received Master in 1761.

A very similar bibliothèque by Durand is illustrated by Nico-  
lay in *Maîtres Ebénistes Français*, p. 167, fig. G.

126. Early Louis XV Kingwood Parquetry small Bureau Plat  
or Table-liseuse *signed Migeon, JME*, the back with a rising  
fire-screen filled with a panel of 18th Century Lampas bro-  
cade, with a knee-hole frieze and the slender cabriole legs  
with ormolu leaf *sabots*. (H. Marino)  
2 feet 11 inches wide. \$2,520.

Pierre Migeon (Pierre II) was received Master *circa* 1738 and  
became one of the greatest ébénistes of his generation. He is  
particularly celebrated for the elegance of his designs, his use  
of marquetry and for the ingenuity of his mechanical work.  
His signature can be identified from that of his father by the  
reversed *N* as on the above lot.

Nicolay in *Maître Ebéniste Français* illustrates three of his  
*tables liseuses*, figs. A, B, and F.

127. Louis XV Marquetry Guéridon *in the manner of Charles  
Topino*, the oval top containing a drawer and the slender  
cabriole legs joined by a kidney-shaped stretcher, the top,  
frieze and stretcher with a trompe l'oeil marquetry. (Byrne)  
1 foot 9 inches wide. \$1,400.

128. Régence Beechwood Fauteuil with cane back and seat,  
the top-rail carved, molded arms and seat carved similarly  
to the back, and the S-shaped legs joined by a curved stretcher.  
(Hill) \$128.

Formerly in the collection of the Duke of Connaught and from  
his rooms in Clarence House.

129. Régence Kingwood Commode *signed I.D.*, the bow-front  
with two short and two long drawers inlaid, with rounded and  
fluted corners, and ormolu escutcheons and rope-turned loop  
handles, red and green *griotte* marble top. (Rubin)  
4 feet 1 inch wide. \$784.

130. Pair of Louis XV Fauteuils with polished beechwood  
frames, the cartouche-shaped backs carved at the tops, molded  
arms and serpentine seat, raised on cabriole legs. (H. Marino)  
\$784.

131. Needlework-covered Régence Fauteuil with beechwood  
frame, the cartouche back and serpentine-fronted seat covered

in contemporary panels of St. Cyr *gros point*, the back carved at the top, curved arms carved, the seat-rail carved similarly to the back, on cabriole legs ending in scroll feet and carved at the knees. (Stodel) \$308.

132. Pair of Louis XV Boule Pedestals *signed I. Dubois, JME*, the rectangular tops with chiselled ormolu leaf moldings, the tapering rectangular bodies with "ear-pieces" overlaid with ormolu foliate appliques, the fronts and sides with panels of Louis XIV boule in engraved brass and pewter inlaid on a scarlet tortoiseshell ground, the plinths and friezes also with boule panels and the former on ormolu lion-paw feet. (Bensimon)  
4 feet 7 inches high. \$1,456.

Jacques Dubois was born in 1693, received Master in 1742 and died in 1763.

132a. Pair of Louis XVI Boule Vitrites, each with shelves enclosed by a pair of glazed doors, the frame-work with engraved cut-brass inlaid on red tortoiseshell, surmounted by an ormolu egg-and-dart border. (H. Marino)  
4 feet 2 inches wide x 5 feet 2 inches high. \$672.

133. Louis XVI Parquetry Commode *signed M. Ohneberg JME*, of transition period, the break front with two long drawers, the front and sides inlaid, cabriole legs with ormolu lion-paw feet, and with a Portor marble top. (R. Weiller)  
4 feet 3 inches wide. \$3,080.

Martin Ohneberg was received Master in 1773.

134. Early Louis XV Marquetry Commode *signed P. Roussel JME*, the bombé front containing three short and two long drawers, surmounted by a molded Brescia marble top. (Morpurgo)  
3 feet 2 inches high; 4 feet 8 inches wide. \$1,904.

135. Marquetry Serpentine-fronted Encoignure of Louis XV/ Louis XVI transition period, with a *fleur-de-pêcher* marble top, the front with a pair of cupboard drawers, on short cabriole legs. (Mischell)  
2 feet 5 inches wide. \$420.

137. Louix XV small Secrétaire en Tombeau *signed Hache of Grenoble*, the whole veneered à *quatre faces* with burr elm, inlaid in pearwood and satinwood with floral marquetry, the interior in olivewood, the drawers lined in cedarwood, the fall-front and sides of bombé form. (Chalon)  
1 foot 11 inches wide. \$7,840.

A similar small bureau by J. F. Hache of Grenoble is illustrated in *Les Meubles du XVIIIe Siècle* (pl. XXVI).

Jean-François Hache, the most celebrated member of the family, was born in 1730.

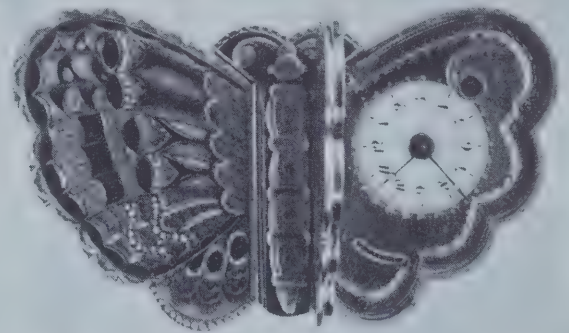
140. Louis XVI Mahogany Console Desserte with a *griotte* marble top and two brass-bound and galleried tiers, bow-fronted drawer and swivel drawers at the sides, all with ormolu fruit and leaf appliques, with reeded uprights and with turned, fluted and tapering legs. (Bensimon)  
4 feet 11 inches wide. \$1,960.

141. Important Louis XVI Mahogany Bureau Plat with Ormolu Mounts *signed J. H. Riesener JME*, the rectangular top inset with a panel of gilt-tooled green leather and with a three-quarter ormolu balustrade conforming to the projecting rounded corners, one side of the knee-hole frieze with three drawers, the other side panelled to simulate drawers, the sides with pull-out writing slides covered in gilt-tooled green leather. *Stamped J. H. Riesener, JME, underneath each end.* (S. & R. Rosenberg)  
4 feet 7 inches wide. \$32,200.

Formerly in the collection of Edward Baring, at Membrand, Devonshire, first Lord Revelstoke, father of the writer Maurice Baring and grandfather of the present owner.

Jean-Henri Riesener, received Master in 1768, was the greatest *ébéniste* of his age. He succeeded Oeben, his master, at his death in 1763 and married his widow. On the retirement of Jourbert in 1774, he was appointed *ébéniste du Roi*. He is thought to have employed his own *fondeurs-doreurs* and to have designed the ormolu mounts himself.

144. Louis XV Giltwood Canapé, molded back carved at the center, molded arm-facings and the serpentine seat carved, on cabriole legs carved at the knees. (Pallot)  
6 feet 1 inch wide. \$448.



Rare Butterfly Watch sold at Sotheby's, Oct. 16th.  
\$2,100. See full report in December issue.

145. Napoleon I. Ebonized Dining Chair, the back with a curved top rail centered by an ormolu crown with four bee appliques, the center splat in the form of an "N" joining the narrow center panel with three bees, a drop-in seat, curved seat rail and on turned and sabre legs interrupted by ormolu moldings. *The underneath of the seat rail stamped with the inventory mark (A. W. 788 C.H.T.).* (F. Partridge) \$364.

From the collection of the Earl of Lonsdale at Lowther Castle, where it was known as "The Napoleon Chair."

146. Napoleon I. Louis XVI Secrétaire à Archives, containing a number of leather-fronted box-drawers and a clock by *Hardel à Paris*, the upper part, into which the clock is set, has eight boxes inscribed in gilt letters, *Lettres des Ministres, Lettres Essentielles, Maisons de Montmartre, Renseignements Anciens, Papiers Militaires, Maisons de Rotis, Affaires Courantes, Papiers de Toutes Grandeurs*; the lower parts with shelves enclosed by a door at either side. (Zervudachi)  
5 feet 5 inches high; 2 feet 4 inches wide. \$1,960.



Louis Michel Hardel was received Master in 1753 and served on the Juré from 1769 to 1786.

From the collection of the Earl of Lonsdale at Lowther Castle. This cabinet is believed to have been the property of the Emperor Napoleon and to have been given by him to his friend William, 2nd Earl of Lonsdale. The cabinet, in which the Emperor is said to have kept his private and state papers, is referred to on p. 19 in Captain Dawson's biography of the 5th Earl of Lonsdale, a copy of which was sold with the lot. A note in the Lowther Castle sale catalogue (1947) refers to this cabinet as follows: "Originally the property of Napoleon I and accompanied him on board the Bellerophon, July 5th, 1815, upon his exile to St. Helena."



174

174. Rare Louis XIV Small Table de Milieu, entirely in colored shells and mother-of-pearl inlaid on natural tortoiseshell, the molded top has rounded corners and depicts a *chinoiserie* hunting scene, the cavetto frieze containing a fitted writing drawer and also decorated with *chinoiseries*. Standing on double "S"-scroll legs with a shaped and pierced stretcher, all inlaid with similar designs. (Ramsay)  
2 feet wide; 1 foot 5 inches deep; 2 feet 3 inches high. \$22,400.

A very similar table in the Rothschild Collection at Waddesdon is illustrated in color and discussed by Monsieur Olivier Le Fuel in "La Table Extravagante du Chateau de Waddesdon" (*Connaissance des Arts*, January 1961). The Waddesdon table, unmistakably by the same maker as the one above, is recorded in an inventory taken of royal furniture for Louis XIV. M. Le Fuel suggests that it was made in Augsburg and belonged to a German prince before it was acquired for Versailles.

149. Louis XV Marquetry Guéridon signed C. Topino, JME, with a circular galleried top and containing three small bow-fronted drawers veneered in tulipwood and enclosed by a door, on slender chamfered cabriole legs finishing in ormolu *sabots*. (Mrs. E. Graham)

12-1/2 inch diameter.

\$4,900.

150. Louis XV Marquetry Secrétaire en Tombeau, with *bombé* front, sides and back and veneered à quatre faces, the fall front with contemporary gilt-tooled red leather panel enclosing three serpentine-fronted drawers inlaid with chequer bandings and two wells. (Shirley)

2 feet 4 inches wide.

\$8,400.

151. Small Louis XV Tulipwood Bureau Plat, the top of serpentine outline and with a three-quarter ormolu molding. (Baron de S. de Schaetzenhoff)

3 feet 10 inches wide.

\$5,040.

154. Elmwood Furniture. Louis XIV provincial desk of small size, the rectangular top inlaid with shaped purpleheart bandings, the frieze with a concave-fronted drawer above a cupboard and with six bow-fronted pedestal drawers, raised on later turned baluster legs joined by waved stretchers. (Broderrick)

2 feet 11 inches wide.

\$308.

159. Louis XV Tulipwood Bureau signed M. Criard, JME, with a shaped sloping front enclosing a well and five serpentine-fronted drawers and with three drawers in the front, all with rococo ormolu *cabochon* and shell escutcheons and foliate handles, cabriole legs. (Van der Hove)

3 feet 4 inches wide.

\$1,680.

Antoine Mathieu Criard was received Master in 1747. His signature can be distinguished from that of his father M. Criaerd by the difference in spelling.

160. Louis XV Marquetry Poudreuse signed P. Roussel, JME, the top with center mirror-lined flap flanked by two wells, one with a lid, the front with a leather-covered slide and two small drawers, raised on slender cabriole legs. (B. Cohen)

2 feet 8 inches wide.

\$532.

Pierre Roussel, a celebrated maker, was received Master in 1745.

161. Louis XVI Marquetry Tulipwood Secrétaire à Abattant signed R. Lacroix, JME, with a drawer in the frieze and the fall-front enclosing a writing interior and inlaid, with a moulded Brescia marble top. (Kerin)

3 feet 2 inches wide x 4 feet 9 inches high.

\$2,800.

Roger Vandercruse, called Lacroix (1728-1799) was received Master in 1755. He was one of the greatest *ébénistes* of his generation. He worked for the Crown, for the duc d'Orléans and for Madame du Barry at Louveciennes.

A secrétaire employing the use of similar sprays of marquetry is illustrated by Salverte in *Les Ebénistes du XVIII<sup>e</sup> Siècle*, pl. XLI, fig 2, and another in *Le Meuble Léger en France*, pl. 192. Both are signed by Lacroix.



162. Louis XV/Louis XVI Transition Landscape Marquetry Commode, the slightly serpentine front with three short and two long drawers, with ormolu leaf mounts, short cabriole legs ending in lion-paw *sabots*, chiefly in natural and stained pearwood, *bois de citron* and walnut within tulipwood and purpleheart bandings. (Nogatch)  
3 feet 11 inches wide. \$2,240.

163. Louis XVI Marquetry Commode, the breakfront with three long and three short drawers, the frieze inlaid with *trompe l'oeil* fluting, the striped and banded top with ormolu mounts, with tapering legs and a Brescia marble top. (Rubin)  
4 feet 3 inches wide. \$784.

This commode bears two indistinct signatures, but both beginning *J. B. Le-*, and almost certainly that of Jean-Baptiste Le-large, a chairmaker whose signature is occasionally found on other furniture.



169

169. Parquetry and Satinwood Tricotouse signed *A. Weisweiler*, each of the three tiers with galleries topped by elliptical gilt-metal moldings, the top with diamond parquetry and the outside of the gallery with blue and white jasper-ware plaques, the lower tier stamped with the signature. (Zervudachi)  
2 feet 1-1/2 inches wide; 2 feet 8 inches high. \$10,920.

A similar tricotouse by the same maker is illustrated in the *Catalogue of the Wallace Collection*, 1956, pl. 77, no. 325. Adam Weisweiler was received Master in 1788 and was largely employed by Queen Marie Antoinette.

165. Early Louis XV Console Table in carved, painted and gilt wood picked out in green, the apron-piece and the stretcher pierced with rococo shellwork and the "S"-scroll legs with *cabochon* motifs at the knees, a *fleur de pêcher* marble top. (Nogatch)  
3 feet 6 inches wide. \$2,520.

Formerly in the Sotheby Heirloom Collection.

166. Louis XVI Canapé with shaped stuffed back, the molded frame carved with *entrelac-de-rubans* centering on sprays of leaves. (Mann & Fleming) \$896.

167. Small Louis XV Black Lacquer Secrétaire en Tombeau in the manner of *Jacques Dubois*, the *bombé* front, sides and back decorated in two tones of gilt on a black ground, the shaped sloping front enclosing three bow-fronted small drawers and two wells veneered with simple kingwood flowering panels on a rich tulipwood ground, the whole mounted in rocovco ormolu. (Nogatch)  
2 feet 1 inch wide. \$30,800.

Jean Nicolay in *Maîtres Ebénistes Français* illustrates two similar secrétaires by Dubois, figs. A and Y.

168. Pair of Louis XVI Vitaines, each with adjustable oak shelves enclosed by a pair of doors within gilt-metal ormolu moldings, veneered with *bois de citron* within narrow borders of *bois violette*, one of the cabinets with fitted cedarwood cupboards enclosed by cedarwood doors in the lower part. (Shirley)  
Each 6 feet 5 inches high x 4 feet 1 inch wide. \$11,200.

170. Late Louis XV Small Porcelain-mounted Table à Café, the cabriole legs inlaid with purpleheart stripes and inset with reeded ormolu moldings, the corners with leaf mounts and pendants of flowers, containing a drawer and a slide; with a Sèvres porcelain tray top painted with a farmyard scene, within gilt and *gros bleu* borders, with the date letter 1763 and painted perhaps by *Morin*, two of the ormolu *sabots* missing. (Patch)  
13 inches wide; 2 feet 4 inches high. \$4,200.

171. Pair of Louis XV Marquetry Encoignures, both signed *J. Dautriche, JME*, each with a bow-fronted door inlaid, ormolu *rocaille* framing, the *bombé* sides also with ormolu mounts and the short cabriole legs with ormolu *sabots*, with the original molded and shaped Brescia marble tops. (Baggett)  
2 feet 6 inches wide. \$4,760.

172. Small Louis XIV Wall Mirror, the contemporary plate with concave lower corners and an arched cresting, the *verre églomisée* borders decorated with engraved gilt arabesques, leaves, strap-work and husks on an apple-green ground, the center of each side with panels of figures from the Italian Comedy in the manner of *Bérain* and contained in a narrow carved gilt gesso frame with an outer border of laurel leaves and berries and the *verre églomisée* panels divided by narrow elongated leaves. (Pallot)  
2 feet 10 inches high x 2 feet wide. \$2,660.



Plaza Art Galleries, Inc.  
406 East 79th Street  
New York 21, New York

September 21, 1961.

#### DECORATIONS.

19. STERLING SILVER flatware service in case, 196 pieces.  
Tiffany and Co. *Monogrammed.* £179./\$500.

31. ALE GLASSES from the "Crown Inn," Surrey, England.  
Set of ten. Circa 1830. £20./\$55.

51. GLOBES, celestial and terrestrial, a pair, on carved  
mahogany tripod stand with compass stretcher. *19th century.*  
£82./\$230.

59. SHIP MODEL, three-masted, "The Flying Cloud."  
£39./\$110.

60. RUSSIAN bronze group, "Cossack with Captive Horse."  
*Signed.* £47./\$130.

71. LIGHTHOUSE BELL, bronze, mounted on wrought iron  
stand. Cast by H. N. Hooper and Co., Boston, 1867.  
£36./\$100.

From Pemaquid Lighthouse, Maine.

72. "SPECIES CHEST," wrought iron, used to store gold  
coin and bullion. Dutch, *17th century.* £36./\$100.

82. FIRE GRATE, Adam style, brass and wrought iron.  
£50./\$140.

102. CHINESE COROMANDEL SCREEN, eight-panel, dec-  
orated with figures in landscape and floral motifs on both  
sides. *18th century.* £340./\$950.

104. WALL MIRROR, carved and giltwood. Italian, *18th*  
*century.* £154./\$430.

#### FURNITURE.

53. JACOBIAN turned oak draw end table. English, *18th*  
*century.* £47./\$130.

121. GIRANDOLE, two-branch, clear glass. English, *19th*  
*century.* £47./\$130.

121. ADAM painted demi-lune console tables with decorated  
satinwood tops, a pair. English, *19th century.*  
Each: £36./\$100.

123. LOUIS XIII walnut wing arm chairs in green floral cut  
velvet, a pair. French, *18th century.* Each: £72./\$200.

128. VERGES tapestry top turned walnut rectangular bench.  
*18th century.* £23./\$65.

130. EMPIRE mahogany tri-base table, mosaic circular  
marble top. Italian, *19th century.* £27./\$75.

147. STEINWAY ebonized case, Model B piano with bench,  
serial no. 253882. £464./\$1,300.

Christie, Manson & Woods, Ltd.  
8 King Street, St. James's  
London, S.W.1, England

May 31, 1961

#### EARLY ENGLISH SPOONS

114. CHARLES I seal-top spoon with gilt fluted vase-shaped  
baluster, the seal pricked with initials and the date 1633.  
*Struck on the stem with three incuse marks, a tower, an*  
*acorn and a trefoil, and in the bowl with an expanded flower.*  
£ 24 \$67.

115. LARGE COMMONWEALTH seal-top spoon with gilt  
fluted vase-shaped baluster, the seal pricked with initials and  
the date 1655. *Provincial circa 1650. Struck in the bowl with*  
*a group of four hearts each containing three pellets.*  
£ 42 \$118.

116. JAMES I seal-top spoon with gilt baluster finial chased  
with foliage, the seal pricked with initials and the date 1625.  
*Provincial bearing the same mark as the preceding.*  
£ 34 \$95.

119. CHARLES I slip-top spoon. 1628. *Maker's mark RI*  
*mullet below.* £115 \$322.

121. ELIZABETH I Apostle-spoon surmounted by the figure  
of St. Bartholomew with pierced rayed nimbus, the back of  
the bowl pricked with initials and the date 1643. *By Thomas*  
*Matthew, Barnstaple, circa 1570.* £ 95 \$266.

122. COMMONWEALTH Apostle-spoon surmounted by the  
figure of St. Matthew with St. Esprit nimbus, the back of the  
bowl pricked with initials and the date 1703. *West Country,*  
*possibly Bristol, struck in the bowl with a crown device and*  
*on the stem with lion passant, Gothic letter and flower.*  
£ 32 \$90.

A number of spoons bearing similar marks are recorded in  
the catalogue of the Ellis Collection 1935.

124. TWO HENRY VIII Apostle spoons surmounted by gilt  
figures of St. Peter and St. James the Greater with pierced  
rayed nimbus, the key of St. Peter with elaborate ward and  
cross shaped bow. 1545. *Maker's mark-fringed letter S.*  
£2,700 \$7,650.

141. HENRY VII silvergilt seal-top spoon with elongated  
figshaped bowl and slender tapering hexagonal stem, the  
hexagonal seal rising from a slight moulding and with bevel-  
led edge, the back of the bowl engraved with a trefoil, prob-  
ably an owner's crest or badge. 1494. *Maker's mark a*  
*device approximately resembling a baker's pell.*  
Length: 6-7/16 inches. £680 \$1,904.

This is the earliest fully hallmarked London seal-top spoon to  
be recorded, according to Christie's catalogue. For compara-  
tive examples of the same period, see How, *English and*  
*Scottish Silver Spoons*, Vol. I, pp. 214-219.

## Forthcoming Sales

(continued from page 192)

Sotheby & Co., Ltd.  
34 New Bond Street  
London W. 1, England

### November

- 20—Japanese Works of Art.
- 21—Old Masters, English Drawings and Etchings.
- 21—Chinese Ceramics and Works of Art.
- 22—XVIII and XIX Century Paintings and Drawings.
- 23—English and Continental Silver and Plate.
- 23—Arms and Armor, Work of Art, Carpets, Furniture.
- 27—Miniatures and Objects of Vertu.
- 27-28—Printed Books, Autographed Letters.
- 28—English and Continental Porcelain and Pottery.
- 29—Old Master Paintings and Drawings.
- 29—Jewels, collection of Cornelia, Countess of Craven.

### December

- 1—Works of Art, Tapestries, Furniture.
- 4-5—Printed Books, Americana, Maps, Autographs, Manuscripts.
- 4—The Findlay Collection of Scientific Instruments.
- 6—Impressions and Modern Paintings.

\*\*\*\*\*

Christie, Manson & Woods, Ltd.  
8 King Street, St. James  
London, S.W.1, England

### November

- 15—Continental Silver, property of the late Dowager Viscountess Harcourt, Olaf Hambro and others.
- 16—French and Continental Furniture, Eastern Rugs and Carpets, Objects of Art.
- 17—XIX Century Pictures and Drawings.
- 20—English Pottery and Porcelain.
- 21—Printed Books.
- 22—Jewels.
- 23—French and Continental Furniture, Eastern Rugs and Carpets, Objects of Art.
- 24—Old Master Paintings.
- 27—Continental Porcelain.
- 28—Mediaeval and Renaissance Jewels.
- 29—English Silver.
- 30—English Furniture, Eastern Rugs and Carpets, Objects of Art.

### December

- 1—Old Masters and Modern Paintings, property of the Fuller Foundation of Boston Mass.

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## Book Reviews

ART AS AN INVESTMENT, by Richard H. Rush. 418 pp., copiously illustrated in black and white. Indexed. Prentice-Hall, 1961. \$10.

Mr. Rush is both an investment banker and a collector of art. He has combined his two principal interests in this fascinating and sometimes irritating book. The anecdotes of adventures in collecting he has culled from some one thousand dealers in the United States and Europe and the analyses that he has prepared from price data covering auctions held during the past thirty-five years are interesting. The vivid graphs charting, for example, the British portrait painters, with lines drawn to show the ebb and flow of art prices paid in this century—though the lines stop where prices stood roughly a year ago—cannot help but impress the reader.

The irritation is of two kinds. The experienced collector will feel that Mr. Rush has oversimplified some of the problems of collecting, to the point where a beginner might be led astray. And the dedicated art lover may bridle at treating the art market as totally analogous to the stock market, at the frankly hard-boiled reduction of art values to dollar values, all with a seeming complete disregard for that most elusive factor applicable to the art market but *not* the stock market—aesthetics.

If we were to quarrel with Mr. Rush's presentation it would be because there is a certain lack of balance in length and depth of analysis which favors the old masters over painters of this century. This reflects what is obviously the author's own taste and predilections, but will detract from the book's interest in the eyes of collectors of modern art.

If it is accepted for what it is, a book on the dollar value of works of art, it cannot fail to be fascinating on first reading as well as an interesting reference for the future.

\*\*\*\*\*

HOW TO KNOW FRENCH ANTIQUES by Ruth Constantino. 256 pp. Indexed. New American Library of World Literature, Inc. Signet Book Series. 75 cents.

New American Library presents the paperback edition of the book by the owner of The Connoisseur, Inc., dealers in antiques, on New York's Madison Avenue. Mrs. Constantino rightfully occupies a place as one of the foremost American authorities on French furniture and her book, with its careful sketches of design features, is a standard in the field.

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## Over the Counter

(continued from page 192)

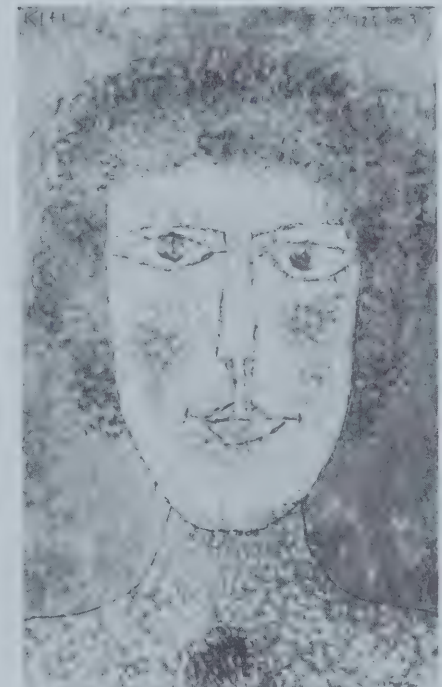
Jan Velvet Breughel, Herbert Robert paintings for sale. Also 25 old master drawings. Private. Box O-14.

### VAN GOGH DRAWING

"Coin du Parc," pen and ink, signed. 12-1/2" x 9-1/2". Catalogued in De La Faille. \$32,500. Box O-17.

Hartung, Soulages, Vieira da Silva, Bissiere, Jorn, Alechinsky wanted by collector from collectors only. State medium, size, year, price. Box W-11.

### MISSING



Paul Klee oil painting on cardboard. Title: Portrait of a Blonde Girl. Signed upper left and at right: Klee, 1925 d3. Size unframed 12-3/4" x 7-1/2". Reward. Write Box W-8.

### SCULPTURE

Bronze collector wishes to contact other collectors of works of Barye, Rodin and American sculptors of late 19th—early 20th centuries. Box W-4.

Magnificent Terra-Cotta bust of young woman by Desiderio da Settignano (1428-1464) for sale. Height 15-1/2". Width 14". Will be glad to submit photograph upon request. Samuel S. Cohon, 134 North La Salle Street, Chicago 2, Ill.

For Sale: Canova, marble bust of woman. Ht. 1'6"; Hiram Powers, marble bust, "Persephone"; Clodion, "Fawn and Nympe" bronze, late cast, Ht. 23". Box O-12.

### FURNITURE

Important 18th Century French furniture executed by finest Louis XVI cabinetmakers; Commode designed by "I. Birkle" needs restoration; pair Louis XVI Bergères signed by Chevigny. Sold to settle estate. Ivy Pharr Bacon Enterprises, 73 Mull Ave., Akron 13, Ohio.



## FURNITURE (continued)

**Private Collector** wants antique Louis XV, XVI Regence chandelier, crystal/bronze, 42-48" wide to 5 ft. long. Also antique 8-10 ft. Louis XV, XVI Regence canape or corbeille. Please give full details. Box W-6.

**Antiques Wanted** for re-sale in original condition, English small breakfront, sideboard, secretary. Returning from European buying trip, Nov. 3. Please write quoting prices. Evelyn Anderson Galleries, Westgate Shipping Center, Nashville, Tenn.

**American furniture** wanted for resale. Please state description and price in first letter. Lawrence Goldsmith, Jericho Tpk., Woodbury, N.Y.

**French Provincial** writing desk, American Empire gr. velvet sofa for sale. Antiques By Appointment. Delbert Maifeld. Telephone Adams 28566. 110 Glen Ave., Waterloo, Iowa.

**Louis XV Brocaded Silk Damask**, Lyons, ca. 1740. Jean Pillemont Chinoiserie design. White ground, polychrome colors. Approximately three yards, 20-1/2" wide. Fragile. Color photograph available. Make offer. Box O-8.

## PORCELAINS &amp; GLASS

**Sevres Punch Bowl** dated 1752. Gold ormolu band around top and bottom. Two bronze statues leaning outward opposite each other at top of bowl. Sits on brass standard. Write Box O-6.

**Presidential China.** State dinner service from administrations of Polk and Buchanan. Plate preferred by private collector. Write description and price to John M. K. Davis, Bishop Lane, Avon, Conn.

**Meissen figure** of sculptor and lady harpist marked with blue crossed swords under glaze, "ARS" on front. 19" high. Some restoration on harp. Beautiful colors. Write Gordon's Antiques, Box 201, Saint Johns, Ohio.

**Child's Tea Set**, Peafowl spatterware, light green; spatterware, 14-sided plate; eagle, 10-1/4" diam., blue; covered vase, signed Wagner, beehive mark. For Sale. Pedersen's Art Exchange, 34 West St., Warren, R.I.

**Wanted:** Porcelaine and Chinese Export-English-Continental - Medium and Top Quality - Sets and individual lots - Collections - Decorative Objets d'art. Arthurs, 221 East David Blvd., Tampa, Fla.

**Two Italian Maiolica** Figures for sale. Each 19-1/2" high. Marks and dates impressed under glaze, BU 1543 on one, BU 1544 the other. From Italian Renaissance period. One boy, one girl. Truly magnificent price: \$2,500. Mrs. Vina B. Carter, 801 N. 48th, Fort Smith, Ark.

**Signed Galle Cameo Vase.** 13" high, 6" widest area. 2-1/2" across top, 3-1/2" bottom. Yellow background top fading into golden opalescent. Blue combines in relief. Shadows. Perfect. \$198. Sent insured. Mrs. A. M. Patterson, 1614 Shady Circle, Chattanooga, Tenn. A.M. 5-4964.

**Rare & Beautiful** Rockingham Tea Set. Blue and white Chinoiserie decoration. Purple Griffin mark. China, pattern glass. General line antiques. Jennie Welch's Antiques, Welches Rd., Zigzag, Ore.

## ORIENTAL OBJECTS

**Hindu Antiquities** comprising vessels, figures of humans and animals. Some of B.C. and earlier A.D. era. Authenticated inventory available to sincere collectors. Address: D. Roesling, 34 Marine Drive, San Rafael, Calif.

**Ch'ien Lung Wedding Jars**, pair, 12-1/2"; Chinese Fresco "Three Heavenly Bodies" 24/31; T'ang Callem. 23" h., 17" w. Painting: M. Valencia, 10-1/2" x 8-1/2"; Jean Francois Raffaelli farm scene. Both signed. Chinese inlaid bedroom suite. Chinese Kow-Tow, handsome mutton-fat jade. Pair rose Canton urns, 33". Eleanor P. O'Connor, c/o O'Connor Antiques & Interiors, 1900 El Camino Real, Atherton, California.

**Oriental Export** (Lowestoft) porcelain of the Lotus pattern wanted. Must be in good condition and of 1750-1800 period. Mrs. Robert L. McNeil, Jr., 9401 Meadowbrook Lane, Phila. 18, Pa.

**Sang de Boeuf Vases** for sale. Pair, bulbous-shaped, circa 1810. Excellent coloring and glaze. 10" high. From collection prominent Seattle oriental art collector. \$165. the pair. Photo on request. The Dolphin Antiques, 1225 Ocean Street, Santa Cruz, Calif.

**Double Throne Covering**, early 18th century Chinese silk. 12 ft. long by 9 ft. wide. "The Story of Ancestor Worship" embroidered in gorgeous colors on pale blue background. Write May Whitehead, Box G, Melvin Village, N.H.

## BOOKS &amp; MANUSCRIPTS

**Rouault, Georges** - "Passion," by Soares, published by Ambroise Volland, Paris, 1938. One of 35 rare signed and numbered copies of the work, on which this is #32, with 17 colored etchings in folio and 80 woodcuts. Total edition 245 copies. Make offer to Box O-20.

**Wanted:** 17th and 18th century Caribbean area maps and naval prints; pair of antique Spanish or Portuguese panelled doors; very large rolltop desk from Victorian executive suite. Box W-2.

**"Japanese Ceramics** from Ancient to Modern Times." Lavishly illustrated, handsome volume. Introduction to Japanese ceramics with excellent account of Jomon pottery and folkwares. Maps, charts, 8 color illus., 171 bl. & wh. illus. Text by Fujio Koyama, translation by Harry Packard, 1961. Cost \$3.57 postage and handling included. Order from Oakland Art Museum, 1000 Fallon St., Oakland, Cal.

**Original Daily Diary** of U.S. Army officer. Written in graphic style during Indian campaigns of 1873-1887, for sale. Box O-16.

**"The Elements of Architecture"** by J. Evelyn dated 1664, with dedicatory epistle to King Charles II. Approx. 240 pages, leather binding in solid condition. Important book available for reasonable offer. Box O-15.

**Wanted:** "Gods of Northern Buddhism" by Alice Getty. Modern Decorators, 6234 N. Nordica Ave., Chicago 31, Ill.

**"Les Dernieres Les Oeuvres** de Monsieur Scarron," MDCC. "Les Nouvelles Tragicomiques de Mr. Scarron," MDCCI. Title pages bear signature of J. Dalton, Dublin, May, 1791. 4 vols. For sale: \$45. Box O-1.

**Now Available** in limited edition, "Bestiary." 20 original lithographs by Aubrey Schwartz with poetry by Anthony Hecht, from Kanthos Press, 9107 Wilshire Blvd., Beverly Hills, California.

**Wanted:** Books on Early American Silver, especially "Paul Revere, Patriot." Box W-1.

## SPECIAL OFFERINGS

**Lithographic Stone Hand Transfer Press** for sale. 22" x 28", good condition. Sid White, 229 Varick St., N.Y.C., ORegon 5-6777.

**Spinning Wheel** has the answers, monthly to your most searching questions on popular antiques. 8-1/2 x 11 coated stock, highly illustrated, international. \$3.00 yearly. P.O. Box 69, Taneytown, Maryland.

**Top Quality Color Reproductions** of old and modern masters for sale. Printed in Germany (1925-1935). Over 100, large, plus other material by famous presses. Private owner. Box O-13.

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## EXHIBITIONS

**Art in Posters Exhibit** - Oct. 30 - Dec. 2. "Salon d'Automne" by Bonnard, only known proof in the world. Other rarities by Lautrec, Chagall, Picasso, etc. AFI Gallery, 19 E. 69th St., N.Y.C.

INTERNATIONAL *Art Market*

CURRENT WORLD MARKET PRICES OF ART, ANTIQUES &amp; OBJETS D'ART

LIBRARY

VOL. I, NO. 10

NEW YORK, N. Y.

DECEMBER, 1961

*The Erickson Collection of Old Masters*

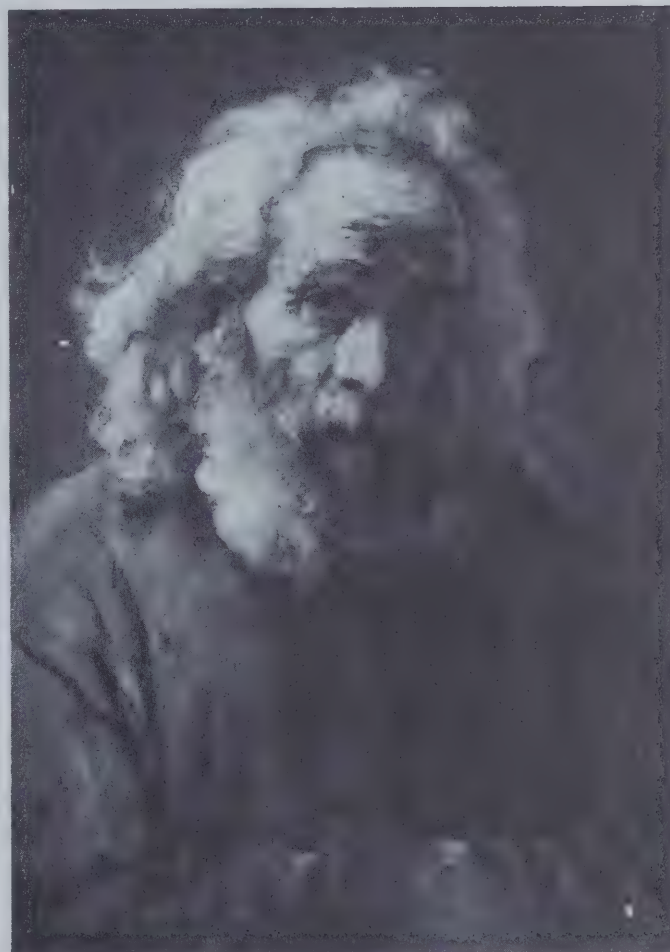
The biggest sale of works of art in history is now a matter of record. The facts are well known and quickly recapitulated: On November 15 at Parke-Bernet in New York, twenty-four paintings were sold in just under one hour for \$4,679,250, more than double the previous world record for a painting sale which was \$2,186,800 in the Goldschmidt sale at Sothebys in London in October, 1958. The big Rembrandt "Aristotle" topped that record, bringing \$2,300,000, more than double the previous high for a single painting paid by Andrew Mellon for Raphael's "Alba Madonna" in 1931. The Fragonard "La Liseuse" at \$875,000 was certainly a record, the highest previous recorded price being that of the ten big decorative panels, "Roman d'Amour de la Jeunesse," bought by H. C. Frick from Duveen in 1915 for \$985,000.

A number of other record prices were established. The Nattier portrait of "La Marquise de Baglion, as Flora," brought \$175,000 from Wildenstein. The previous recorded high was the \$58,000 paid by Duveen for the portrait of the Duc de Ponthievre at Christies in London. The price paid Wildenstein by the Ericksons, who bought it from him in 1928, has not been disclosed and may have exceeded that figure.

For collectors the big question is, What does the sale tell us? Its most obvious message is that if you are the happy possessor of a big Rembrandt, there is no need to fret about any possible decline in the gross value of your collection. But leaving out the Rembrandts, the St. Augustine, the Perugino and the Crivelli panel—treasures that are above price considerations—there are lessons to be learned and interesting straws for the future.

The first lesson is one in economics. There is a popular cliché to the effect that an investment in art, or antique furniture, or old books and manuscripts, represents the best possible hedge against inflation. Like all clichés, this one contains an element of truth, but it is modified by a number of conditions. To keep pace with inflation, a collection must keep abreast of taste. It is the collector who buys for the joy he takes in his possessions who is most likely to see his investment grow in value. For if he is a true art lover, his taste will broaden and change with the passage of the years. He may always keep the first picture he ever bought, for sentimental reasons, but the second, third, and possibly the tenth and eleventh, he will one day sell, however reluctantly, to buy other works that gratify his changing tastes.

The Erickson trustees, the auction house and the dealers who sold the pictures are reluctant to talk about the prices the Ericksons paid. This is clearly understandable. Trustees are always chary of discussing the private details of their trusts. In the case of the auctioneers, they would not want to publicize the fact that some of the pictures were bought for more in



"Portrait of an Old Man" by Rembrandt

the 20's than they could be sold for on the boom market of the 60's. Nor would the dealers who sold the pictures like to be reminded that they encouraged such important and wealthy clients as the Ericksons to buy at high prices paintings of a school that was past its peak and already showing signs of decline.

The Ericksons bought most of their pictures over a period of roughly ten years. After Mr. Erickson's death in 1936 only one picture, the Cranach, was added to the collection. As a result, while most of the pictures grew in value, others declined drastically. The dramatic declines came, of course, in the English school portraits. We know that the Ericksons invested a total of \$910,000 in the big Rembrandt and it

(continued on page 217)



# Art Market

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ANTIQUE FURNITURE AND  
OBJETS D'ART

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## LONDON EDITOR FOR IAM

As of this issue, International ART MARKET welcomes to its staff Mr. Terence Mullaly, the distinguished British art critic, as a contributing editor. Mr. Mullaly, who regularly covers the important auction sales in Britain and on the continent, will report on such sales to our readers, adding his comments and appraisals where appropriate.

## Over the Counter

### PAINTINGS & DRAWINGS

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**Aquatint, Defeat of British Army** 5 miles below New Orleans, 1815. Engraved by Debucourt. Tinted litho: Shooting Party, 1844. Daniel Webster interest. Colored litho: Eagle, Audubon, 1860 Elephant folio. For sale. The Cliftons, Box 47, Franklin, New Hampshire.

**Leon Gauthier.** 17 paintings by the great impressionist. B. Lewin Gallery, No. Hollywood, California.

**Wouwermans, Phillip.** Approximately 16 x 20. For Sale. Also Thomas Moran. Signed, dated. Sanski Art Centre, 50 Tanner St., Haddonfield, N.J.

**Exquisite smaller oil painting** by William Keith, one of California's most famous painters of the turn of the century. Pastoral scene, 15 x 24. \$850. Stephen Pope Dimitroff Gallery, 173 Throckmorton Ave., Mill Valley, California.

**Henri Manguin** framed painting for sale. Girl seated in interior. Signed upper left. Canvas 14-1/2 x 16-1/2. Box O-19.

**Portrait of a Young Girl** with a Dog in classical landscape by John Pope (1820-1880) A.N.A. Size: 32 x 40 framed. 43 x 51 unframed. Signed J. Pope, 1856. Gold frame. Painting relined—perfect condition. Price: \$450. Box O-18.

**Wolstenholme Prints—Framed—Rare.** "Essex Hunt"—set of 4. "Fox Hunting"—set of 4. "Hunting"—set of 4. Many others. Inquiries invited. John Scott Trotter, Antiques, 305 N. Coast, Laguna Beach, California.

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**Jawlensky Oil**—1915. Mt. Sinai. 14-5/8 x 10-1/2. Signed. \$3,000. Box O-22.

(continued on page 338)

## Forthcoming Sales

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- 20—Eighteenth and Nineteenth Century Drawings, Paintings and Sculpture.
- 21—Arms and Armour, Works of Art, Pewter, Musical Instruments, and Islamic Pottery.

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*N.B. In all cases where pictures are sold, the medium, unless otherwise stated, is oil on canvas. Names of buyers, if available, appear in parentheses following catalogue descriptions.*

*The Erickson Collection*  
(continued from page 215)

almost tripled in value. We also know that the Gainsborough cost was well up in the six figures and it sold for only \$35,000. A comparable portrait of the Duchess of Devonshire, which now hangs in the National Gallery, was bought by Mellon from Duveen in 1925 for a sum in excess of \$300,000. The Ericksons bought their Lady Eden from Duveen at about the same time.

The other English school pictures brought prices that now indicate a revival of interest in that school. The previous high for a Raeburn portrait in recent decades had been \$14,000 paid in 1954. The same was true for the Romneys. No Romney portrait has brought as much as \$32,000 since 1932.

A substantial growth in value is reflected by both the anonymous "St. Augustine" and the Hals "Man with a Herring." Bought in 1925 for \$40,000 each, they brought \$110,000 and \$145,000 respectively.

The hammer fell less kindly on the final bid of \$35,000 for the Holbein, bought in 1926 for \$130,000. The Van Dyck portrait, bought by the Ericksons with two other paintings for \$200,000, fetched only \$27,000.

The principal lesson of the Erickson sale is clearly that the laws of supply and demand continue their inexorable rule over the art market. The pressure generated by a steadily diminishing supply and a demand increasing by quantum jumps cannot fail to result in a steady rise in prices so long as the economy remains prosperous and the money to satisfy the demand is so readily available.

**JAN MOSTAERT**

NETHERLANDISH: 1475-1555/6

1. *PORTRAIT OF A MAN*. Waist-length figure, gazing to half-right, of a man wearing a flat black cap, a gray watered silk coat with fur collar, brilliant scarlet and black doublet and a white pleated shirt; shaded green background.

Arched panel: 18-1/4 x 12-1/4 inches. / 46-3/4 x 32 cms.

(New York private collector)

£3,929. / \$11,000.

*Note:* Dr. Max Friedländer, in an interesting article in the *Repertorium* (*vide infra*) of 1905, defined and enlarged the *oeuvre* of Jan Mostaert, whom he identifies with the Master of the Oultremont Altar. He speaks of the present picture and its companion (no. 2) as "characteristic of Mostaert in delicate, clean painting. . . Judging from the dress, probably not painted before 1520."

Companion to the following

Painted about 1520-30

Private Collection, Wiesbaden, c. 1904

Collection of Richard von Kaufmann, Berlin, 1917 (cat. edit. by Dr. Max Friedländer)

From Goudstikker, Amsterdam

Described by Dr. Max Friedländer in *Repertorium für Kunstwissenschaft*, 1905, vol. 28, p. 518

Recorded by Dr. Max Friedländer in *Onze Kunst*, 1906, vol. 5, no. 8, p. 39

Recorded in Max J. Friedländer, *Die Altniederländische Malerei*, 1934, vol. x, p. 124, no. 46

**JAN MOSTAERT**

NETHERLANDISH: 1475-1555/6

2. *PORTRAIT OF A LADY*. Half-length figure, turned to half-left, wearing a white wimple and brown stole over a black jerkin; her hands are clasped before her; green background.

Arched panel: 18-1/4 x 12-1/4 inches. / 46-3/4 x 32 cms.

(New York private collector)

£3,929. / \$11,000.

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See note to the preceding.

Companion to the preceding

Painted about 1520-30

Private Collection, Wiesbaden, c. 1904

Collection of Richard von Kaufmann, Berlin, 1917 (cat. edit. by Dr. Max Friedländer)

From Goudstikker, Amsterdam

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Recorded in Max Friedländer, *Die Altniederländische Malerei*, 1934, vol. x, p. 124, no. 46

**SIR ANTHONY VAN DYCK**

FLEMISH: 1599-1641

3. *PORTRAIT OF A GENOISE OFFICER*. Three-quarter-length figure of a bearded nobleman, turned to half-left, wearing gold-trimmed polished black half-armor, his left hand resting on the hilt of his rapier. An old inscription on the back of the canvas reads: *Antonio van dyck Genuae 1626*.

45-1/2 x 38-1/2 inches. / 113-1/2 x 96 cms.

(New York private collector)

£9,642. / \$27,000.

Painted about 1622-27

Collection of Robert Townley Parker, Esq.

Collection of Capt. T. A. Tatton, M.C., Guerdon Hall, Preston, Lancs.

From Duveen Bros., Inc., New York

Recorded and illustrated in Gustav Glück, *Van Dyck (Klassiker der Kunst)*, 1931, no. 169

Mentioned in Leo van Puyvelde, *Van Dyck*, 1950, p. 60



## GERARD TERBORCH

DUTCH: 1617-1681

4. *AELBERT NILANT*. Standing full-length figure of a man, turned to half-right, wearing a black doublet over a white blouse with broad lawn collar, and pleated black apron or skirt; in his left hand he holds a broad-brimmed black hat.

Panel: 28 x 20 inches./70 x 50 cms.

(Amsterdam dealer)

£7,857./\$22,000.

Aelbert Nilant (b. 1646) was the Treasurer of Ter Hunneep, and married in 1676 Alida Bannier (d. 1685), daughter of Frederick Fredericks Bannier, husband of Johanna Quadacker, the subject of the companion portrait in the present catalogue (no. 5); they had three children who died young, and the portrait passed, after the sitter's death, into the possession of the Bannier family.

Companion to the following

Painted about 1660-62

Collection of the Bannier family of Deventer

Collection of M. E. Houck, Deventer, 1864, no. 9

Collection of J. H. Houck, Amsterdam, 1895, no. 54

From P. & D. Colnaghi, London

Collection of Beryold Richter, Berlin

Collection of Joseph Block, Berlin

From the Bachstitz Gallery, The Hague

Exhibited at the John Herron Art Institute, Indianapolis, Ind., 1937, no. 68

Recorded in Hofstede de Groot, *Catalogue Raisonné*, 1913, vol. v, no. 250

Recorded and illustrated in S. J. Gudlaugsson, *Katalog der Gemälde Gerard Ter Borchs*, 1960, no. 176

## GERARD TERBORCH

DUTCH: 1617-1681

5. *JOHANNA QUADACKER BANNIER*. Standing full-length figure of a woman, turned to half-left, wearing a long black gown enhanced with a white lace cape collar and *manchettes*; in her clasped hands is a closed fan.

28 x 20 inches./70 x 50 cms.

(Amsterdam dealer)

£7,857./\$22,000.

Johanna Quadacker (1640-1672) married in 1657 Frederick Fredericks Bannier, and with her husband died in 1672, of the plague. Her daughter Alida was married in 1676 to Aelbert Nilant, the sitter of the preceding painting.

Since the Houck sale in 1895, the portrait, according to Gudlaugsson, has erroneously been known as *Swaentje Nilant* (1653-1724). Its correct identification was established by comparison with another portrait of the same subject inscribed on the back with the name of Johanna Quadacker, wife of Fr. Fr. Bannier. The artist himself was a distant connection by marriage of the sitter.

Companion to the preceding

Painted about 1658-60

Collection of the Bannier family of Deventer

Collection of M. E. Houck, Deventer, 1864, no. 10

Collection of J. H. Houck, Amsterdam, 1895, no. 55

From P. & D. Colnaghi, London

From Charles Sedelmeyer, Paris

Collection of James Simon, Berlin

From K. Haberstock, Berlin

From the Bachstitz Gallery, The Hague

Exhibited at Berlin, 1909, no. 141

Exhibited at the John Herron Art Institute, Indianapolis, Ind., 1937, no. 69, illus. in the catalogue

Recorded in Hofstede de Groot, *Catalogue Raisonné*, 1913, vol. v, no. 253 (as Swaentje Nilant)

Recorded and illustrated in S. J. Gudlaugsson, *Katalog der Gemälde Gerard Ter Borchs*, 1960, no. 175

## LUCAS CRANACH THE ELDER

SAXON: 1472-1553

6. *PRINCESS SIBYLLE OF CLEVES, ELECTRESS OF SAXONY*. Three-quarter-length figure of a young woman with long auburn hair, wearing an elaborately

jeweled and puffed forest green velvet gown, with a large gold brooch about her neck and a delicate jeweled wreath with a feather, on her head; black background. Signed at lower right with the serpent symbol.

Cradled panel: 20-3/4 x 15 inches./52 x 37-1/4 cms.

(Thomas Agnew, London)

£37,500./\$105,000.

Princess Sibylle (1510-1554) was a sister of Anne of Cleves, one of the wives of Henry VIII of England; in 1526 she married Johann Friedrich I, Elector of Saxony, called "The Magnanimous." Cranach was court painter to this ruler, even using his influence to secure the Elector's release from prison after the battle of Mühlberg in 1547.

The princess was an early advocate of the Reformation, and was a friend of Luther. The couple's marriage was marked by many interruptions and troubles due to the religious wars; at her death she was buried in the parish church at Weimar.

*Note:* Another, very similar portrait of Princess Sibylle by Cranach is in the Weimar Museum and is illustrated in Friedländer and Rosenberg, *Die Gemälde von Lucas Cranach*, 1932, no. 244. Dr. Max Friedländer has written of the present picture, which he saw too late for inclusion in his *catalogue raisonné*: "The painting is in my opinion an original in good condition, painted by Lucas Cranach, The Elder, about 1525."—Berlin, August 24, 1937. A typescript copy of this statement is contained in a brochure which will be given to the purchaser.

Painted probably for her marriage in 1525-26

Collection von Mendelssohn, Berlin

From M. Knoedler & Co., Inc., New York

## REMBRANDT HARMENSZ VAN RIJN

DUTCH: 1606-1669

7. *ARISTOTLE CONTEMPLATING THE BUST OF HOMER*. The philosopher, wearing a broad-brimmed black hat, and with a golden yellow mantle draped over his dark robes, stands at three-quarter-length gazing down to left at a sculptured marble bust of the blind poet, which rests on a table before him. He wears a golden chain with a pendant portrait medallion of Alexander the Great, his most famous pupil. Behind the group hangs a drapery partly concealing a pile of books. Signed on the base of the bust REMBRANDT f., and dated 1653:

56-1/2 x 53-3/4 inches./141 x 134 cms.

(Metropolitan Museum of Art)

£821,429./\$2,300,000.

*Note:* The genesis of this picture forms part of one of the most curious events of Rembrandt's life. In the 'fifties, his popularity as a painter had declined sharply in Holland, and he was entering on a period of financial straits which culminated in the cession of his possessions to his creditors in July 1656, and the forced sale of his collection of paintings, including a number of his own works. Nevertheless, his fame had spread widely through Europe; and in 1652, Don Antonio Ruffo, a Sicilian nobleman of Messina, wrote to the painter and commissioned from him the present painting, which was completed in 1653, and delivered in the following year. It may be noted that the bust of Homer shown in the picture is mentioned in Rembrandt's own inventory; it was probably a cast of the original, which is in the Naples Museum.

In the *Bollettino d'Arte* of 1916, appeared an extended study written by the Marquis Vincenzo Ruffo of the history of the vast collection of paintings once owned by his family; and from the surviving documents he published, among other historical material of the time, the full story of his ancestor's transactions with Rembrandt, from which we extract the data which follow.

As indicated above, the painting ordered from Rembrandt was delivered in 1654; the Marquis was so pleased with this work, which was christened *Aristotle*, that he decided to have two companion pieces executed by the Italian painters Guercino and Preti; and the former went so far as to paint for him a *Cosmographer*, in which the subject is shown contemplating a globe, this being Guercino's concept of a suitable companion to the *Aristotle*, which he took to represent a 'physiognomist.'

The Marquis then changed his mind and decided to order the two additional paintings from Rembrandt himself; and the painter sent him in 1661 an *Alexander the Great*, and in 1662 a *Homer*, the latter of which was returned to be changed at the owner's request. The two last pictures dropped from sight during the ultimate dispersal of the Ruffo collections, and present authorities can only speculate on their identity with various known works (e.g. Dr. Bredius' *Homer* at The Hague, which is actually dated 1663, and is published by him as being the Ruffo picture). The last known appearance of the *Alexander* occurred when the collection as a whole passed in 1743 to a cadet branch of the family, owing to the death of the older members from the plague; this picture became alienated from the estate and was sold at auction in Amsterdam on June 5, 1765.

Further details of interest concerning the *Aristotle* include the fact that the intermediary by which it was delivered was a certain Cornelius Eysbert van Goor of Amsterdam; the cost of the painting was five hundred florins, and of the

packing, weighing, transportation, etc., fl. 15.85. The correspondence also indicates the manner in which the payments could be remitted, as prescribed by the agent van Goor. The painting was carried from Texel to Naples in the ship *Bartholomeus*, and then transported from Naples to Messina.

The *Aristotle* seems to have left the Ruffo collection during the lordship of Don Giovanni, who became the head of the family about 1760; and it was already in the well-known collection of Sir Abraham Hume at the beginning of the nineteenth century. At this time, the history and title had become obscured, and it was known throughout the century under different names (*vide infra*); as late as 1910, the subject was variously styled in the considerable Rembrandt literature.

Painted for the Marquis Antonio Ruffo in 1652-53 (*vide supra*)

Collection of the Ruffo family of Messina, Sicily

Collection of Don Giovanni Ruffo e la Rocca, Messina, c. 1760

Collection of Sir Abraham Hume, Bart., Ashridge Park, Herts., before 1815

Collection of Earl Brownlow, Ashridge Park, Herts., his son-in-law

Collection of Rodolphe Kann, Paris, cat. no. 65 (*as* Portrait of a Savant)

From Duveen Bros., Inc., New York

Collection of Mrs Collis P. Huntington, New York

From Duveen Bros., Inc., New York, 1928

Exhibited at the British Institution, London, 1815, no. 39 (*as* Portrait of Pieter Cornelius van Hooft)

Royal Academy Winter Exhibition, London, 1893, no. 125 (*as* Portrait of a Man)

Dutch Masters Exhibition, Hudson-Fulton Celebration, Metropolitan Museum of Art, New York, 1909, no. 97, illus. in the catalogue (*as* The Savant)

Rembrandt Exhibition, Detroit Institute of Arts, Detroit, Mich., 1930, no. 51, illus. in the catalogue

Art Treasures Exhibition, London, 1932, no. 1355, illus. in the catalogue

Tercentennial Exhibition of the University of Amsterdam, Rijksmuseum, Amsterdam, 1932, no. 26, illus. in the catalogue

Century of Progress Exhibition, Art Institute of Chicago, Chicago, Ill., 1933, no. 73, illus. in the catalogue, pl. xxxiii

Exhibition, Allied Art for Allied Aid, Knoedler Galleries, New York, 1940, no. 5, illus. in the catalogue

Loan Exhibition in Honor of Royal Cortissoz, Knoedler Galleries, New York, 1941, no. 16, illus. in the catalogue

Recorded in C. Vosmaer, *Rembrandt, Sa Vie et Ses Oeuvres*, 1877, p. 551

Recorded in Dutuit, *L'Oeuvre Complet de Rembrandt*, 1881-85, vol. III, p. 43

Recorded in Emile Michel, *Rembrandt*, 1893, p. 555

Recorded and illustrated in W. von Bode and C. Hofstede de Groot, *The Complete Works of Rembrandt*, 1901, vol. v, no. 385, pl. opp. p. 184

Recorded and illustrated in W. Valentiner, *Rembrandt, Des Meisters Gemälde (Klassiker der Kunst)*, 1908, no. 426 (*as* Virgil)

Recorded in C. Hofstede de Groot, *Catalogue Raisonné*, 1916, vol. VI, no. 413 (*as* A Bearded Man Before a Bust of Homer)

Described by Vincenzo Ruffo, *La Galleria Ruffo . . . Secolo XVII*, in *Bolletino d'Arte*, 1916

Described and illustrated in Corrado Ricci, *Rembrandt in Italia*, 1918, p. 8ff.

Described and illustrated in W. R. Valentiner, *Rembrandt Paintings in America*, 1931, no. 115

Illustrated in *The Art Digest*, May 1933

Illustrated in *Art News*, May 1933

Recorded and illustrated in A. Bredius, *The Paintings of Rembrandt* (Phaidon ed.) [1942], no. 478

Recorded and illustrated in Jakob Rosenberg, *Rembrandt*, 1948, pp. 165-68, 198, fig. 242

Described in Seymour Slive, *Rembrandt and His Critics*, 1953, pp. 59-62

Mentioned in Otto Benesch, *Rembrandt* (Skira 'Taste of Our Time' series), 1957, pp. 91, 93, 96

Described and illustrated in *Rembrandt* (Phaidon ed.), 1960, no. 77

## HANS HOLBEIN THE YOUNGER

GERMAN: 1497/8-1543

8. *SIR GEORGE NEVILL, 5TH LORD BERGAVERNYY*. Bust portrait to half-right of a gentleman wearing a flat black velvet cap ornamented with a jewel, and

a black robe trimmed with brown fur and the George of the Order of the Garter; emerald green background.

Cradled panel: 16 x 11-1/2 inches./40 x 28-1/2 cms.

(Roy Hunt, Pittsburgh)

£12,500./\$35,000.

Sir George Nevill, 5th Lord Bergavenny, was born in July 1483, and was the oldest son of George, 4th Lord and Margaret, daughter of Sir Hugh Fenne, Under-Treasurer of England. He was created a Knight of the Bath at the coronation of Richard III; under Henry VII he distinguished himself against the Cornish Rebels at Blackheath in 1497, and became the companion-in-arms of Henry VIII during the French wars. This monarch also invested him with the Garter and gave him many important commands. He was summoned to Parliament in the twenty-first year of Henry VIII's reign as "George Nevyle de Bergavenny, Chivalier." He served as Privy Councillor in 1515, and at the coronation of Anne Boleyn, he acted as Chief Larderer. He died in the twenty-seventh year of Henry VIII's reign, and was succeeded by his eldest son Henry.

In the seventeenth century the name *Bergavenny* became *Abergavenny* and the spelling of the family name *Neville*, instead of *Nevill*.

*Note:* Dr. Paul Ganz of Basel, the foremost expert on Holbein, wrote concerning this picture under date Feb. 27, 1926, as follows: "The portrait of George Neville, third Lord Abergavenny [*sic*] is a genuine work by Hans Holbein the Younger. The sketch for this picture exists now in the collection of the Earl of Pembroke in Wiltonhouse. It was drawn in colored chalk on red paper between 1533 and 1535, at the period when Holbein painted his finest pictures in England and when he was at the climax of his artistic glory." This MS opinion will be given to the purchaser.

In the first complete edition of his work *The Paintings of Hans Holbein* (1956), Dr. Ganz writes further of the picture as follows: "The portrait painted from it [the Wilton drawing] exists in many versions. . . . The version illustrated here [the Erickson picture] is the best known today; although it is by no means preserved in its original condition, it does show Holbein's art both in the general conception and in details."

Painted about 1533-35

Collection of the Earls of Abergavenny

Collection of Thomas Lord Wotton, one of whose ancestors was a son-in-law of the sitter

Collection of the Earl of Stanhope, Boughton Malherbe, Kent

From Duveen Bros., Inc., New York

Described and illustrated in Paul Ganz, *The Paintings of Hans Holbein* (Phaidon ed.) 1956, pp. 243-44, no. 75, fig. 22

## CARLO CRIVELLI

VENETIAN: 1430-1493/5

9. *MADONNA AND CHILD*. The Virgin, wearing a brocaded gold mantle of Gothic pattern lined in vivid emerald green, over a crimson gown, is seated upon a marble throne; in her lap stands the Child, in plain golden robe, who gestures animatedly to the right; on the fissured base of the throne are two figs and an insect. Gold *bulino* background. Signed at lower left +CAROLVS+CRIVELLVS+VENETVS+PINSIT+, and dated 1472. In carved 'tabernacle' frame.

Tempera on arched panel: 41 x 17-1/4 inches./102 x 42-1/4 cms.

(Jack Linsky, New York)

£78,572./\$220,000.

*Note:* Bernard Berenson, in *Italian Pictures of the Renaissance (Venetian School)* vol. 1, pl. 137, has brought together for the first time in a single illustration the great polyptych of 1472, of which the present picture is the central panel. The left wing panels depict *S. Nicholas of Bari* (Cleveland Museum of Art) and *S. James* (Brooklyn Museum); the right hand panels *SS. George and Dominic* (both in the Metropolitan Museum of Art, New York).

Of the innumerable critical comments on the present work we may extract from an article by Roger Fry in the *Burlington Magazine* of 1912 (*vide infra*) the following: "One of Crivelli's greatest designs, a fact which he himself seems to have recognized, since it occurs again, only reversed, in the Brussels 'Madonna.' Mr. Benson's [i.e. the present painting] is unquestionably the finer conception, if only because Crivelli has pressed into the service of his imaginative feeling even the design of the Virgin's brocaded robe, for the sharpness and tension of the movement of the head gets its value from the great diagonal line of the pattern."

Collection of Cardinal Fesch, Rome, 1845

Collection of G. H. Morland, Esq., London, 1863, no. 76

Collection of William Graham, Esq., London, 1886, no. 331

From P. & D. Colnaghi, London

Collection of Robert and Evelyn Benson, London

From Duveen Bros., Inc., New York



Exhibited at the Royal Academy, London, 1875, no. 182  
 Exhibited at the Royal Academy, London, 1887, no. 180  
 Exhibited at the New Gallery, London, 1894-95, no. 32  
 National Loan Exhibition, Grafton Galleries, London, 1909-10, no. 71, illus. in the catalogue  
 Early Venetian Exhibition, Burlington Fine Arts Club, London, 1912, no. 9, illus. in the catalogue, pl. 8  
 Recorded and illustrated in Rushforth, *Carlo Crivelli*, 1900, p. 46 and as frontispiece  
 Recorded in Lionello Venturi, *Le Origini della Pittura Veneziana*, 1907, pp. 195-97  
 Mentioned in Crowe and Cavalcaselle, *History of Painting in North Italy*, 1912, vol. 1, p. 84, footnote  
 Mentioned and illustrated by Tancred Borenius in *Rassegna d'Arte*, 1912, vol. XII, p. 88  
 Mentioned in Bernard Berenson, *The Study and Criticism of Italian Art*, 1912, vol. 1, p. 102ff.  
 Recorded and illustrated in Lionello Venturi, *Storia dell'Arte Italiana*, 1914, vol. 7, pp. 362, 366  
 Recorded and illustrated in Franz Drey, *Carlo Crivelli und Seine Schule*, 1927, p. 127, pl. XXI  
 Illustrated in Lionello Venturi, *Italian Painting in America*, 1933, pl. 364  
 Recorded and illustrated in R. van Marle, *The Italian Schools of Painting*, 1936, vol. XVIII, pp. 7, 8, 9  
 Recorded in Pietro Zampetti, *Carlo Crivelli nelle Marche*, 1952, pp. 22, 69, no. 82  
 Recorded and illustrated in Bernard Berenson, *Italian Painters of the Renaissance (Venetian School)*, (Phaidon ed.), 1957, vol. 1, p. 70, pl. 137  
 Mentioned by Pietro Zampetti in the foreword to the *Carlo Crivelli Loan Exhibition Catalogue*, Venice, 1961, p. XXXII

#### SOUTH NETHERLANDS MASTER, CALLED THE MASTER OF S. AUGUSTINE

BRUGES: CIRCA 1490

10. *SCENES FROM THE LIFE OF S. AUGUSTINE*. The composition is divided into five scenes. The central portion depicts Augustine being consecrated Bishop of Hippo: he is seated in a chapel before an altar with hands in prayer, receiving his mitre from the two consecrating prelates, as monks in white robes, and officials bearing tapers, croziers, chrism, etc., look on.

The side panels are: *upper left*, Augustine being ordained a priest, a mitred bishop standing before him within a vaulted baptistery; *lower left*, the youthful Augustine lectures from a pulpit to a group of Milanese citizens, prominent among them S. Ambrose, Bishop of Milan, and S. Monica, Augustine's mother. *Lower right*, Augustine, wearing a fur-trimmed red robe, stands with a group of scholars discussing philosophy, a secretary at rear recording the discourse; *upper right*, one of the most famous legends of the saint: One day, while engaged in writing his treatise, *De Trinitate*, Augustine walked along the shore, deep in thought, and came across a boy trying to fill a sand hole in the beach with water from the sea. The saint pointed out that this was an impossible task, since the water would always seep through, and the child replied that this would be no more impossible than attempting to explain the mystery of the Trinity.

Cradled panel: 54 x 59-3/4 inches. / 135 x 149 cms.

(Metropolitan Museum for The Cloisters)

£39,286. / \$110,000.

*Note:* From the article by Dr. Max J. Friedländer in *Art In America* of April 1937 (*vide infra*), we summarize the following informative comment: To the numbers of anonymous painters must be added "The Master of S. Augustine"; his chief work is an altarpiece with wings depicting legends from the life of S. Augustine. The centre panel is the Erickson painting. The inner side of the right wing was in the collection of the Earl of Ellenborough, and is now in the National Gallery, Dublin. The left wing is lost, and the subject matter can only be conjectured. The portrayal, in another panel by the same master, of the completed Bruges belfry (which was finished in 1482) indicates that the date of these works can be established as circa 1490. Dr. Friedländer also points out that there was a church of the Augustinian Order in Bruges, and that the complete triptych, devoted to the Legend of S. Augustine in great detail, was probably installed there.

Collection of the Comtesse de Béarn, Paris

Collection of Lord Exeter, Burghley, near Stamford, Northants.

From Steinmeyer, Cologne

Collection of Charles T. Yerkes, New York, 1910, no. 193 (*as by Gerard David*)

Collection of Fritz von Ansbach, Frankfurt-am-Main, 1910

From Julius Böhler, Munich

Collection of Fritz von Gans, Frankfurt-am-Main

From the Bachstitz Gallery, The Hague

Exhibition of Primitive Masters, Bachstitz Gallery, The Hague, 1922, no. 1, illus. in the catalogue

Mentioned by Wilhelm von Bode, in the preface to the *Catalogue of the Collection of Fritz von Gans*, n.d.

Mentioned by Dr. Georg Gronau, in the preface to the *Catalogue of the Bachstitz Gallery Collection*, c. 1922, vol. 1, p. 3, and illus. pl. 2

Mentioned in *Cicerone*, June 1921, no. 11-12

Mentioned in *Cicerone*, October 1922, no. 20

Recorded and illustrated in S. Reinach, *Repertoire de Peintures*, vol. 6, 1923, p. 13 (*as attributed to Simon Marmion*)

Mentioned and illustrated in *Art News*, 1924, vol. XXII, no. 17

Described and illustrated by Max J. Friedländer, *The Bruges Master of S. Augustine* in *Art in America*, April 1937, vol. XXV, no. 2, pp. 46-54

Mentioned in Max J. Friedländer, *Die Altniederländische Malerei*, 1937, vol. XIV, p. 105

#### PIETRO VANNUCCI [PERUGINO]

UMBRIAN: 1445-1523

11. *S. AUGUSTINE WITH MEMBERS OF THE CONFRATERNITY OF PERUGIA*. The saint is seated at full length upon a low stone bench, with his right hand raised in benediction; he wears a jeweled white mitre, an olive black robe and a brilliant ruby red cope lined in green, with gold-embroidered border; in his other hand is his crozier. In the background are four members of the religious order, wearing white hooded robes and kneeling in an attitude of prayer near their saintly patron. Behind these figures is a hilly landscape dominated by a fortified monastery; at left, feathery trees.

Panel: 35 x 25 inches. / 87 x 62 cms.

(Carnegie Institute)

£44,643. / \$125,000.

*Note:* This painting was executed, according to Bombe, for the Oratory of the Brothers of S. Augustine in Perugia about 1500 (although it is not mentioned in the inventory of the friars), and is said to have been sold at auction by the fraternity in the seventeenth century. The physiognomy of the principal figure may be compared with that of the bishop (possibly S. Augustine) in the composition *Madonna and Child with Saints* in the Alte Pinakothek, Munich; see also, for the kneeling figures in the background, the *Madonna with Members of the Confraternity* still in Perugia.

Lord Balmiel and Sir Kenneth Clark in the catalogue of the 1930 exhibition at Burlington House (*vide infra*) contribute the following: "The figure of the saint is based on an earlier drawing . . . at Berlin. Drawings for the members of the confraternity, formerly in the Heseltine Collection, are published by Fischel, *Zeichnungen der Umbrier*, 1917, pp. 74, 122."

Painted about 1500

Collection of Lucien Bonaparte, Paris, 1815, no. 86

Collection of King William II of Holland, The Hague, 1851, no. 123

Collection of the Grand Duke of Saxe-Weimar, Weimar

From Cassirer, Amsterdam

Collection of Richard Weininger, Berlin, 1930

From Wildenstein & Co., Inc., New York

Exhibition of Italian Art, Royal Academy, London, 1930, no. 370

Recorded in Nieuwenhuis, *Galerie de Tableaux de Sa Majesté, le Roi des Pays-Bas*, 1843, no. 87

Recorded and illustrated in Bombe, *Perugino (Klassiker der Kunst)*, 1914, no. 191

Recorded and illustrated in Gnoli, *Pietro Perugino*, 1923, p. 68, pl. 27

Mentioned by Bombe in *Jahrbuch für Kunstwissenschaft*, 1924, p. 137

Recorded in Lord Balmiel and Kenneth Clark, eds., *A Commemorative Catalogue . . . London*, 1930, 1931, p. 84, no. 243

Recorded in Canuti, *Il Perugino*, 1931, vol. 1, p. 145, no. 6, and vol. 2, p. 349, no. 127

Recorded in Raymond van Marle, *The Italian Schools of Painting*, 1933, vol. XIV, pp. 362, 395-96

Recorded and illustrated in Rizzoli (ed.), *Tutta la Pittura del Perugino*, 1959, no. 104  
Engraved by Griggi in *Choix de Gravures . . . de la Galerie Lucien Bonaparte*, 1812, no. 126

# REMBRANDT HARMENSZ VAN RIJN

DUTCH: 1606-1669

12. *PORTRAIT OF AN OLD MAN*. Half-length bearded figure of a gray haired man, wearing a loose brown robe, his hands folded before him; dark background. Signed at right centre REMBRANDT f., and dated 1659.

Panel: 15 x 10-1/2 inches./ 37-1/4 x 26 cms.

(Edw. G. Speelman, Ltd., London)

£64,286./\$180,000.

*Note:* This portrait, which was at one time known as *S. Matthew*, is undoubtedly one of the group of Jewish subjects painted by Rembrandt in his maturity. Jakob Rosenberg, in his work on the painter (*vide infra*) discusses (p. 59) the unconventionality of such representations in seventeenth century painting, and indicates that one of the reasons why Rembrandt took such interest in these people was that he lived at the edge of the Jewish quarter in Amsterdam; and in a broader perspective, that the artist's deepening religious attitude was primarily responsible for his intensive interest in the Jews as the authentic people of the Bible.

Dr. W. R. Valentiner, in a letter to the late Mr Erickson, dated Dec. 2, 1925, wrote of this picture in part as follows: "The old man from the Kappel collection dated 1659 is surely one of the most impressive and most freely painted portraits I know, of this last and great period of Rembrandt. It makes a most wonderful addition to your collection, representing as it does the latter art of the master, with all its deep and touching sentiment. . . ." This letter will be given to the purchaser.

Collection of Sir G. Douglas Clark, Bart., Penicuik, Scotland

Collection of R. Langton Douglas, Esq., London

Collection of Marcus Kappel, Berlin, 1913, no. 24

From the Bachstitz Gallery, The Hague

Exhibited in Berlin, 1914, no. 130

Rembrandt Exhibition, Detroit Institute of Arts, Detroit, Mich., 1930, no. 64, illus. in the catalogue

Exhibition, Man and His Years, Baltimore Museum of Art, Baltimore, Md., 1954, no. 40, illus. in the catalogue

Mentioned by Hofstede de Groot in *Onze Kunst*, Dec. 1909, p. 176

Recorded in Hofstede de Groot, *Catalogue Raisonné*, 1916, vol. VI, no. 367

Recorded and illustrated in W. R. Valentiner, *Rembrandt, Wiedergefundene Gemälde* (*Klassiker der Kunst* supplement), 1923, no. 93

Recorded and illustrated in W. R. Valentiner, *Rembrandt Paintings in America*, 1931, no. 144

Recorded and illustrated in Jakob Rosenberg, *Rembrandt*, 1948, no. 100

# FRANS HALS

DUTCH: 1580-1666

13. *MAN WITH A HERRING* (PIETER CORNELISZ VAN DER MORSCH). Half-length figure of a ruddy-faced man with mustache and chin beard, wearing a black robe with white ruff, turned to half-left, and glancing at the observer. In his right hand he holds a herring, and his other rests on a bale of straw. Inscribed on wall behind: WIE BEGEERT, and at upper right AETAT SVAB 73, and dated 1616 beneath the sitter's coat of arms.

34-1/2 x 27-1/2 inches./ 86 x 68-1/2 cms.

(Carnegie Institute)

£51,786./\$145,000.

Pieter van der Morsch (1543-1629), a herring merchant, and the son of Cornelisz van der Morsch, was an official messenger of the Corporation of Leyden; he was also a member of the Chamber of Rhetoric, and was at one time bailiff of the city of Haarlem. His nickname was 'Piero,' and he seems to have had the reputation of being something of a prankster; thus in the present portrait he is shown as an eminent Haarlem burgher, who was also an armiger, yet making fun of his dignity by the offer of the herring, with the words *Wie begeert* (who wants it?). An eighteenth century watercolor drawing by Vincent van der Vinne, after this portrait, was in the collection of Frits Lugt.

Collection Van Tol, Soeterwoude, near Leyden, 1779, no. 8

Collection of Barend Kooy, Amsterdam, 1820, no. 38

Collection of C. H. Hodges, et al., Amsterdam, 1838, no. 294

Collection of J. A. Töpfer, Amsterdam, 1841, no. 28

From Martin Colnaghi, London

Collection of the Earl of Northbrook, Stratton, Micheldever, Hants, 1889, no. 61

From Duveen Bros., Inc., New York

Exhibition, Fifty Paintings by Frans Hals, Detroit Institute of Arts, Detroit, Mich., 1935, no. 1, illus. in the catalogue

Described in Hofstede de Groot, *Catalogue Raisonné*, 1910, vol. III, no. 205

Recorded and illustrated in W. von Bode and M. J. Binder, *Frans Hals, Sein Leben und Seine Werke*, 1914, vol. 1, no. 89, pl. 43

Recorded and illustrated in W. R. Valentiner, *Frans Hals (Klassiker der Kunst)*, 1923, p. 11

Mentioned and illustrated in *International Studio*, Aug. 1928, p. 61

Illustrated in *Art News*, Jan. 12, 1935

Recorded and illustrated in W. R. Valentiner, *Frans Hals Paintings in America*, 1936, no. 2

# REMBRANDT HARMENSZ VAN RIJN

DUTCH: 1606-1669

14. *PRINCE FREDERICK HENRY OF ORANGE, GOVERNOR OF THE NETHERLANDS*. Half-length figure of a young man with long tightly curled auburn hair, standing to right and looking directly at the observer; he wears a watered silk coat of pale grayish-pink with a broad white collar and cuffs, and holds before him a black steeple hat; greenish background. Signed at lower right REMBRANDT f., and dated, almost illegibly, 1637.

Panel: 32 x 28 inches./ 80 x 70 cms.

(Knoedler & Co., New York)

£39,286./\$110,000.

Frederick Henry (1584-1647) was the youngest child of William the Silent, of the house of Orange; he succeeded his brother Maurice of Nassau in 1625, as Stadtholder of the Netherlands and Captain and Admiral-General of the Republic.

*Note:* The identification of the sitter appears to have been first made by Dr. W. R. Valentiner in 1925, older works describing it as *Portrait of a Young Man*, etc. The subject was Governor of the Netherlands in the great years of the Dutch Republic, and the portrait is, according to the same authority, very likely identical with that mentioned in the collection of the sitter's wife, Amalia of Solms, in 1667.

Collection Proley, Paris, 1787

Collection of Prince Nicholas Gagarine, Moscow

Rembrandt Exhibition, Detroit Institute of Arts, Detroit, Mich., 1930, no. 28, illus. in the catalogue

Described and illustrated in W. von Bode and C. Hofstede de Groot, *The Complete Works of Rembrandt*, 1906, vol. VIII, no. 570, illus. p. 102 (as A Young Man in Profile)

Recorded and illustrated in W. R. Valentiner, *Rembrandt, Des Meisters Gemälde* (*Klassiker der Kunst*), 1908, no. 217

Recorded in Hofstede de Groot, *Catalogue Raisonné*, 1916, vol. VI, no. 751

Recorded and illustrated in Maldran, *Rembrandt's Paintings*, n.d., p. 190, pl. 120

Recorded and illustrated in W. R. Valentiner, *Rembrandt Paintings in America*, 1931, no. 62

# LOUIS TOCQUE

FRENCH: 1696-1772

15. *Mlle Suzanne le Mercier (Mlle Plainval)*. Three-quarter-length figure of a handsome woman, wearing a fur-trimmed silvery gray mantle over a lacy white cap and dark turquoise velvet dress; she is seated in a caned fauteuil before a landscape background.

32 x 25-1/2 inches./ 80 x 63-1/2 cms.

(Wildenstein, New York)

£7,143./\$20,000.

Mlle Suzanne le Mercier, known as Mlle Plainval (1689-1757) was the daughter of Olivier le Mercier (1643-1701) and Suzanne de Monchy (1657-1726). She was a lady of great wealth, but never married; adopted her nephew Jean-Baptiste-Louis de Plainval (*vide infra*), and her niece Mme Marchart.

*Note:* This painting descended in the Plainval family, and for that reason the sitter had been identified as Mlle Plainval, who adopted the first owner of this portrait. According to the original record of the picture from Messrs Wildenstein, the painting is signed and dated 1745 on the back of the canvas, the signature and date now being covered by the relining.

Painted in 1745

Collection of Jean-Baptiste-Louis de Plainval, nephew of the sitter



Collection of Comte Paul de Plainval

Collection of Comte Fernand de Plainval, Paris, 1911

From Wildenstein et Cie, Paris

Collection of James and Charles Chauncey Stillman, New York, 1927

From Wildenstein & Co., Inc., New York

Exhibited at the Salon, Paris, 1745, no. 75

Exhibition of Eighteenth Century French Paintings, Union League Club, New York, 1931, no. 6

Exhibited at the Fogg Art Museum, Cambridge, Mass., 1931

Recorded and illustrated in Comte Arnauld Doria, *Louis Tocqué*, 1921, p. 116, no. 167, and p. 205, fig. 49

## JEAN HONORE FRAGONARD

FRENCH: 1732-1806

16. *LA LISEUSE*. Depicting a young woman, her upswept auburn hair tied with a rose ribbon, seated propped upon pillows in profile to left, reading a book, which she holds daintily in her right hand as she rests her arm on a railing; she wears a saffron yellow dress with a white ruff and ribbons at the corsage.

32 x 25-1/2 inches./80 x 63-1/4 cms.

(Chester Dale for The National Gallery)

£312,500./\$875,000.

*Note:* This is one of a group of paintings of young women executed by Fragonard about 1776; in the words of M. Georges Wildenstein "... their eyes downcast, engaged in reading a book or letter, and showing by a play of the features, a smile, or an air of sadness, the joy or vexation which their reading brings them. This kind of picture, though the subject is at first glance a surprising one, was then in fashion ... we know of no artist more successful than Fragonard at painting these studious ladies, these girls reading letters, notes and pamphlets."

Painted about 1776

Vente Anonyme, Feb. 7, 1777, no. 15

Collection Leroy de Senneville, Paris, April 5, 1780, no. 59

Collection Duquesnoy, Paris, March 10, 1803, no. 19

Vente Anonyme, April 26, 1844, no. 14

Collection of the Marquis de Cypierre, Paris, 1845, no. 55

Collection of the Comte de Kergolay, Paris

Collection of E. Cronier, Paris, 1905, no. 8

Collection of Dr. Tuffier, Paris

From Wildenstein & Co., Inc., New York

Exposition Cent Portraits de Femmes, Jeu de Paume, Paris, 1909, no. 64, illus. in the catalogue

Exposition, *L'Art Français du XVIII<sup>e</sup> Siècle*, Royal Academy of Arts, Berlin, 1910, no. 51, illus. in the catalogue, p. 54

Exposition Fragonard, Pavillon de Marsan, Paris, 1921, no. 56, illus. in the catalogue  
Exhibition, Three French Reigns, Sir Philip Sassoon's Residence, London, 1933, no. 517

Exhibition of French Painting and Sculpture of the Eighteenth Century, Metropolitan Museum of Art, New York, 1935-36, no. 45, illus. in the catalogue

Jubilee Loan Exhibition, Masterpieces from Museums and Private Collections, Wildenstein Galleries, New York, 1951, no. 29, illus. in the catalogue

Recorded in Henri Portalis, *Honoré Fragonard, Sa Vie et Son Oeuvre*, 1889, p. 282  
Illustrated in *Les Arts*, 1905, p. 15

Mentioned by G. Brière and P. A. Lemoisne, *Portraits de L'Ecole Française du XVIII<sup>e</sup> Siècle*, in *Bulletin de L'Art Français*, 1909, p. 129

Illustrated in Georges Grappe, *Fragonard Peintre de L'Amour au XVIII<sup>e</sup> Siècle*, 1913, vol. I, p. 78

Recorded and illustrated in Pierre de Nolhac, *J. H. Fragonard*, 1918 and 1931, pp. 146-47

Mentioned by Georges Wildenstein, *L'Exposition Fragonard au Pavillon de Marsan*, in *La Renaissance*, July 1921, p. 362

Mentioned by Alfred Frankfurter, *Thirty-five Portraits from American Collections*, in *Art News*, May 1931, p. 4

Recorded and illustrated in Georges Wildenstein, *The Paintings of Fragonard* (Phaidon ed.), 1960, no. 391, pl. 80

## HUBERT ROBERT

FRENCH: 1733-1808

17. *LE PONT DE PIERRE*. On a rocky promontory in the foreground, a rustic youth sprawls fishing in a lake which cascades over jagged rocks before him; beside him stands a young woman holding a child and gesturing toward her companion. The group is seen before an arched stone bridge, which is crowned at right with an ancient Gothic tower, and in the distance the mountainous shore of the lake is visible beneath a clouded summer sky. Signed at lower right on the bridge H. ROBERT, and dated 1796.

Oval: 32-1/4 x 25 inches./81 x 62-1/4 cms.

(Rene Fribourg, New York)

£5,357./\$15,000.

*Note:* This and the following painting were executed for insertion in an important *boiserie* in a room in the Stroganoff Palace at St. Petersburg.

Companion to the following

Collection of Count Paul Stroganoff, St. Petersburg

From Wildenstein & Co., Inc., New York

Exhibition of Paintings and Drawings by Hubert Robert, Wildenstein Galleries, New York, 1935, no. 24

Recorded in Louis Réau, *L'Art Français dans les Musées Russes*, p. 54

Recorded in Louis Réau, *L'Histoire de l'Expansion de l'Art Français Moderne*, p. 204

Recorded by Louis Réau, *L'Oeuvre de H. Robert en Russie* in the *Gazette des Beaux Arts*, Jan. 1934, p. 173ff.

## HUBERT ROBERT

FRENCH: 1733-1808

18. *AU BOIS*. In the left foreground, beside a blasted tree, an amorous rustic couple are seen resting before a thick wood, through which a tunnel-like opening leads into the distance where a rugged mountainous landscape is visible; near the couple are a picnic basket, the youth's staff and hat, and two lambs. Signed at lower centre H. ROBERT, and dated 1796.

Oval: 32-1/2 x 25-1/2 inches./82 x 63-1/4 cms.

(Rene Fribourg, New York)

£5,357./\$15,000.

See note to the preceding.

Companion to the preceding

Collection of Count Paul Stroganoff, St. Petersburg

From Wildenstein & Co., Inc., New York

Exhibition of Paintings and Drawings by Hubert Robert, Wildenstein Galleries, New York, 1935, no. 25

Recorded in Louis Réau, *L'Art Français dans les Musées Russes*, p. 54

Recorded in Louis Réau, *L'Histoire de l'Expansion de l'Art Français Moderne*, p. 204

Recorded by Louis Réau, *L'Oeuvre de H. Robert en Russie* in the *Gazette des Beaux Arts*, Jan. 1934, p. 173ff.

## JEAN MARC NATTIER

FRENCH: 1685-1766

19. *LA MARQUISE DE BAGLION, AS FLORA*. Almost-full-length figure of a beautiful young woman, wearing a décolleté white dress and flowing pale blue mantle; she is seated before a clouded dawn sky, and holds a spray of flowers in her hand, other blossoms strewn on her lap and tied at her sleeve. Signed at lower right NATTIER, *pinxit*, and dated 1746.

54 x 41-3/4 inches./135 x 104-1/4 cms.

(Wildenstein, New York)

£62,500./\$175,000.

Angélique Louise-Sophie d'Allouville de Louville, Marquise de Baglion (1710-1756), was the daughter of Charles Augustin d'Allouville, Marquis de Louville, a gentleman-in-waiting to the King of Spain and Lieutenant-General of his armies, and of Hyacinthe-Sophie de Bechameil de Nointel. She married Pierre François-Marie de Baglion, Comte de la Salle, on June 10, 1733. Their only daughter, Françoise Sophie Scholastique de Baglion later became the Marquise de Roure. See la Chesnaye Desbois, *Dictionnaire*, 1863, vol. II, pp. 187-88.

The sitter was one of the great beauties of her day, and the present portrait has been considered by many to be one of the finest painted in the eighteenth century. It inspired a madrigal of eight verses written by L. Roger-Milès; a brochure, containing the history of the painting and the text of the madrigal, will be given to the purchaser.

Collection of the Comtesse Armand, née Gontaud-Biron  
 Collection of the Marquis de Chaponay, Paris  
 Collection of M. Nicolas Ambatielos, London  
 From Wildenstein & Co., Inc., New York  
 Exhibited at the Salon, Paris, 1746, p. 20, no. 70 in the catalogue (See Nollac, p. 275)  
 Exhibition, One Hundred Masterpieces, Paris, 1892, no. 28  
 Exposition, Cent Portraits de Femmes, Paris, 1909, no. 85, illus. in the catalogue  
 Exhibition of Eighteenth Century French Paintings, Union League Club of New York, New York, 1931  
 Recorded in Béliet de la Chavignerie & Auvray, *Dictionnaire des Peintres*, p. 152  
 Recorded in L. Vaillat & R. Dell, *One Hundred Masterpieces*, no. 19  
 Recorded in P. de Nollac, *Nattier, Peintre de la Cour de Louis XV*, 1905, pp. 157 and 277, and 1925, pp. 190, 247 and 275, illus. opp. p. 190  
 Mentioned and illustrated by Ch. Saunier in *Les Arts*, 1909, p. 10, no. 91  
 Mentioned by M. Tourneux in the *Gazette des Beaux-Arts*, 1909, p. 488  
 Mentioned by A. Dayot in *L'Art et les Artistes*, pp. 52 and 54  
 Recorded and illustrated in Esther Singleton, *Old World Masters in New World Collections*, 1929, p. 288ff.  
 Recorded and illustrated in Wilhelm R. Valentiner, *Das Unbekannte Meisterwerk in Öffentlichen und Privaten Sammlungen*, 1930, no. 78

THOMAS GAINSBOROUGH, R. A. BRITISH: 1727-1788  
 20. *DOROTHEA, LADY EDEN*. Half-length figure of an attractive woman facing slightly to left, her powdered hair arranged high upon her head and falling in two ringlets about her neck; she wears a filmy grayish-white low-cut dress enhanced at the bodice with pearls; her hands are folded before her, clasping a fringed gold shawl draped loosely over her arms; dark crimson draperies at left.  
 30-1/4 x 25 inches. / 76 x 62-1/4 cms.  
 (New York private collector)

£12,500. / \$35,000.

Dorothea, Lady Eden, of Windlestone Hall, Durham, was the daughter of Peter Johnson, Esq., Recorder of York. In 1767 she became the second wife of Sir John Eden, 4th Baronet. She died in 1792, survived by eight children, her eldest son succeeding his father as 5th Baronet in 1812.

Painted about 1770-75  
 Collection of Mrs Eden Kaye Greville, a descendant of the sitter  
 Collection of James Price, Esq.  
 Collection of Sir Julian Goldsmid, Bart., M.P., London  
 From Thomas Agnew & Sons, London  
 From Charles Wertheimer, London  
 Collection of Mrs John W. Simpson, New York  
 From Duveen Bros., Inc., New York  
 Royal Academy Exhibition, Burlington House, London, 1878 and 1887  
 Gainsborough Exhibition, Grosvenor Galleries, London, 1885, no. 114  
 Recorded in Sir W. Armstrong, *Gainsborough and His Place in English Art*, 1898, p. 194  
 Illustrated in Lord Ronald Sutherland Gower, *Thomas Gainsborough*, 1903, p. 20  
 Recorded and illustrated in William B. Boulton, *Thomas Gainsborough, His Life, Work, Friends and Sitters*, 1907, p. 102

SIR HENRY RAEBURN, R. A. SCOTTISH: 1756-1823  
 21. *QUINTIN McADAM AS A BOY*. Full-length figure of a fair-haired boy wearing a chocolate brown jacket, straw yellow vest, white ruffled shirt and buff breeches. He stands in a rocky landscape and holds a riding crop in his right hand, and a high-crowned black hat in his left.  
 61 x 47-1/4 inches. / 152-1/2 x 118 cms.  
 (Thomas Agnew, London)

£21,429. / \$60,000.

Quintin McAdam (1805-1826) was the only son of Quintin McAdam of Craigengillan, Scotland, to whom Robert Burns addressed an "Epistle to Mr. Mac-

Adam of Craigengillan," in which he refers to him as "young Dunaskin's Laird." Dunaskin is a village near Craigengillan.

The elder McAdam's wife was a member of the MacEwen family, and after her husband's death, the picture descended in the MacEwen line.

Painted in 1817  
 Collection of the MacEwen family of Camlarg, Craigengillan, Ayrshire, N.B.  
 From Thos. Agnew & Sons, Inc., New York  
 Recorded and illustrated in Esther Singleton, *Old World Masters in New World Collections*, 1929, p. 416  
 Recorded and illustrated in Wilhelm R. Valentiner, *Das Unbekannte Meisterwerk in Öffentlichen und Privaten Sammlungen*, 1930, no. 101

GEORGE ROMNEY BRITISH: 1734-1802  
 22. *MRS JAMES LOWTHER (née MARY CODRINGTON)*. Seated half-length figure of a pretty young woman, turned to half-left and gazing at the observer; she wears a grayish-black dress with a ruffled lawn collar and a white "mushroom" bonnet trimmed with a profusion of maroon ribbons; her blue-gloved hands are clasped before her; clouded sky background.  
 30 x 25 inches. / 75 x 62-1/4 cms.  
 (New York private collector)

£11,429. / \$32,000.

The sitter was the wife of Colonel James Lowther, Equerry to H.R.H. the Duke of Gloucester, a son of George III. She sat to Romney, July 29, 1786.

Painted in 1786  
 Collection of Lieut.-Col. Henry Lowther, great-grandson of the sitter  
 Collection of G. A. Lowther, Esq.  
 From Duveen Bros., Inc., New York  
 Exhibited at the Grafton Gallery, London, 1900, no. 28  
 Mentioned in the Rev. John Romney's MS. list, 1830  
 Recorded in H. Ward & W. Roberts, *Romney*, 1904, vol. II, pp. 96-97

SIR HENRY RAEBURN, R. A. SCOTTISH: 1756-1823  
 23. *CAPT. DAVID KINLOCH, R.N.* Half-length figure of a portly gentleman, with ruddy complexion and powdered white hair, looking at the observer; he wears a double-breasted snuff brown jacket with brass buttons, and white frilled jabot.  
 30 x 24-3/4 inches. / 75 x 61-3/4 cms.  
 (G. G. Talley, Arizona)

£2,589. / \$7,250.

Captain David Kinloch, R.N. (1736-1818), served in the East Indies for many years, his last command being H.M.S. "Swan"; he succeeded his father as the fifth Laird of Gourdie in Perthshire N.B., in 1743.

Note: MS endorsements on photographs by Charles Kinloch, Esq., a former owner, and Wm. Roberts, dated 1922 and 1923, respectively, will be given to the purchaser.

Collection of Capt. David Kinloch, Gourdie House, Perthshire, son of the sitter  
 Collection of Colonel David Kinloch, Perthshire, his son  
 Collection of Charles G. Kinloch, Esq., Vernon, B.C., his son  
 Loan Exhibition of Masterpieces of Painting, Museum of Fine Arts, Montreal, Que., 1942, no. 92

GEORGE ROMNEY BRITISH: 1734-1802  
 24. *THE YOUNG SQUIRE*. Three-quarter-length standing figure of a fair-haired lad, wearing a black stove-pipe hat, scarlet jacket with white lace collar and buff trousers, holding a stick and a hoop; sky background.  
 24-3/4 x 20 inches. / 62 x 50 cms.  
 (New York private collector)

£7,859. / \$22,000.

The sitter was Master Augustus Henry Bosanquet. In 1795, Romney gave no less than twenty-five sittings to the Bosanquet family; Charles Napier Lawrence (*vide infra*) was a descendant of this family.

Painted about 1795  
 Collection of the Bosanquet family, bankers in London  
 Collection of the Hon. Charles Napier Lawrence, Auchennove, Aberdeenshire  
 Collection of Lady de Bathe  
 From Paul E. Cremetti, London



Sotheby & Co., London  
October 18, 1961

**BRITISH DRAWINGS OF THE 17th to 19th CENTURIES.**

[A highly instructive sale, including one or two major things, unimportant examples of well known painters and a wide range of typical drawings by secondary artists fast rising in popularity and by minor men.]

5. ANDERSON, William. "Southampton Water." *Signed with initials and dated 1791.* (Dadson)  
7-1/4 x 9-3/4 inches / 18-1/2 x 25 cms. £50. / \$140.

6. ATKINSON, John Augustus. "Two French officers taken by a British soldier." (Fine Art Society)  
7-1/2 x 10-3/4 inches / 19 x 27 cms. £35. / \$98.

Aquatinted by Dubourg, 1817.

Collection: L.G. Duke.

See: Iolo A. Williams, *Early English Watercolors*, 1952, page 135 and plate CIX, no. 224.

8. BARLOW, Francis. "An Elephant." A camel and two monkeys against exotic foliage. *Plumbago, unframed.* (Agnew)  
6-5/16 x 12-7/8 inches. / 16 x 33 cms. £820. / \$2,296.

This type of elephant is found in the work of the china painter O'Neale, who worked extensively from Barlow's illustrations for Fontaine's *Fables*.

See: W. H. Tapp, *Jefferyes Hammett O'Neale*, 1938, plate 15, figures 33 and 34.

See: *International ART MARKET*, Vol. I, No. 8, p. 169.

16. BUNBURY, Henry William. "Country gossips." *Signed with initials and dated 1793.* (Maas)  
11-1/8 x 12-1/2 inches / 28 x 32 cms. £32. / \$89.

Collection: L.G. Duke.

Exhibition: Arts Council, British Country Life Exhibition, 1957.



Cézanne Still Life at Sotheby, Dec. 6.

14. BLAKE, William. "A Breach in a City - The Morning after the Battle." Pen and ink and watercolor. *Signed and inscribed.* (Osmond)  
12-5/8 x 18-1/2 inches. / 32 x 47 cms. £1,850. / \$5,180.

Executed in 1784.

From the collection of Samuel Redgrave.

From the collection of W. Graham Robertson.

Exhibited: Royal Academy, 1784, no. 400.

Exhibited: Tate Gallery, 1947, no. 75.

Exhibited: Burlington House, Winter Exhibition 1950-51, No. 443.

See: *Gilchrist's Life*, edited by Graham Robertson, 1907, page 64, reproduced.

See: Laurence Binyon, *Drawings and Engravings of William Blake*, 1922, page 23 and plate 2.

See: *International ART MARKET*, Vol. I, No. 8, p. 171.

25. CONSTABLE, R. A., John. "A Study of Oaks." Black chalk. (Spink)  
11-5/8 x 8-1/2 inches. / 29-1/2 x 21-1/2 cms. £130. / \$364.

32. COZENS, Alexander. "The Isle of Elba." View from the sea. Pen and india ink and wash. *Signed on the mount.* (Walker Gallery)

11 x 17-1/2 inches. / 28 x 44-1/2 cms. £130. / \$364.

Executed circa 1745 towards the end of Cozen's stay in Rome, and unique in size in the series of views of Elba. Probably one of the drawings lost by Cozens in Germany, and later recovered by J. R. Cozens in Florence in 1776, the majority of which were purchased by the British Museum in 1867.

See: A. P. Oppé, *Alexander and John Robert Cozens*, 1952, pages 11, 81, and footnote and compare plate 3.

33. DADD, Richard. Sketches to illustrate the passions: "Ambition, mocking the meat it feeds on." *Signed, inscribed (Bethlehem Hospital) and dated April 13th 1854.* "Avarice." *Signed, inscribed (Bethlehem Hospital) and dated May 12th 1854,* a pair, both unframed. (Agnew)  
Each 14-1/2 x 10-1/2 inches. / 37 x 27 cms. £340. / \$952.

Further drawings from this series, illustrative of Idleness, Want, and Patriotism, are in the Victoria and Albert Museum.

38. DAYES, Edward. "A river landscape, with ferries crossing and a castle on a wooded hill." (Spink)  
6-1/4 x 8-3/8 inches / 16 x 21 cms. £75. / \$210.

41. DEVIS, Anthony. "Tangley Mere, St. Martha and St. Catherine." *Signed with initials.* (Maas)  
9-7/8 x 14-7/8 inches / 25 x 38 cms. £38. / \$106.

47. EDRIDGE, Henry, A.R.A. "Portrait of Miss Sneed in a summer landscape." Pencil and colored wash. *Signed and dated 1806.*

12-3/8 x 8-1/2 inches / 31-1/2 x 21-1/2 cms. £40. / \$112.

51. EVANS of Eton, William. "Kensington Palace and the round pond, a shepherd in the foreground." Heightened with white. *Signed and dated 1832.* (F. Sabin)

8-1/2 x 14-1/8 inches / 21-1/2 x 36 cms. £60. / \$168.

63. GAINSBOROUGH, R.A., Thomas. "Landscape with a rock and figure." Black chalk heightened with white on grey-blue paper. (Spink)  
8 x 12-7/8 inches / 20 x 33 cms. £75. / \$210.

From the collection of Sir Michael Sadler.

See: Dr. Mary Woodall, *Gainsborough's Landscape Drawings*, 1939, no. 281.

83. HILLS, Robert, O.W.C.S. "A crowded farmyard, donkeys, pigs and poultry." Heightened with white. *Signed and dated 1809.* (Johns)  
11-3/4 x 16-1/4 inches / 30 x 41 cms. £15. / \$42.

87. HOLLAND, James, O.W.C.S. "A street in Genoa." Heightened with white. *Signed with monogram and dated 1857.* (Agnew)  
10-5/8 x 6-1/4 inches / 27 x 16 cms. £100. / \$280.

89. IBBETSON, Julius Caesar. "A farmyard scene, grooms rubbing down a horse, a goat with two kids in the foreground." *Signed and dated 1793.* (Colnaghi)  
10-5/8 x 15-7/8 inches / 27 x 40-1/2 cms. £160. / \$448.

See: Iolo A. Williams, *Early English Watercolors*, 1952, page 190 and plate CXLIV, no. 290.

90. JUTSUM, Henry. "A country lane." Heightened with white. *Signed and dated 1846.* (Spink)  
9-3/4 x 14-5/8 inches / 25 x 37 cms. £32. / \$89.

104. MARLOW, William. "Tivoli from the village." (John Mitchell)  
10-3/4 x 14 inches / 27 x 35 cms. £140. / \$392.

114. MULREADY, William, R.A. "A female nude, her arms behind her head." (Haas)  
20-7/8 x 9-7/8 inches / 53 x 25 cms. £60. / \$168,

Collection: C.S. Bale.

122. PARS, William, A.R.A. "Sir William Hamilton's casino and the ruins of the Palace of Queen Joan, Posilippo." (Agnew)  
9-1/2 x 14-3/4 inches / 24 x 37-1/2 cms. £170. / \$476.

139. ROBERTS, David, R.A. "Seville from across the Guadalquivir." *Signed.* (Colnaghi)  
3-7/8 x 14-1/4 inches / 10 x 36 cms. £70. / \$196.

Collection: L.G. Duke.

143. ROBINS, T.S. "King Louis Philippe landing at Gosport on his visit to Queen Victoria." Heightened with white. *Signed with initials and dated 1844.* (Dadson)  
8-3/4 x 18-1/2 inches / 22 x 47 cms. £75. / \$210.

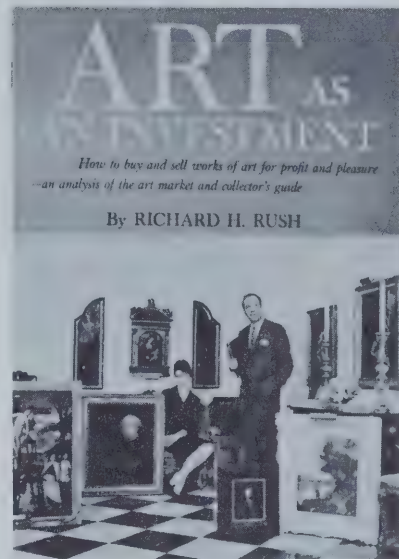
165. SMITH, John "Warwick", O.W.C.S. "L'Arricia near Albano." (Agnew)  
12 x 17-3/8 inches / 30-1/2 x 44 cms. £150. / \$420.

Collection: Earl of Warwick.

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134. REYNOLDS, P.R.A., Sir Joshua. Young Female Nude seen leaning on a draped support, her right hand to her head. Black chalk heightened with white on buff paper, unframed. (Spink)

16 x 11-1/4 inches. / 41 x 29 cms. £750./\$2,100.

Probably executed after the artist's journey to Italy. A comparable drawing of a male nude, formerly in the Payne Knight Collection, is now in the British Museum.

167. STOTHARD, R.A., Thomas. "The Deserted Village." An illustration to Goldsmith, page 122, dancers and onlookers by a tree. Pencil and grey wash touched with sepia, *signed*, unframed. (Agnew)

6-3/4 x 5-1/8 inches. / 17 x 13 cms. £140./\$392.

171. THORNHILL, Sir James. Study for a portrait of a young man in a long wig. Pen and ink with white chalk on buff paper, unframed. (Colnaghi)

4-3/8 x 3-1/8 inches. / 11 x 8 cms. £25./\$70.

175. TOWNE, Francis. "Vicovaro." Pen and ink with two shades of grey wash. *Signed, inscribed and dated April 22nd 1781 on the reverse, unframed.* (Agnew)

9-1/2 x 12-3/4 inches. / 24 x 32-1/2 cms. £80./\$224.

See: *International ART MARKET*, Vol. I, No. 8, p. 181.

200 Lots. Total of Sale: £10,877./\$30,456.



175

Christie, Manson & Woods, Ltd., London  
November 7, 1961

#### FRENCH AND ENGLISH MINIATURES

165. DUMONT, F. A lady, nearly full face, her left arm resting on a column, wearing a white muslin dress with green bodice and red sash. In gold frame with ropework border. Fitted red leather case. (H.E. Backer)

Diam: 2-1/2 inches / 6-1/2 cms. £441./\$1,235.

169. BORRILLY, Jean Baptiste. A gentleman, half length, wearing striped blue coat with white ruff and holding with his left hand a corsage of ivy leaves around a stone portrait bust of his mother. In ormolu frame. *Signed "Borrilly fecit."* (H. E. Backer)

Dia: 2-3/4 inches / 7 cms. £325./\$911.

170. RUSSIAN SCHOOL. The Emperor and Empress of Russia, Paul I and Marie Feodorovna. In rectangular gold filigree frame with black enamel borders, the roundels at the angles enriched with pearls. Oval. (Woollett)

Height: 2-1/4 inches / 5-1/2 cms. £388./\$1,087.

175. SINGRY, J.B. A lady, full face, wearing a white decollete Empire dress with blue cloak. Oval, in rectangular ormolu frame. *Signed and dated 1813.* (H.E. Backer)

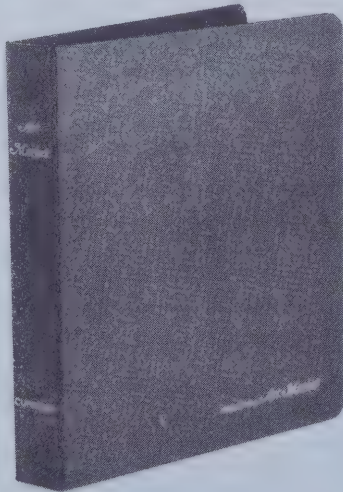
Height: 4-5/8 inches / 11-1/2 cms. £578./\$1,617.

Singry was a pupil of Isabey and is renowned for his portraits of young actresses, of which almost certainly this one.

193 Lots. Total of Sale: £8,386./\$23,481.

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# JAPANESE COLOUR PRINTS

The Mitchell collection, formed in Japan, is remarkable for a series of Buddhist prints of the early 17th century onwards and also for a large number of prints in superb state by Kuniyoshi and Kunisada. Of particular interest are the Kuniyoshi prints since the centenary of the artist's death is being celebrated in London by a comprehensive exhibition at the Victoria and Albert Museum.

## BUDDHIST PRINTS

175. BENIZURI-E. The Birth of Buddha. Signed *Doeki no zu*, ca. 1750-1760. (Kegan Paul)  
17-1/2 x 11-3/4 inches / 44 x 30 cms. £87. / \$244.

Fine state.

Professor Fujisawa, leading authority in Japan on old Buddhist prints, states that this is an extremely rare and probably unique print, showing Chinese influence, and an individual work of art rather than the product of a 'folk art' like the majority of Buddhist prints.

180. KIYONOBU I: Hosoe: Sumi-zuri: Ichikawa Ebizo as Kansho, Sugawara no Michizane, holding a flowering plum-branch and looking up at a flash of lightning under a black cloud. Handcoloured. Signed *Torii Kiyonobu*. (H.L. Rosenthal) £10. / \$28.

Darkened, trimmed.

184. KIYOTSUNE (attrib.): Yoko-e: Benizuri-e: The 47 Ronin investing Moronao's castle. Unsigned. (S. Sokolow)  
16-1/4 x 11-3/4 inches / 41 x 29 cms. £14. / \$39.

This interesting and rare print has given rise to considerable speculation as to the artist responsible. There are marked similarities to certain of Kiyatsune's *uki-e* theatre oban prints, e.g. plate 16 Shobisha Sale Catalogue 1926.

185. TOYONOBU: Kakemono-e: Sumi-zuri-e with hand colouring: Sugawara no Michizane seated beneath a flowering plum and a pine tree. Signed *Tanshodo Ishikawa Shuha Toyonobu*, seals *Ishikawa* and *Toyonobu*. (Kegan Paul) £36. / \$101.

Illustrated Straus-Negbauer cat. pl. XIV.

Paper browned and thinned, otherwise good state.

189. SHUNSHO: Hosoe: Actor in the part of a girl standing beside a bamboo fence. Signed *Shunsho*, seal of *Blondeau collection*. (Bluett) £21. / \$59.

190. SHUNEI: Oban: The *sumo* wrestler, The Great Hoshoei, in an apron with "Tiger-in-bamboo" design; and the wrestler Kin Honkei-no-tsuke, with a *mon* of interlocked white diamonds on his black apron. Both signed *Shunei*. (Kegan Paul) (Lot of 2) £8.10. / \$24.

Both very good condition.



197

195. KIYONAGA: Chuban: A scene from the drama *Go Taihaiki Shiraishi banashi*, showing two guards attempting to arrest elopers, the man defending his lover with his sword. Signed *Kiyonaga*. (F. Hart) £40. / \$112.

Hirano 800, plate XLVIII.

Very fine state.

From the Takahara Mitsui collection.

197. UTAMARO: Oban: Act 9 of the *Ukiyo Chushingura*, a man in *komuso* straw hat outside a house where a kneeling girl tunes a samisen and another stands with a besom broom, representing in Ukiyo style Honzo arriving at Yuranosuke's house just as Toanse is about to take her daughter's life. Signed *Utamaro*. (Venables) £52. / \$146.

A very rare set, not in Kurth, Act 3 only in Yoshida (no. 536). Very fine state.

200. TOYOHIRO: Sumi-zuri-e, Oban: Fukurokuju reading a scroll, one end suspended from his stag's horn; Tanzaku: Cicada on tree and Warbler on willow (both on one mount); Monkey trainer; Tiger in bamboo; and Irises (touched with green). All but last signed *Toyohiro*. (Sassoon) (lot of 5) £13. / \$36.



206. HOKOSAI: Oban yoko-e: The ascent of Fuji, Shonin Tozan from the *Fuji san ju ro'kei* "36 Views of Fuji". Signed *Zen Hosokai I-tsu*. (F. Hart) £48. / \$134.

Vignier & Inada Cat. No. 248, Plate LXXVI.  
Superb impression and condition.

209. HOKUSAI: Oban yoko-e: Three prints from the *Hyak-unin Isshu*, with poems respectively by Gonnochunago Goshifusa, So Sei Hoshi and Aka-zomeyemon. (Banji)  
(Lot of 3) £7. / \$20.

These prints were published about 1920 by Shotaro Sato, and were based upon unpublished drawings by Hokusai. They are out of print and scarce.  
See: Binyon & Sexton, "Japanese Colour Prints," page 173.

214. HIROSHIGE: Tanzaku: Yellow bird on a spray of pink trailing plant, blue sky. Signed *Hiroshige*. (H. Philipps)  
£6. / \$17.

216. HIROSHIGE: Oban yoko-e: Edo meisho no uchi, *Ryugoku Hanabi*, "Fireworks at Ryogoki," many boats afloat at dusk and a cascade of light from a far-off firework. Signed *Hiroshige*. (Kegan Paul)  
£21. / \$59.

222. HIROSHIGE: Oban tate-e: Yama bushi Valley, Mimasaka Province, from the set *Dai Nippon Rokuju-yoshi Meisho zue* (The "Provinces"). Signed *Hiroshige*. (Kegan Paul)  
£36. / \$101.

Superb impression and state of this well-known print.

228. KUNISADA I: Oban: Ichikawa Danjuro standing with open umbrella in the snow. Oban triptych: A play scene enacted in the rain, Onoe Kikugoro and Eruja Tomoemon holding a *kakemono*-box between them, Nakamara Utaemon standing with an umbrella. All signed *Gototei Kunisada*. (H. Phillips)  
(Lot of 4) £14. / \$39.



267. ZESHIN: Uchiwa (uncut): The stern of one boat and the prow of another, the rowers standing up in them. Signed *Zeshin*. (Wrangham)  
£20. / \$56.

231. KUNISADA I: Oban: The complete set of seven, *Mitate Fukujin Koda-Kara fukon*, each a mother with a child imitating one of the Seven Gods, depicted in a circular *cartouche* beside the title label. Signed *Kochoro or Ichiyosai Toyokuni*. (W. Netto) (Lot of 7) £9. / \$42.

Fine state.

235. KUNISADA I: Oban Triptych: Workman erecting the timber structure of a building, representing "Craftsmen" from a set "*Shi-no-ko-sho no uchi*" Samurai, farmers, craftsmen and merchants. Signed *Kiko Toyokuni*. And workmen constructing a theatre, entitled *Ichimuraza mitate mai iwai no zu*. Signed: *By request, Toyokuni aged 79*, the last year of the artist's life (1864). (Netto) (Lot of 6) £9. / \$25.

244. KUNIYOSHI: Triptychs: *Kanze on no Reiken*; and *Dai Kassen no zu*, a battle between cat-fish supported by the Thunder God, and mortals spurred on by the God of War. Unsigned. (Banji) (Lot of 6) £12. / \$34.

246. KUNIYOSHI: Jito Tenno, and Ise no Daisuke, both from the set *Hyakunin Isshu* (BWR 32, ca. 1840-42). (Banji)  
(Lot of 2) £15. / \$42.

251. KUNIYOSHI: Triptychs: *Fuju no Susono Soga Kyodai Honmo o Togeru no zu* (ca. 1844-5); and *Soga no Juro Kudo Suketsune o utsu no zu* (two sheets signed *Kochoro Kuniyoshi*). (Sassoon) (Lot of 6) £17. / \$48.

254. KUNIYOSHI: Triptychs: A scene from the play *O-Edo Kage-Kyo*, 1851; Swordsmen engaging two opponents (1847-50); and single-sheet, *Oseishinsaemon Nobukiyo*, from the set *Seichu meimei gishin kagami* (BWR No. 77). (H.L. Rosenthal) (Lot of 7) £18. / \$50.

256. KUNIYOSHI: Triptychs: River scene from the play of the "53 Stations"; (1847); *Minamoto Yoritomo no Fuji no mine makigari no zue*; and *Oeyama Fukuju Sake mori* (1853). (Banji) (Lot of 9) £14. / \$39.

260. KUNIYOSHI: Triptych: *Horikawa yo-uchi Tosabo Shushan Toyosei no zu*, Shizuka Gozen (centre), arming Benkei (left), and Yoshitsune (right), against the oncoming army of Tosabo Shoshun whose banners can be seen afar off. (H. Wells) (Lot of 3) £13. / \$36.

Note for lots 244-260: B.W. Robinson's "Kuniyoshi", 1961, is referred to as B.W.R. All prints are *oban tate-e* and signed *Ichiyusai Kuniyoshi* unless otherwise specified.

261. KEISAI EISEN: Oban yoko-e: A view of Eitai Bridge in Edo. Signed *Eisen*. (Kegan Paul) £6. / \$17.

268. ZESHIN: Oban: Itinerant holy man with torn paper umbrella open in the rain, calligraphy above. Signed *Zeshin sealed Shin*. (Wrangham) £15. / \$42.

Extremely rare, possibly the only oban print designed by Zeshin.

98 Lots.

Total of Sale: £1,401. / \$3,923.

Sotheby & Co., London  
October 11, 1961

*COLLECTION OF TROMPE L'OEIL*  
*The property of Cecil Beaton, Esq.*

55. ENGLISH SCHOOL. Trompe L'Oeil, including imitations of the trade card of Samuel Paterson, Bookseller and Stationer, a Land Tax receipt dated 6th June 1749, a map, a playing card, a sheet of music, a bill, an engraving, the title page of a book, an advertisement, part of a calendar dated 5th June 1749 and a theatre ticket, on a dark background. Pen and ink and watercolor. XVIII Century. (Weitzner)  
15-1/8 x 12 inches. / 38 x 31 cms. £35. / \$98.

57. FAROLFI, Giuseppe. Trompe L'Oeil, made up of imitations of etchings by Callot and other contemporary etchers, fragments of early printed books, playing cards, a pencil and a magnifying glass, on a background of knotted oak; and another similar sheet. Pen and ink and watercolor. *Both signed Giuseppe Farolfi fece l'Anno 1794.* (Weitzner)  
Each 17-1/8 x 13-3/4 inches. / 43-1/2 x 35 cms. £130. / \$364.

58. ITALIAN SCHOOL. Trompe L'Oeil, made up of imitations of a fragment of a red chalk drawing of a seated nude, three etchings including a Stefano della Bella, some pages from printed books, and manuscripts, a penknife and some hairpins, on a background of knotted oak; and another similar sheet. Pen and ink, red chalk and watercolor. XVIII Century. (Gourlay)  
Each 13-3/4 x 18-3/4 inches. / 35 x 47-1/2 cms. £140. / \$392.

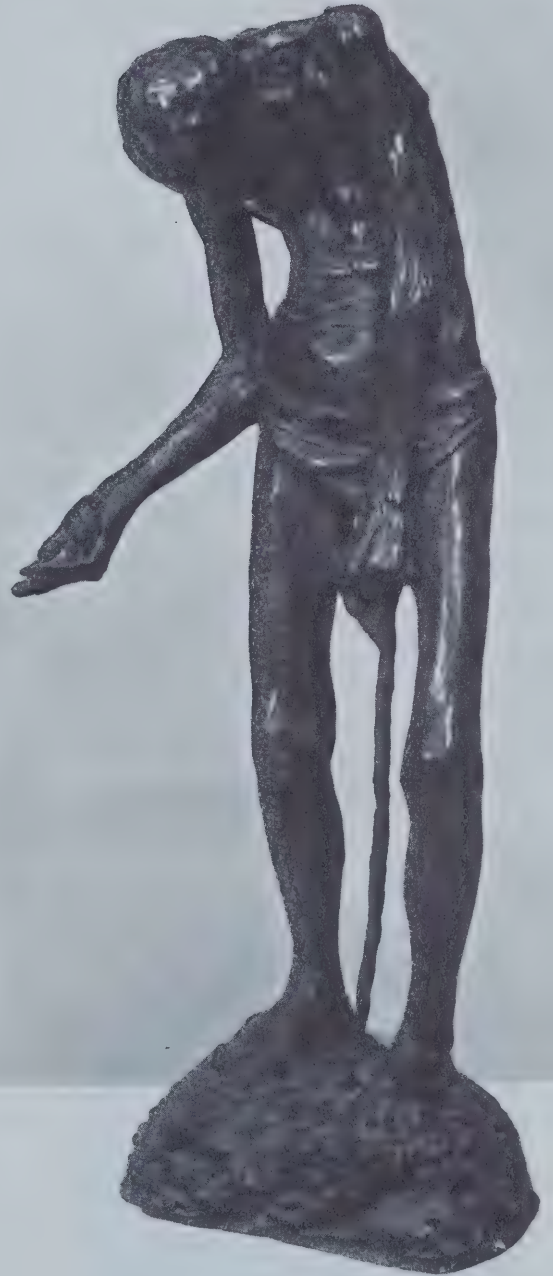
Christie, Manson & Woods, London  
November 6, 1961

*The Contents of the Workshop of the late*  
*BENNO ELKAN, Esq., O.B.E.*

The late Benno Elkan, the sculptor, was born at Dortmund in 1877 and died in London in 1960. He worked at the Munich and Karlsruhe Academies and later in Paris and Rome, before going to London in 1933. His work is in museums in Israel and Germany, in Westminster Abbey and in colleges in Oxford and Cambridge.

33. PORTRAIT HEAD OF HANNAH ROWINA. White marble. *With an inscription in Hebrew (Oh ye Daughters of Zion, let run thy tears like a stream), signed and dated 1928.* (Emmanuel)  
Height: 27-1/2 inches / 70 cms. £199. / \$558.

The chief actress of the noted Jewish Theatre Group, The Habimah Players, is shown as a young girl possessed by a Spirit in the mythological play, *Dybuk*. The portrait was carved in 1928 when the group was touring Germany.



66. THE BEGGAR. Bronze. *Signed and dated Roma 1909.* (Sommer)  
Height: 28 inches / 71 cms. £152. / \$426.

Elkan saw this beggar in Rome in 1909 and persuaded him to pose for him. He found it a harrowing image and used it again in his "Monument to the Innocent Victims of War."

68. A FEMALE TORSO. White marble on a grey marble base. *Signed with initials.* (Hammell)  
Height: 17 inches / 43 cms.  
Base: 23 inches / 58-1/2 cms. £205. / \$573.



Christie, Manson & Woods, Ltd., London  
October 10, 1961

ENGLISH & CONTINENTAL WATCHES  
formed by Franklin Dennison, Esq.

and exhibited as  
THE DENNISON WATCH COLLECTION  
sold by order of

THE WALTHAM PRECISION INSTRUMENT COMPANY  
WALTHAM, MASSACHUSETTS, U.S.A.

6. VERGE WATCH, signed: *Geoe. Prior, London, No. 17217*, with white enamel dial bearing Turkish chapters, in plain silver case (London, 1784), and a pair case, in outer tortoiseshell pair case. (Barochi) 14 Gns. / \$41.

22. SILVER VERGE WATCH AND PEDOMETER, signed: *Ralph Gout, London 268 (by the King's letters, Patent)*, with white enamel dial, in plain silver-gilt case, (London, 1810), pendant with a gold plaque chased with the Prince of Wales' feathers. (Rossi) 105 Gns. / \$309.

From the collection of instruments formed by King George III.

95. GOLD AND ENAMEL VERGE WATCH, signed: *Fras. Perigal, Royal Exchange, London, 19823*, with white enamel dial, in plain gold case (London 1790), and gold and enamel pair case, the reverse decorated with red guilloché enamel and with pale and white enamel floral bezels. (Falkner) 65 Gns. / \$191.



226. OVAL ALARUM VERGE WATCH, signed with a monogram *NR* (probably *Nicklaus Rugendas of Augsburg d. 1658*), with stackfreed and silvered chapter ring, in pierced brass case, decorated with scrolls, the sides with pillars. (Sax) 240 Gns. / \$706.

127. GOLD VERGE WATCH, signed: *John Berry, London, 321*, with matt gold dial, in plain gold case (London, 1726), and pair case embossed with a mythological scene. (Gardner) 165 Gns. / \$485.

140. VERGE ALARUM CALENDAR WATCH, signed: *Jen Gregory, Royal Exchange*, with silver and silver-gilt dial, with concentric chapter rings, the silver case elaborately pierced and engraved with tulips, iris, peonies, roses and other flowers, and in plain silver pair case. (Rossi) 130 Gns. / \$382.

Jeremie Gregory was free of the Clockmakers Company in 1652, was Master in 1665 and 1676, and died in 1685. In the *London Gazette*, 13 October 1678, he advertises for a runaway apprentice, one Nestor Holmes.

148. GOLD VERGE WATCH, signed: *D. Quare, London, 4509*, with white enamel dial, in plain gold case (London, 1774), the reverse engraved with the *Mitre and monogram Wk, 1700*, for William Kind, Archbishop of Dublin. (Julius) 52 Gns. / \$153.

Daniel Quare was free of the Clockmakers Company in 1671 and Master in 1708. He invented repeating work for watches about 1680.

153. VERGE CALENDAR WATCH, signed: *Tho. Tompion, London, 4418*, with white enamel dial, in plain silver case (London, 1818). (Ambrose) 78 Gns. / \$229.

Thomas Tompion was free of the Clockmakers Company in 1671 and Master in 1704.

174. GOLD QUARTER REPEATING WATCH, signed: *Leroy, Horologer du Roi à Paris, No. 10792*, with cylinder escapement and engine-turned silver dial, in similar gold case. (King) 40 Gns. / \$118.

184. SILVER "SOUSCRIPTION" WATCH, signed: *Breguet, No. 421, case No. 3761*, with cylinder escapement and two-day movement, and white enamel dial, with secret signature, in engine-turned silver case, with milled edge. (Sax) 220 Gns. / \$647.

See: *Breguet* by Sir David Solomons, Bart, No. 63, a similar watch, No. 3624.

These watches were called "Souscription" because they were subscribed for by clients. The attempt was made to produce a really good watch at a reasonable price, usually about 600 francs.

185. SILVER WATCH, signed: *Breguet, No. 898, Case No. 111*, with verge escapement and white enamel dial, with Turkish chapters bearing the "Secret" signature, in engine-turned silver case, with plain bezels and milled edge. (Cokfold) 200 Gns. / \$588.

The "Secret" signature begins with a phrase in Arabic and then *et Mixt, No. 898 Breguet* in four lines. This type of signature indicates that the manufacture of the watch which bears it was farmed out by Breguet and then finished by himself. It seems that this rare form of signature is not recorded elsewhere as a "secret" signature.

204. VERGE OIGNON ALARUM WATCH, *signed: Sourdeval à Paris*, with white enamel chapter ring, in plain silver case, the border pierced with scrolls. (Sax)

70 Gns. / \$206.

214. VERGE CRUCIFIX WATCH, *signed: J. Bor, Paris*, with small silver dial engraved within the chapter ring with a view of a town, the hinged front and back covers engraved with a Crucifix and with floral scrolls and masks, the inside engraved with scrolls, the Cruciform front plate engraved with a cherub and with flowers. *C. 1600.* (Quill)

400 Gns. / \$1,176.

225. VERGE CALENDAR WATCH, *signed: Fra. Areidfmayr, Prag*, the elaborate dial with various chapter rings and apertures indicating the hours, the date, the phases of the moon, the age of the moon, the month and the sign of the Zodiac, the background of the dial chased with floral scrolls on a matted ground, in earlier metal-gilt case, engraved round the edge with floral scrolls, the interior of the case enamelled in colours with a landscape, the reverse with a mythological scene, the pierced cover decorated with formal flowers. (Faukner)

140 Gns. / \$412.

229. VERGE STRIKING WATCH, *unsigned*, with stackfreed steel wheels and gilt metal front and back plate, the metal-gilt dial with twenty-four nielloed chapters, in Roman and Arabic figures, engraved within the chapter ring with scrolls, the pierced case elaborately decorated with flowers and scrolls and with pierced hinged cover of a similar nature, the hinge engraved *Donat Grossman.* (Quill)

360 Gns. / \$1,058.

243. GOLD AND ENAMEL VERGE WATCH, *signed: Georgius Merckell, Dantzig*, with enamel dial enamelled within the chapter ring with a butterfly upon a large red flower, the gold case enamelled inside and out with tulips, iris, carnations and sunflowers, with insects in colours, on blue and white grounds, respectively. *Mid-17th century.* (Falkner)

480 Gns. / \$1,411.

249. QUARTER REPEATING CARRIAGE WATCH, *signed: Severinus Sing Cracovie fecit*, with chased silver-gilt dial, in silver gilt case, the border elaborately pierced and engraved with animals amid scrolls and foliage, in silver-gilt leather pair case and outer silver and leather case. (Rossi)

270 Gns. / \$794.

251. ASTRONOMICAL CARRIAGE WATCH, *signed: Samuel Michelin à Langres*, with verge escapement with complex silver and silver-gilt dial and revolving chapter rings and apertures indicating the month, the date, the age of the moon, the day of the week, the phases of the moon and the hour and the minute; the centre disc indicating the phases of the moon is pierced and engraved with roses and daffodils, on a silver-gilt ground, the outer surround engraved with a salamander and a wreath of flowers on a hatched ground, the case cast, chased and engraved with putti, amid scrolling flowers and foliage and with a coat-of-arms. *C. 1680.* (Nicholls)

720 Gns. / \$2,117.

253 Lots.

Total of Sale: £13,681. / \$38,307.

Sotheby & Co., London  
October 16, 1961

THE WILLARD H. WHEELER COLLECTION  
OF WATCHES

*The property of Timex Watches  
representing the evolution of watches  
from the 16th to the 20th centuries.*

7. SCOTTISH WATCH in octagonal crystal case with gilt-metal mounts, the dial-plate engraved with animals and foliage and a riverside scene in the centre of the dial, the verge movement with turned baluster pillars and pinned-on balance cock. *Signed David Ramsay Scotus me fecit, circa 1620.* (Mrs. Henry)

£520. / \$1,456.

David Ramsay is one of the finest of the early makers and returned from France about 1610 to become the first Master of the Clockmaker's Company in 1632.

10. SMALL OVAL VERGE WATCH with an early example of a fusee chain, the movement with pierced and engraved click and cock and bristle regulator, with silver dial, the centre engraved with a landscape, in a scalloped moss-agate case with gilt-metal mounts. *French, circa 1625.* (Camerer Cuss)

£900. / \$2,520.

From the Marfels Collection.

A similar watch is in the Pierpont Morgan Collection, no. 91. Stone cases of this date are rare.

14. CRYSTAL AND GILT-METAL TULIP WATCH *by J. Sermand*, the oval verge movement fitted with baluster pillars and with engraved gilt-metal dial-plate and silver chapter ring. *Geneva, circa 1650.* (Swiss National Museum)

£540. / \$1,512.

From the Marfels Collection.

A similar watch by this maker in the Metropolitan Museum of Art is illustrated by Chapuis in *La Montre Suisse*, pl. 5.

28. THOMAS TOMPION. An early silver pair-cased one-handed Verge with silver champlévé dial, pierced and engraved early form of cock, the fixed barrel cover also pierced. *Circa 1680.* (Camerer Cuss)

£250. / \$700.

This watch is illustrated in Britten, *Old Clocks and Watches and their Makers*, Third Edition, figs. 415 and 416.

This is an early example of the application of the balance spring.

42. THOMAS MUDGE. Watch *No. 407* in finely pierced and engraved gold case with outer case covered in fishskin inset with pierced gold panels, the quarter-striking, possibly *grande-sonnerie*, movement fitted with the addition of minute-repeating work, the fine white enamel dial executed on gold. (M. Gardner)

£1,600. / \$4,480.

This watch is described by Major Paul Chamberlain in the *Jewelers Circular Keystone*, March 7th, 1917.



48. LARGE GOLD-CASED 1/2-1/4 REPEATING CHRONOMETER, no. 39/88, by John Arnold, the white dial with overlapping seconds and gold hands, the back of the case engraved with a scrolling wreath surrounding a lozenge-shaped medallion of a musical trophy, hallmarked 1782. (Oakes) £420. / \$1,176.

The movement is fitted with a gold helical spring with terminal curves, both of which Arnold invented, and a curious resilient attachment at the lower end, possible to shorten the long arcs, and a three-armed brass balance with two bimetallic affixes screwed on to the flat rim.

Gould, in *The Marine Chronometer*, considers this the final form of the Arnold balance (p. 112 and fig. 32).

56. LARGE VERGE WATCH by Elias Weckerlin of Augsburg, dated 1663, with gold case émaillé en plein, the outside of the lid with the Presentation in the Temple, the reverse with the Death of the Virgin, the centre of the enamel dial with a representation of St. Veronica and the Veil, the band of the case enamelled with landscape panels, the back with the Holy Family, the interior with a conventional landscape. (Heimerdinger) £850. / \$2,380.

From the Rothschild Collection.

From the Marfels Collection.

Elias Weckerlin was working in Augsburg from 1646-88.



74. GOLD AND ENAMEL MUSICAL WATCH IN THE FORM OF A LYRE, the arms decorated with an appliqué silver decoration set with rose-diamonds and rubies over a gold ground, the watch with verge movement by Caillot à Paris revealed by opening the base, engraved as a seal, the musical movement within the oval sound-box. (Henry) £400. / \$1,120.

From the Marfels Collection.

Caillot was working in Paris, circa 1790-1823.

70. ENAMELLED GOLD MUSICAL WATCH with centre-seconds cylinder movement, the band decorated with a formal design on a blue and green ground, the bezels and pendant embellished with enamel and split-pearls, the cuvette enamelled in blue and gold to simulate engine-turning, the back with a finely enamelled miniature of Rebecca at the Well. (Gschwind) £240. / \$1,148.

From the Marfels Collection.

75. SELF-WINDING CYLINDER WATCH with centre-seconds movement by Jaquet Droz, London, in gold and enamelled case, the bezels engraved with a floral design heightened with enamel, the back enamelled with a miniature of an urn in a classical landscape within a green garland on a blue ground. (Gschwind) £240. / \$672.

Henri Louis Jaquet Droz, who worked in Chaux-de-Fonds, Nancy and Geneva, placed Henri Maillardet in charge of the London branch in 1775. These two, together with Leschot, were renowned as makers of automata and singing birds.

See: Chapuis, *The History of the Self-Winding Watch*, p. 164.

78. MONTRE A TACT IN GOLD ENGINE-TURNED SAVONETTE CASE, by Abraham-Louis Breguet, the ruby cylinder movement no. B2944 follows the usual Breguet subscription type movement design, fitted with white enamel dial with single hand and five-minute divisions to the chapter ring, case no. 3440, platinum touch pieces, with original gold chain and key. (Camerer Cuss) £400. / \$1,120.

In these watches the hour hand can only be set backwards to avoid the possibility of it being disturbed when the tact is being used. This outer hand on the cover of the watch is operated by turning it in a clockwise direction until it stops; the time can then be felt by the position of the hand in relation to the touch-pieces.

83. RARE FORM OF TULIP WATCH with gold filigree petals enriched with seed pearls, within a blue enamel border, the petals open to reveal a miniature dial-winding verge watch, the stem with two filigree leaves acting as catches. (Pagani) £260. / \$728.

From the Marfels Collection.

Illustrated in G.H. Horstman's book, *Taschenuhren früherer Jahrhunderte aus der Sammlung Marfels*, pl. XXIV.

90. GOLD AND ENAMEL CENTRE-SECONDS WATCH, no. 6060, by Ilbery, London with duplex escapement and engraved movement probably made by Bovet of Fleurier, the gold cuvette with engraved decoration, the bezels with red and turquoise rosettes on a dark blue ground, the back with two boys in contemporary costume looking at a canary taken from a cage held by a girl, the pendant and bow with enamelled decoration. (Felheimer) £400. / \$1,120.

This watch was probably destined for export to Ilbery's branch in Canton. This type of movement was originally invented by Ilbery.

See: Chapuis, *La Montre Chinoise*, pp. 180-184.

92. GOLD AND ENAMEL QUARTER-REPEATING CYLINDER WATCH with centre-seconds, the bezel with sprays of flowers on a green ground, the scalloped edge with engraved decoration heightened with black enamel, the back finely *émaillé en plein* with a pink rose. (Henry)

£ 820. / \$2,296.

This is a fine example of Swiss enamelling, which gives a wonderful depth.

94. LARGE AUTOMATION WATCH of Swiss manufacture, with centre-seconds musical cylinder movement, *probably by Piguet et Meylan*, with pearl-set bezels, the bands pierced, engraved and decorated with blue and white enamel; the carillon also operates the automaton set in the back of the watch, consisting of an elaborate fountain with five jets of water simulated by rotating rods of spirally-twisted glass issuing apparently from the mouths of two swans and two lions made of coloured gold and surmounted by two children who are catching the fifth jet in the open mouth of a dolphin, set against an enamelled landscape background surmounted by a coloured gold swag. (Hakim)

£ 1,400. / \$3,920.

From the Marfels Collection.

Illustrated by P.F. Kindler in *Die Uhren*, figs. 51a and b., p. 143.

97. EXCEPTIONALLY FINE HEART-SHAPED WATCH with automaton quarter-repeating and centre-seconds movement, the back of the watch opens to reveal the automaton consisting of a boy and girl in coloured gold playing a set of pan pipes and a lute in front of an enamelled lakeside windmill, surrounded by a blue-enamelled ground embellished with sprays of flowers within a green enamel border, the outside of the case set with alternating rows of doubled split-pearls separated by bands of dark blue enamel, with two turquoise-set arrows in saltire, the centre of the back set with *L'Amour vaincu* within a split-pearl border, the pendant decorated with pearls and enamel, in silver outer protecting case. (S.J. Phillips)

£ 2,000. / \$5,600.

Illustrated by Britten, *Old Clocks and Watches*, 5th edition, fig. 378, p. 239.

98. VERY RARE SINGING BIRD WATCH, by *Jacob Frisard*, in the form of an urn with blue enamelled conchoid cover, the base decorated with applied oval panels of fruit and flowers within gold frames, the base opening as a small snuffbox; the cover opens to reveal a singing bird standing between two rocks, which flank the dial of the watch, operated by twisting a band in the waist of the case. (S.J. Phillips)

£ 3,000. / \$8,400.

From the Marfels Collection.

The singing bird movement has the circular bellows usually associated with the work of Henri Louis Jaquet-Droz. Jacob Frisard collaborated with the Jaquet-Droz in London and Geneva.

See: Perragaux & Perrot, *Les Jaquet-Droz et Leschot*, pp. 123-127.

Parke-Bernet Galleries, Inc., New York  
November 3 and 4

FRENCH XVIII CENTURY FURNITURE  
SILVER, GLASS and DECORATIONS

77. GEORGE III BRASS CANDLESTICKS, a pair. Knopped vasiform standard with thistle-form candleholder; on threaded oblong base. *English, XVIII Century.*

Height: 10 inches. / 25-1/2 cms.

£ 18. / \$50.

105. LOUIS XVI WROUGHT BRONZE DORE URNS, a pair. Ovoid classical urn relief-molded with a band of playful amors and scroll-fluted neck, handles in the form of female satyrs clasping wreaths of flowers, petal-fluted socle foot and foliated circular base.

Height: 19 inches. / 48 cms.

£ 170. / \$500.

121. REGENCE BRONZE DORE FOUR-LIGHT SCONCES, a pair. Rustic tapering shaft entwined with laurel, flanked by quivers and a shield-like device with lion pelt and scrollwork with eagle-head terminals, and crested by a plumed helm; four upscrolling foliated candle arms. Fitted for electricity. *French, XIX Century.*

Height: 26-1/2 inches. / 64 cms.

£ 150. / \$420.

128. LOUIS XV CARVED AND GILDED WALL MIRRORS, a pair. Molded cartouche-shaped frame carved with spanrels of leaf tips, crested by a spray of flowers.

Height: 33-1/2 inches. / 84 cms.

Width: 27-1/2 inches. / 70 cms.

£ 58. / \$160.

131. LOUIS XV CARVED AND PAINTED FAUTEUILS, pair, rose damask. Molded cartouche-shaped back crested by a spray of flowers, open arms, serpentine seat rail carved to match the back and continuing to cabriole legs. Repainted 'antique' white and enriched with lettuce green trim. *French, XVIII Century.*

£ 340. / \$950.

133. LOUIS XV AMARANTH OCCASIONAL TABLE, by *Gaspard Coulon (M. E. fl. 1757)*. Oblong top with slightly serpentine front and metal rim inset with dark red and green mottled *brèche* marble, the case with three graduated small drawers faced with finely grained amaranth; angular cabriole legs enclosing a shelf. Mounted in *bronze doré*. Stamped twice beneath, *COULON, with M. E. French, XVIII Century.*

Height: 32-1/4 inches. / 81-1/2 cms.

Width: 18 inches. / 46-1/2 cms.

£ 303. / \$850.

142. LOUIS XV-XVI FRUITWOOD MARQUETRY AND PALISSANDRE ENCOIGNURE, by *André-Louis Gilbert (M. E. 1774)*. Triangular case with *rouge royale* marble top, over a cupboard door inlaid in marquetry with ruins and a château in the distance before a lake with a pair of swans and an anchored boat; bracket feet. Stamped *A. L. Gilber (sic) with M. E. on top of front right stile. French, XVIII Century.*

Height: 34 inches. / 86-1/2 cms.

Width: 26-1/2 inches. / 67-1/2 cms.

£ 143. / \$400.

(98 Lots)

Total of Sale: £27,642. / \$77,397.





143. LOUIS XVI CARVED AND PAINTED FAUTEUILS in gold 'Antique' satin, by Jean Baptiste Sène (M. E. 1769). Angular molded back continuing to open arms, scrolled handrests and matching incurvate uprights; on stop-fluted round tapering legs crested with floral dies. Painted 'antique' white. Frames restored; one stamped under rear seat rail I.B. Sène. French, XVIII Century. £446./\$1,250.

145. LOUIS XVI DECORATED RED AND LACQUER BUREAU A PENTE. Narrow top with three-quarter metal gallery, sloping hinged front lined in dark green leather, enclosing four small drawers, the frieze with three working drawers; on round stretchered supports. Decorated in gold with Chinese figures on a vermillion ground. Minor imperfections. Dutch, XVIII Century. Height: 36-1/2 inches./92 cms. Width: 32 inches./81 cms. £179./\$500.

154. LOUIS XVI INLAID KINGWOOD AND TULIPWOOD BONHEUR DU JOUR. Oblong top with *bronze doré* rim, faced with finely figured panel of kingwood with crossbanded tulipwood border; fitted with a galleried shelf and incurvate front resting on banks of three small drawers, the inner sides of the banks inlaid with classical urns, matching frieze with deep drawer; on square tapering legs. Mounted in *bronze doré*. French, XVIII Century. Height: 39-1/2 inches./100 cms. Width: 27-1/2 inches./70 cms. £553./\$1,550.

160. DIRECTOIRE ACAJOU SEMAINIER. Tall upright case with gray Ste. Anne marble top, over seven drawers; paneled sides; on square tapering legs. French, Late XVIII Century. Height: 57 inches./145 cms. Width: 28-1/2 inches./72-1/2 cms. £179./\$500.

161. LOUIS XV CARVED WALNUT SERPENTINE-FRONT COMMODE. Mottled dark gray marble top with molded serpentine front, over a case of two small drawers with molded channeled ends and centering a smaller drawer with conforming roundel, over two long drawers; half-round stiles continuing to the feet. Some repairs. French, XVIII Century.

Height: 33-1/2 inches./85 cms.

Length: 48 inches./122 cms.

£292./\$675.

163. LOUIS XVI CARVED AND PAINTED DUCHESSE BRISEE. In two sections, each with molded tub-shaped end continuing to closed arms and leaf-carved beaded supports, matching seat rails; on round tapering legs crested with floral dies. Repainted 'antique' white; in ivory *ciselé* velvet, with loose seat cushions. French, XVIII Century.

Length: 6 feet 3 inches./190-1/2 cms.

£168./\$470.

#### SNUFF BOXES

230. DIRECTOIRE Wrought Gold Snuff Box. Flattened octagonal box with fluted and engine-turned panels *ciselé* with borders of leaves, the domed and ribbed ends conforming borders of leaves, the domed and ribbed ends conformingly *ciselé* in two-toned gold with tiny leaf arrangements between each rib. French, circa 1795.

Length: 3-3/4 inches./9-1/2 cms.

£143./\$400.

231. CHARLES X Gold Snuff Box, inset with miniature. Oblong engine turned box with rounded corners, the cover inset with a miniature of an elderly woman wearing a frilled white lace cap and gown; threaded *bombé* sides. Vienna, 1826.

Length: 3-1/4 inches./8-1/2 cms.

£179./\$500.

232. LOUIS XV Gold and Mother-of-Pearl-Inlaid Tortoise-Shell Patch Box. Interior fitted with a small mirror; cover inlaid with rococo foliations enclosing a cartouche supporting a mother-of-pearl amor surrounded by sprays of flowers, and shell motives. Some imperfections. French(?), XVIII Century.

Length: 2-5/8 inches./5-3/4 cms.

£58./\$160.

233. LOUIS XVI Gold and Rose and Green Enamel Oval Snuff Box, the gold rim *ciselé* with foliations, cover centering a vignette of musical trophies surrounded by a chain of oval medallions of various trophies alternate with flower sprays, on a pale rose and gold ground; conforming sides. Swiss, circa 1790.

Length: 2-3/4 inches./7 cms.

£188./\$525.

234. EMPIRE GOLD AND BLUE ENAMEL Snuff Box, inset with miniature. Shallow oblong box with canted corners, the hinged cover centering an enamel miniature of a young woman feeding an infant from a gilded bowl, on a royal blue ground bordered in black and white enamel with ribbon-like devices and tiny leaves; matching sides and base. Small imperfection. Swiss, circa 1810.

Length: 3-3/4 inches./6-1/2 cms.

£230./\$650.

235. LOUIS PHILIPPE Wrought Gold Snuff Box, inset with two miniatures. Shallow oblong box wrought with two borders of leaf tips, the top and base each inset with a miniature of peasants dancing and drinking before an inn, in the manner of Teniers. *Paris, circa 1840.*

Length: 3-3/4 inches. / 9-1/2 cms. £129. / \$360.

236. EMPIRE Gold and Enamel Snuff Box, inset with miniature. Oblong box with canted corners, the hinged cover inset with a scene from Sir Walter Scott's novel, *Kenilworth*, partly bordered in sky blue enamel with gold scrollings and black enamel ends with gold leafage; matching sides in royal blue enamel. Some imperfections. *Swiss, circa 1820.*

£205. / \$575.

236A. LOUIS XV Gold-Mounted Vernis Martin Box by *Edmé-François Jarry, Paris, 1761.* Circular tortoise-shell box, lacquered orange red, the top painted with a medallion of a nymph and cupid in a landscape settings, within a framework of gilded rococo shells and small foliations; matching rims. Minor imperfections.

Diam: 3-3/8 inches. / 8-3/4 cms. £116. / \$325.

242. FRENCH WROUGHT SILVER SERVICE OF FLATWARE. Thirty-six dinner knives; twelve each of soup spoons, dessert spoons, fish knives and fish forks; fish slice, fish fork, butter spreader, ladle, relish fork, berry spoon, cake knife, cheese knife, salad fork and salad spoon. Having spatulate handles with partly threaded edge, wrought with sprays of leafage and pendants of bellflowers; *monogrammed.*

£187. / \$525.

250. GEORGE III SILVER PYRIFORM COFFEE POT by *Thos. Whipman & Chas. Wright, London, 1767,* the pyriform body repoussé with wide collars of wavy swirl flutes alternate with beading, on gadrooned foot; conformingly wrought spout with bird's head, matching domed cover with cone finial; scrolled fruitwood handle. Engraved with coat of arms.

Height: 11-1/4 inches. / 29-1/2 cms. £116. / \$325.

251. LOUIS XIV SILVER OCTAGONAL CANDLESTICKS, a pair, by *Martin Brunot, Dijon, c. 1718.* Octagonal knopped trumpet-shaped standard continuing to a matching urn-form candleholder, rising from a hollow dome and stepped molded octagonal base; engraved with coat of arms. *Mark of the Fermier-Général Etienne de Bourges (1717-19).*

Height: 9-1/2 inches. / 23-1/2 cms. £750. / \$2,100.

252. SILVER-MOUNTED COVERED COCONUT CUP, the coconut body carved in low relief with three reserves of a coat of arms, Adam and Eve in the Garden of Eden, and three figures about an anvil; mounted in repoussé silver with foliated strapwork, semidomed cover with vase finial crested by a nude youth holding an armorial shield; on matching vase stems and stepped domed base. *South German, dated 1550.*

£116. / \$325.

253. WROUGHT SILVER STEMMEED SHELL CUP, by *Michel Müller, Nürnberg, c. 1625.* Stem in the form of an angel holding aloft a laurel wreath and palm, surrounded by scrollwork and supporting a beaded and lobed deep shell, finial of a nude child holding a cup; on lobed floriform base. *Engraved with an inscription and apocryphal date 1565.*

Height: 10-1/2 inches. / 26-1/2 cms. £72. / \$200.

254. SILVER-MOUNTED COVERED COCONUT CUP, by *David Winckler, Frieberg i/s., c. 1620.* Plain polished coconut cup with matching domed cover, mounted in silver and engraved with foliations and enclosed by strapwork bands, crested with escutcheons; on tall knopped stem centering an onion bulb repoussé with angels heads; on domed base.

Height: 11-1/2 inches. / 29 cms. £98. / \$275.

289. PAIR SCULPTURED MARBLE STATUETTES OF BAIGNEUSES, by *Joseph Broche, French: fl. 1763-1779.* Kneeling and seated nude figures, each of a young girl, one with upraised arm holding a scarf draped about her shoulders, the seated figure admiring her long hair, draped from shoulder to breast. Oval marble socles.

Heights: 10 and 10-1/2 inches.

25 and 26-1/2 cms.

£375. / \$1,050.

Note: These statuettes are strongly influenced by the work of Falconet, and are probably by Joseph Broche, one of two brothers who worked in Paris toward the end of the reign of Louis XV, and who is known to have executed several such small figures, of amorous and mythological characters, in terra cotta and marble.

291. SCULPTURED MARBLE BUST OF A CHILD, by *Lambert Godecharle, Flemish: 1750-1835.* Undraped bust; cherubic head with wavy hair, turned sharply to the left; in white statuary marble, remounted on rose marble socle.

Total height: 13-1/4 inches. / 34-1/2 cms. £429. / \$1,200.

299. LOUIS XV GILDED TOLE THREE-LIGHT SCONCES, a pair, the bracket formed of a serrated leaf bearing three upscrolling candle arms entwined with leaves, stems bearing white porcelain blossoms terminating in floriform candleholders. *French, XVIII Century.*

Height: 13-1/2 inches. / 34 cms.

£179. / \$500.

302. ROCK CRYSTAL AND BRASS SIX-LIGHT LUSTRE CHANDELIER, knopped-shaped standard with ovate finial enclosed by a waterfall, supporting six scrolling candle arms ending in conforming candleholders; lavishly hung with 'jewel' festoons, blossoms and pear-shaped faceted prism lustres including a spherical pendant. With electrical fittings. *Louis XV Style.*

Height: 23 inches. / 57-1/2 cms.

Diameter: 16 inches. / 40 cms.

£357. / \$1,000.

320. PAIR LOUIS XV BLACK LACQUER CORNER ETAGERES of triangular section, with three graduated open shelves and shaped sides, over a pair of cupboard doors; painted black and decorated in gold with sprays of shrubs and flowers and *chinoiserie* scenes. *French or Dutch, XVIII Century.*

Height: 30 inches. / 75 cms.

Width: 15 inches. / 37-1/2 cms.

£89. / \$250.



322. LOUIS XV FAUTEUILS, carved and gilded, a pair. Cartouche-shaped back carved with leaf-scrolls, continuing to a cresting of rococo ornament, open arms, curvilinear seat rail carved to match the back; on cabriole legs carved at the knee with shell ornament, terminating in slightly scrolled toes capped with acanthus. Back, seat and armpads in beige brocade patterned with clusters of pale blue and rose flowers. Gilding abraded. *French, XVIII Century.*

£790./\$2,200.

324. LOUIS XV INLAID TULIPWOOD PETITE TABLE à écrire, the oblong top with molded *bronze doré*, the frieze with three small drawers with shaped incurvate front, over a serpentine knee-hole flanked by smaller drawers; matching back with mock drawers and ends with chrysanthemum medallions; on angular cabriole legs, mounted in *bronze doré*. *French, XVIII Century.*

Height: 30 inches./75 cms.

Length: 35-1/2 inches./89 cms.

£892./\$2,500.

327. LOUIS XV KINGWOOD AND TULIPWOOD PARQUETRY OCCASIONAL TABLE with Tambour, by Roger Vandercruse Lacroix (M.E. 1755). Oblong top with outset corners and metal rim, inlaid with a panel of cubiform parquetry enclosed by a framework of angular strapwork; the frieze drawer faced with key-fret and fitted with a leather-lined hinged writing plateau and a compartmented well, above a tambour door opening to disclose three small drawers; paneled à quatre faces to match the top; on pentagonal cabriole legs conjoined by a shelf stretcher, also of cubiform parquetry. Stamped RVLC with ME beneath rear frieze. *French, XVIII Century.*

Height: 28 inches./70 cms.

Width: 17-3/4 inches./44-1/2 cms.

£1,518./\$4,250.

335. LOUIS XV OVAL TABLE A ECRIRE in tulipwood and faux satiné marquetry, the oval three-quarter-galleried top faced with finely quartered panels of tulipwood, inlaid with various vessels and an open book; deep frieze fitted with a green velvet-lined writing slide and compartmented writing drawer at one end and inlaid with floral arrangements; on angular cabriole legs conjoined by kidney-shaped galleried stretcher inlaid to match the top. Some skilful repairs. *French, XVIII Century.*

Height: 29 inches./72-1/2 cms.

Width: 22 inches./55 cms.

£1,161./\$3,250.

336. LOUIS XV BUREAU DE DAME, in kingwood with black and gold lacquer, by Pierre Migeon II (M.E. fl. 1740-50), the narrow top with sloping hinged serpentine front enclosing open shelves, small drawers and a well, over a central valanced knee-hole masked as a drawer, flanked by two small drawers, with slightly bombé sides; on slender pentagonal cabriole legs. The whole decorated with variously shaped reserves of crimson and gold Chinese figures, flowers, landscape scenes and village setting, on a black ground. Some careful restorations. Stamped MIGE ... on block of rear left leg. *French, XVIII Century.*

Height: 36 inches./90 cms.

Width: 32 inches./80 cms.

£1,964./\$5,500.

326. LOUIS XV INLAID KINGWOOD BOUDOIR CABINET with Serre-Bijoux, the top fitted with a cabinet of twelve small drawers, the semidomed crown having a deep well with a sliding cover; the table base with a hinged flap over a sliding panel opening to a deep well; valanced frieze continuing to angular cabriole legs. The whole faced with finely figured panels of palissandre within bandings. *French or Westphalian, XVIII Century.*

Height: 45 inches./112 cms.

Width: 15 inches./37-1/2 cms.

£232./\$750.

341. LATE LOUIS XVI ACAJOU TABLE A ECRIRE, by A. Schuman, M.E., the oblong top with molded edge, inset with gold-tooled black leather, over a deep frieze drawer flanked by a pair of drawers; stop-fluted stiles continuing to round tapering legs, castered. Stamped A. SCHUMAN, with M.E. beneath right rail. *French, XVIII Century.*

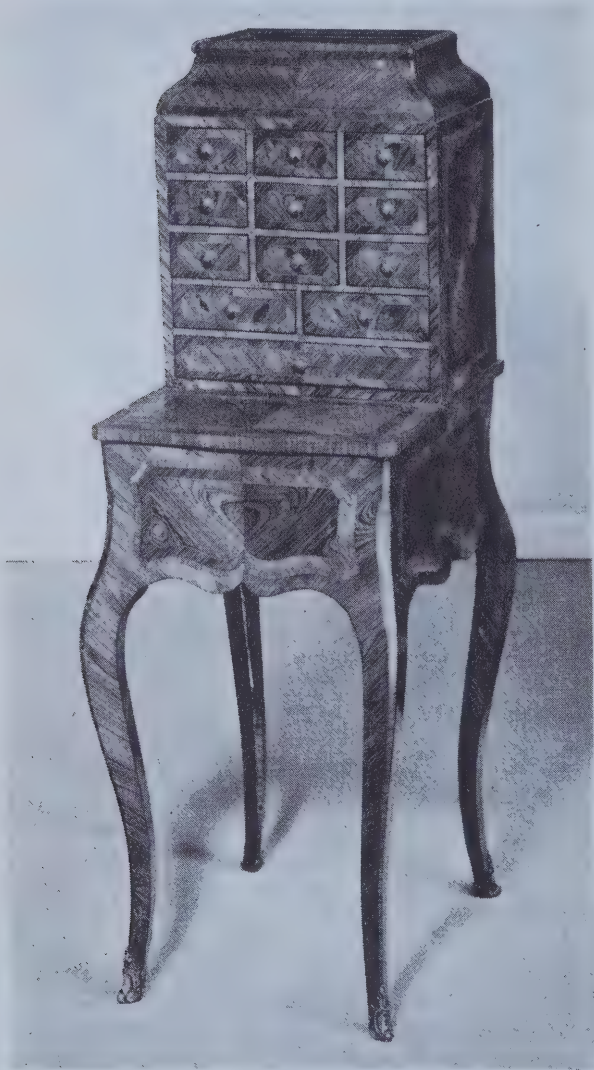
Height: 27-1/2 inches./69 cms.

Length: 36 inches./90 cms.

£250./\$700.

398 Lots.

Total of Sale: £43,144./\$120,800.



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## Book Reviews

THE ECONOMICS OF TASTE, The Rise and Fall of Picture Prices 1760-1960, by Gerald Reitlinger. Barrie & Rockliff, London. 518 pp. with indexes and bibliography. 42 Shillings.

Coincident with publication in the United States of "Art as an Investment" (See International Art Market for November, Page 213), the British art historian, Gerald Reitlinger, has produced a book which provides an interesting study in contrasts. The author of "Art as an Investment," Richard H. Rush, is a Washington investment banker whose motivation as a collector has been somewhat marred, if one takes the content of his book as evidence, by his interest in buying cheap and selling dear. What makes his book interesting to the true collector is the data he has assembled on the relative value of art works over the years. But his emphasis on what is likely to be a good buy today, with only passing consideration of artistic merit, makes his book rather hard for the art lover to accept.

Mr. Reitlinger, on the other hand, is a former artist who gave up painting in 1935 to devote himself to writing. He is the author of numerous monographs on art. His brother, the late Henry Reitlinger, was a well-known collector. Mr. Reitlinger has always been interested in art auctions and the history of art sales. But since his interest is a scholarly one, not even the most dedicated purist among art lovers could possibly take offense. At the same time, he presents a wealth of information, historical and economic, that makes his book fascinating reading.

"The Economics of Taste" exposes all the vagaries and absurdities of picture prices in an exhaustive survey of taste and trends which explores political, social and economic pressures that have influenced taste and price. Some of the conclusions that emerge are particularly interesting in the light of the Juviler Sale and the Erickson Sale reported upon in this issue. Mr. Reitlinger seeks to establish in his introduction the relative buying power of currency at various periods, making it possible for the reader to estimate what a particular painting cost in terms of current dollars.

Compare, for instance, the price brought by Rembrandt's "The Mill," sold to P.A. B. Widener in 1911 for 103,300 pounds, with the price of the Rembrandt "Aristotle" sold last month. The pound in 1911 was worth \$5, so the actual 1911 dollar price of the Widener purchase was \$516,500. The purchasing power of both the dollar and the pound at that time was roughly six times today's. Thus "The Mill" was bought in 1911 for the 1961 equivalent of over \$3,000,000.

It should also be noted that most of the

prices quoted by Mr. Reitlinger are those obtained at auction, and this is only the beginning of the story. Often the layman does not realize how many times a picture changes hands within the trade, moving from dealer to dealer, always at a small increase in price, before it finally finds its way into a private collection or museum.

The last half of Mr. Reitlinger's book consists of a listing, artist by artist, of representative prices his works have brought over the years, each with a short introductory paragraph. In listing the price history of Rosa Bonheur, the most fearsome example in history of a rise and fall (her "Horse Fair," a painting 16 feet long, was bought by Junius Spencer Morgan for 12,000 pounds in 1886—\$60,000 in terms of 1866 dollars, \$360,000 in terms of the purchasing power of 1960 dollars, while her painting of highland cattle was sold at Christie's in 1954 for 63 pounds — \$176) he says: "The lady worked very hard indeed and never has a negligible artistic merit been better rewarded."

Of Myles Birket Foster, the English water colorist, he says: "The market for pure nostalgia. Lots of children, not armed with space guns, but apple-cheeked, pinafores and weaving daisy chains in the long grass. This market seems to flourish towards the end of wars." And of Dufy: "The grand ancestor of all smart modernist magazine advertisements and the inventor of a successful formula which he must have repeated tens of thousands of times without adding to it," a statement not without merit which makes the prices Dufy is bringing seem somewhat ridiculous.

In his conclusion Mr. Reitlinger notes: "The high priced pictures of today are destined, sooner rather than later, to be frozen off the market. Price must eventually cease to be an indication of a change in taste. When everything of its class is safely tucked away in a museum, the price is forgotten. Whether a picture was bought for the National Gallery in the 1830s for a hundred or two, or whether its companion was bought by Andrew Mellon for the Washington National Gallery in the 1930s for a hundred thousand, is of no consequence to anyone.... The work is there and nothing like it can be found again.

"Historians of the changes of taste should not allow a crystal ball to form any part of their library equipment. Forecasts should not be made, but none of the implications of the present should be ignored. Tachist painting and Action painting are a development so seemingly irrational that a large body of critical opinion prefers to keep silent. But look at some of the prices and remember that Braque and Picasso were lucky to get £250. for a picture, even when they were close on the age of fifty and when the critical climate was favorable." —H. L. K.

ITALIAN PAINTING 1200-1600, by Ernest T. DeWald, Holt, Rinehart and Winston, New York. Illustrated. 613 pp. with indexes. \$12.50.

Dr. DeWald has been a professor of art and archeology at Princeton University since 1925. He is the author of "Pietro Lorenzetti," and "The Stuttgart Psalter." He has written here an important textbook on the art of renaissance Italy which will be of value to the collector who wishes to broaden his knowledge and appreciation of that school. Of particular interest is Dr. DeWald's index which lists by cities and collections the important pictures, drawings and frescoes mentioned in his text, for ready reference by the traveler. The book is liberally illustrated in black and white and although the reproduction leaves something to be desired in the way of detail, the pictures provide an adequate adjunct to a study text.

ANTIQUE ENGLISH POTTERY, PORCELAIN AND GLASS and ANTIQUE ENGLISH FURNITURE, The Connoisseur's New Guide Series, Compiled by the Editor of The Connoisseur, L.G.G. Ramsey, F.S.A. Each 192 pp. with colored frontispieces and 63 pages of photographs. Indexed. E. P. Dutton & Co., Inc., New York. Each \$4.95.

These are the first two of a series of compact, authoritative books by the distinguished editor of *The Connoisseur*, the outstanding British monthly magazine in the field of art and antiques. They are presented in the form of monographs and provide an indispensable guide to style. Their authority will be immediately apparent to the serious collector.

From time to time International ART MARKET will review books published abroad that are of special interest to our readers. Where possible, we will also arrange to fill orders for our readers through our London offices. Copies of "The Economics of Taste" by Gerald Reitlinger, at \$7.50 per copy, including postage and handling charges, can be ordered by sending a check to:

International ART MARKET  
115 Central Park West  
New York 23, N. Y.

Schuyler 4-7704



## Over the Counter

(continued from page 216)

### FURNITURE

**Penn. Chippendale Walnut Highbay**, flat top, plain ball & claw feet. Case-7ft. high, 39" wide. Unusual constructed drawers—tapered sides. Beautifully dovetailed. Original bail handles. Little repair. E. Liberti, 532 St. Paul St. Baltimore 2, Md.

**Eng. Oak Court Cupboard**, museum quality. Fine carving & color. Dated 1680. \$1500. City of London Antiques, 126 2nd Ave., San Mateo, California.

**Highbay**. Ball & claw feet. 2 sun burts. About 1790. Louis XVI inlaid table, oval. Oil paintings, oriental rugs. Stradivarius concert violin 1716. Best offer, other objects. Box O-17.

**One-piece top dining table** seating 12 wanted, preferably XVII cent. Spanish. Will consider other similar pieces. Also eight or more dining chairs of similar style, with table or separately. Box W-12.

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### PORCELAIN AND GLASS

**Meissen 1000 year 1929 Jubilee dinner service** for 8. For Sale. S. Thiele, RR2, Thornville, Ohio.

**Treasures hidden in a country shop!** Sevres 1753 bronze dore covered 28-1/2" vase, signed Quentin. Pair Sevres Louis XVI bronze dore 25" sconces. Both important items. Blackberry Farm Antiques, Chapel Hill, N.C.

**Pair "Pirkenhammer" German Vases**, circa 1850. 7-1/2" tall. Cream background with owl motif; brown and gold decor—bowknot sides—\$125. Trade discount allowed. House of Seven Gables, 6981 N. Sheridan Road, Chicago 26, Illinois.

**Peachblow vases**, gourd-shaped, matching pair. Thos. Webb, 13" high. Apricot shading to pink. \$375. P.O. Box 8848, University Park Station, Denver 10, Colorado.

**Meissen Callot Dwarfs**, Small Early Meissen Pogodas wanted by private collector. Box W-13.

**Minton Game Pie Dish**, majolica type decoration, perfect condition—Tapioca figures—very fine American cut-out or pinprick Valentine or fraktur—Signed early American silhouettes. Wanted. Dealer. Caroline Smurthyvaite, Arizona Biltmore, Phoenix, Ariz.

**Fabulous private collection of Antique China**, Silver, Furniture, Linens and Paintings for sale. Mrs. Nathan A. Wolfstein, 9233-1/2 Doheny Road, Los Angeles 69, Calif.

**Cameo sig. glass**, Faberge, Louis XVI furn. Mrs. A. M. Patterson, 1614 Shady Circle, Chatt. 5, Tenn.

### SPECIAL OFFERINGS

**Spinning Wheel Magazine** has the answers, monthly, to your most searching questions on popular antiques. 8-1/2 x 11 coated stock, highly illustrated. \$3 yearly. P.O. Box 69A, Taneytown, Maryland.

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### GALLERIES AND DEALERS

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**INTERNATIONAL**  
*Art Market*

## Forthcoming Sales

(continued from page 216)

**Parke-Bernet Galleries, Inc.**  
980 Madison Avenue  
New York 21, New York

**Zurich representative:**  
**Mr. Emil Hartmann**  
Limmatstrasse, 285  
Zurich, Switzerland

*December*

- 12—Rare Book and Manuscripts.
- 13—Modern Paintings, Drawings and Sculpture, property of Billy Rose, George Friedland.
- 14—Precious-Stone Jewelry and Fine Furs.
- 15-16—French and other Furniture and Decorations.

**Christie, Manson & Woods, Ltd.**  
8 King Street, St. James's  
London S.W. 1, England

**N.Y. Representative:**  
**Mr. Robert M. Leylan**  
36 East 57th Street  
New York 22, New York

*December*

- 12—Objects of Art and Vertu.
- 13—Printed Books, Illuminated Manuscripts, Manuscripts and Autographed Letters.
- 13—English and Foreign Silver.
- 14—English and Continental Furniture, Objects of Art, Eastern Rugs and Carpets.
- 15—Egyptian, Greek and Roman Antiquities, Primitive Works of Art of Africa, Asia, North and South America, Oceania and Australasia, from the collection of the late Sir Jacob Epstein.
- 18—English and Continental Porcelain.
- 19—Fine Arms and Armour.
- 20—Jewels, English and Continental Furniture, Objects of Art, Eastern Rugs and Carpets.
- 21—Pictures Circa 1600-1900.
- 21—English and Continental Furniture, Objects of Art, Eastern Rugs and Carpets.

Note: There will be no additional auctions at the above houses until late January 1962, at which time the Spring Season commences.

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# INTERNATIONAL *Art Market*

CURRENT WORLD MARKET PRICES OF ART, ANTIQUES & OBJETS D'ART

VOL. I, NO. 11

NEW YORK, N.Y.

JANUARY, 1962

FEB 19 1962

## *Italy Bids for Larger Share of International Art Market*

Italian auctions used to be rather local and provincial affairs, but on November 21st, when FINARTE held its first auction in Milan, the concert house of the "Angelicum" was filled by as elegant a crowd as one could see at any opening night.

The new enterprise, FINARTE, was founded in 1959 by a group of Milanese bankers with a capital of 100 million lire. The director is Dr. Manusardi of the Manusardi Bank. The Company strictly limits its activities to financing collectors, financing dealers to acquire stock and supporting artists. It does not participate in any form of art business. In other words, the company acts on behalf of third parties. The very nature of these financing operations requires the creation of a ready cash market. Hence, the founding of the auction house. The first auction was conducted by a syndicate, in which FINARTE had a fifty percent interest and to which it gave its name. The other parties in the syndicate were Dr. M. Tazzoli of Turin and Dr. P. Falanga of Milan.

There is no way to predict at this stage whether FINARTE auctions will attract an international clientele to Milan. It seems that the public at the FINARTE sale was predominantly Italian; the well-known habitués of the international auction houses in London and New York, Paris and Berne, Stuttgart and Hamburg, were absent. Yet the estimates—compared even with international standards—were rather high and good prices were obtained, although the quality of the material did not warrant sensational record prices. The total amount realized for the two-night sale was 575 million lire, \$93,425.

The catalogue listed most of the famous names of 19th and 20th century art: Cézanne was represented, the entire Ecole de Paris, as well as Klee and Wols and the German Expressionists and especially the modern Italian artists from the Futurists to contemporaries. The catalogue did not provide the provenience of the paintings, but it was no secret among the initiated that a great part of the material came from the collection of Eric Estoric, the director of London's Grosvenor Gallery. The Estoric collection of Italian contemporary art has been recently exhibited in Germany, Austria and Holland and was quite well known among European connoisseurs. It was the first time, that a collection largely assembled in America and England was sold in Italy, the obvious reason being that Italian art finds the best market in its homeland.

A Swiss collector paid 16 million lire, \$26,000, for a gray and black marinescape by Braque.



New World Auction Record for Daumier ..... \$103,600.  
See full report of Sotheby's December 6 sale.

A caryatid by Modigliani brought 28 million lire, \$51,250, the highest price of the second session.

A large painting by Willy Baumeister realized 5.6 million lire, \$9,100.

A Nolde watercolor floral still life fetched 2.8 million lire, \$4,550.

In some cases, high reserves hampered sales, as with a cubist pre-suprematist painting by Malewitch, for which a reserve of 20 million lire was asked or with an early Kirchner "Zille und Beiboot" with a reserve of 10 million lire. Both had to be passed.

However, there seems to have been some speculation that a number of items were sold only formally—and were returned to their owners, possibly a rumor spread by Italian dealers who might be afraid of the new competition.

Time will show whether such fear is justified and whether FINARTE will eventually put Milan on the map as one of the important centers of the International Art Market.

— Fritz Neugass

Other noteworthy items from the FINARTE auction follow on page 241.



## INTERNATIONAL

# Art Market

A MONTHLY REPORT ON CURRENT  
WORLD MARKET PRICES OF ART,  
ANTIQUE FURNITURE AND  
OBJETS D'ART

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**MOORE NUDES**, drawings in pencil, pen, ink, wash, crayon, and oil paints, \$900-\$1,500 each. Also Calder and Appel gouaches, Paul Jenkins, Turcato, Chirico, Assar, Yekta drawings and paintings. Box O-23.

## SCULPTURE

**For Sale:** Canova, marble bust of woman. Ht. 1'6"; Hiram Powers, marble bust, "Persephone"; Clodion, "Fawn and Nympe" bronze, late cast, Ht. 23". Box O-12.

**RUSSELL, CHAS. M.** Sculpture for sale. Two bronzes signed, dated 1901. Earliest and largest. Only twelve castings exist. (Also several paintings.) P.O. Box 576, Pacific Palisades, California.

## FURNITURE

**Writing or pedestal table**, oak or mahogany, wanted. Late 17th-early 18th Century. Length: 5-1/2 feet. Width: 4 or more feet. Weekday evenings. SA 2-4551. M. Tench, 21 E. 92nd St., N.Y. 28.

## GLASS AND SILVER

**16th-17th Century Silver Pieces** — Judaica, wanted. Box W-16.

**Westward Ho cov'd Butter**, cov'd sugar, creamer, spooner, goblet. For sale. May Whitehead, Melvin Village, New Hampshire.

**Cameo sig. glass**, Faberge, Louis XVI furn. Mrs. A. M. Patterson, 1614 Shady Circle, Chatt. 5, Tenn.

**Wanted: Fine Lithophane Plaques** & sterling silver miniatures. Also finest unusual Lilliput curiosities to scale. Danish Jul Plates. Describe fully. Please state prices. Isabella Charbneau Warren, A.S.A., 119 South Garfield, Wenatchee, Washington.

(continued on page 262)

## Forthcoming Sales

**PARKE-BERNET GALLERIES, Inc.**  
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## January

18—Modern Graphic Arts, Lithographs, Etchings and Drawings, the collection of Herman Roth, New York and others.

20—American Furniture, Pewter, Silver, Porcelains, property of Mrs. Virginia F. Giannestras.

26-27—French and English Furniture, Italian Renaissance Cabinetwork, Gothic and Renaissance Sculpture, Tapestries, Old Silver, estate of the Late Gertrude Hill Gavin.

30—Sporting Books and General Literature.

## February

2-3—English Furniture and Decorative Objects, property of Patrick A. Valentine and others.

9-10—French Furniture, Objects of Art, estate of the late Julia A. Berwind and others.

(continued on page 262)

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*N.B. In all cases where pictures are sold, the medium, unless otherwise stated, is oil on canvas. Names of buyers, if available, appear in parentheses following catalogue descriptions.*

FINARTE (Continued from page 239)

11. BURRI, Alberto. "Composition." Collage.  
18-1/8 x 15 inches/46 x 38 cms. £800./\$2,260.  
Collection: Ettore Colla.  
Exhibition: Stedelijk Museum, Eindhoven, May 1960, Cat. 22.
44. SCHWITTERS, Kurt. "In the kitchen." Collage.  
24 x 20-1/8 inches/61 x 51 cms. £3,300./\$9,350.  
From Lords Gallery, London.
72. AFRO. "Green landscape." 1955.  
39-3/8 x 27-5/8 inches/100 x 70 cms. £1,200./\$3,380.  
From World House Galleries, New York, Cat. 1750.  
Exhibition: Stedelijk Museum, Eindhoven, May 1960, Cat. 4.
94. MORLOTTI, Ennio. "Figure." 1952.  
47-5/8 x 43-1/4 inches/121 x 110 cms. £515./\$1,450.  
Collections: Kestner, Hanover, 1955; Galerie F. Moller, Cologne.  
Exhibitions: National Galleries of Melbourne, Sydney, Brisbane and Hobart, 1956.
111. PECHSTEIN, Max. "Tahiti." 1911.  
17-3/8 x 25-1/4 inches/44 x 64 cms. £1,940./\$5,480.
128. MARINI, Marino. "Horse and rider—in red." Tempera.  
31-7/8 x 20-7/8 inches/81 x 53 cms. £1,540./\$4,350.  
From Galerie Rosengart, Lucerne.
129. MARINI, Marino. "Horse and rider." Bronze.  
Height: 11-3/4 inches/30 cms. £1,260./\$3,550.  
From Galerie Cramer, Geneva.
135. MAGRITTE, René. Collage. 1925-26.  
15 x 21-1/4 inches/38 x 54 cms. £1,000./\$2,800.  
From Galerie Schwarzenberg, Brussels.  
Collection: E.L.T. Mesens, London.  
Exhibition: Galerie Le Centaure, Brussels, 1927, Cat. 50-61.
136. MAGRITTE, René. "La Confidence Capitale." 1927-28.  
31-1/2 x 45-1/4 inches/80 x 115 cms. £1,940./\$5,480.  
Painted at Le Perreux.  
From Galerie Schwarzenberg, Brussels.  
Collection: E. L. T. Mesens, London.  
Exhibition: Grosvenor Gallery, London, Sept.-Oct. 1961, Cat. 17.  
Reproduced: *Vogue Magazine*, Oct. 1961.
148. KANDINSKY, Wassily. "Landscape." 1904.  
10-5/8 x 6-1/4 inches/27 x 16 cms. £2,740./\$7,740.  
Collection: Private, Stockholm.
160. PERMEKE, Constant. "Interior of a stable." 31-1/2 x 39-3/8 inches/80 x 100 cms. £1,940./\$5,480.  
Collection: P. Rykens, Brockham Park, Surrey.

Galerie Motte, Geneva  
November 18, 1961

MODERN PAINTINGS, WATERCOLORS, PASTELS,  
DRAWINGS AND LITHOGRAPHS.

29. SERPAN, Jaroslaw. "Composition." Signed and dated '52.  
28-3/4 x 36-1/4 inches/73 x 92 cms. £124./\$348.
32. SCANAVINO, Emilio. "Fissita." Signed and dated '58.  
23-5/8 x 18-1/8 inches/60 x 46 cms. £181./\$510.
109. CHAGALL, Marc. "Composition." Gouache. Signed. 1958.  
15-3/8 x 20-1/2 inches/39 x 52 cms. £5,350./\$15,100.
135. ROUAULT, Georges. "Biblical scene." Oil on paper. Signed.  
6-3/4 x 5-1/2 inches/17 x 13 cms. £2,700./\$7,900.
139. DERAINE, André. "Sous-bois (Saint-Maximin)." Signed.  
36-1/4 x 28-3/4 inches/92 x 73 cms. £6,920./\$19,500.  
Exhibition: *Cinquante tableaux importants par Derain*, Galerie Charpentier, Paris, 1955.
144. MARQUET, Albert. "Port." Signed.  
24-3/8 x 31-7/8 inches/82 x 81 cms. £4,780./\$13,500.
148. CHAGALL, Marc. "Still life with pineapple." Signed.  
15 x 24 inches/38 x 61 cms. £6,930./\$19,300.
149. PASCIN, Jules. "Young girl in a pink bodice." Board. Signed.  
18-1/8 x 15 inches/46 x 38 cms. £4,360./\$12,300.



175. MANET, Edouard. "Study for the Bar des Folies-Bergère." Wash. Signed.  
8-5/8 x 9-7/8 inches/22 x 25 cms. £3,570./\$10,000.





227. HODLER, Ferdinand. "Portrait of a woman." *Signed.*  
22-1/2 x 17-3/4 inches/57 x 45 cms. £2,190./\$6,200.

Stamps of the Musée de Genève and labels of the Hodler estate on the back.

150. PASCIN, Jules. "A girl." Board. *Signed.*  
24-3/8 x 20-1/8 inches/62 x 51 cms. £6,000./\$17,000.

151. SOUTINE, Chaim. "Carcase of Beef." *Signed. 1923.*  
28-3/4 x 23-3/8 inches/73 x 60 cms. £13,400./\$37,900.

Exhibition: *Cent tableaux de Soutine*, Galerie Charpentier, Paris, 1959.

Reproduced: *Journal Art*, June 30, 1959.

156. UTRILLO, Maurice. "Eglise et rue Saint-Jacques, Cosne (Nièvre)." *Signed and dated 1925.*  
29-1/2 x 39-3/4 inches/74 x 101 cms. £6,670./\$18,800.

161. VILLON, Jacques. "Portrait of a man." 1912. *Signed.*  
35-7/8 x 28-3/8 inches/91 x 72 cms. £6,180./\$17,400.

163. DEGAS, Edgar. "Threedancers." *Charcoal. With stamp.*  
24 x 19-1/8 inches/61 x 48.5 cms. £3,500./\$9,900.

Third Vente Degas, No. 258.

167. VUILLARD, Edouard. "Chez Maxime." Board. *Signed.*  
19-5/8 x 19-5/8 inches/50 x 50 cms. £4,530./\$12,800.

Collection: M. Jacques Roussel, Paris.

169. RENOIR, Auguste. "Landscape at Cagnes." 1900. *Atelier stamp.*

8-5/8 x 13 inches/22 x 33 cms. £4,360./\$12,300.

Collection: Ernest Duveen.

Reproduced: *Atelier de Renoir*, I, no. 229, Editions Bernheim Jeune, pl. 73.

170. RENOIR, Auguste. "Still life with fruit." *Signed.*  
8-5/8 x 13-3/4 inches/22 x 35 cms. £6,180./\$17,400.

172. SIGNAC, Paul. "Eucalyptus at Antibes." 1907. *Signed.*  
36-1/4 x 28-3/4 inches/92 x 73 cms. £8,400./\$23,700.

Collection: Durand Ruel, Paris.

173. BONNARD, Pierre. "Woman sitting in an interior." *Signed.*

23-5/8 x 28-3/4 inches/60 x 73 cms. £19,600./\$55,000.

174. PISSARRO, Camille. "Sunset with mist at Eragny." *Signed and dated 1891.*

19-5/8 x 23-5/8 inches/50 x 60 cms. £6,930./\$19,300.

Exhibition: Camille Pissarro, Galerie Durand Ruel, February 1892.

Reproduced: *Pissarro*, Venturi, no. 767; sale G. Drion Collection, 16.5.1934, no. 16.

179. MAILLOL, Aristide. "Bather standing." Bronze. *Signed. 1900.*

Height: 25-1/4 inches/64 cms. £2,760./\$7,780.

See: Edition Vollard, *Maillo*, by John Rewald, p. 72.

180. MAILLOL, Aristide. "Young girl standing." Bronze. *Signed and dated 1901.*

Height: 26-3/8 inches/67 cms. £2,550./\$7,200.

See: Edition Vollard, *Maillo*, by John Rewald, p. 126.

194. CHAGALL, Marc. "Dinner." Gouache. *Signed and dated 1924.*

20-1/4 x 16-3/8 inches/51.5 x 41.5 cms. £4,860./\$13,700.

\*\*\*

Note: Prices listed above do not include the 15% tax required at all Swiss auctions.

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IMPRESSIONIST AND MODERN DRAWINGS,  
PAINTINGS AND SCULPTURE

1. KLEE, Paul. "Ihre Tiere." Pen and ink drawing. *Signed and inscribed on the mount '1926.S.1. Ihre Tiere'.* (Contemporary Art Establishment)  
9-3/4 x 12 inches/25 x 30-1/2 cms. £ 420. / \$1,176.
3. CHAGALL, Marc. "Amants sur une escarpolette." Gouache. *Signed.* (Acosta)  
12-3/4 x 9-3/4 inches/32-1/2 x 25 cms. £ 2,050. / \$5,740.
6. REDON, Odilon. "Le Désespoir d'Orphée." *Signed with initials and inscribed with eight bars of music.* (Stadelsches Kunst Institut)  
14-1/2 x 9-1/2 inches/37 x 24 cms. £ 500. / \$1,400.  
Drawn in 1902.  
From the collection of Edward Coe, Cleveland.
8. PICASSO, Pablo. "Femme avec singe." Brush and Indian ink. *Signed and dated 3.1.54.* (Waddingham)  
12-1/2 x 9-1/2 inches/31-3/4 x 24 cms. £ 950. / \$2,660.
9. PICASSO. "Le Combat des Centaurs." Pen and ink drawing. *Signed.* (A. Jantz)  
23-1/2 x 19-3/4 inches/60 x 50 cms. £ 1,400. / \$3,920.  
From the Serie Antipolis 1946.  
See: *Verve*, vol. V, 19 and 20, p. 149 (reproduced).
10. CEZANNE, Paul. "Etude, Arbres." Pencil drawing, recto and verso. (Neame)  
12-3/4 x 19 inches/32-1/2 x 48-1/4 cms. £ 650. / \$1,820.  
Drawn circa 1883-87.  
From the collection of Ambroise Vollard; J. Douglas, Esq.  
Sold with letters from Lionello Venturi and Otto M. Gerson.  
The property of Mr. Meier Bernstein of New York.
11. DUFY, Raoul. "Le Grand Hôtel, Aix-les-Bains." Gouache on paper. *Signed.* (A. E. Goldschmidt)  
19-1/2 x 25-1/2 inches/49-1/2 x 65 cms. £ 1,550. / \$4,340.  
Painted in 1943.
16. RENOIR, Pierre-Auguste. "Tête d'Enfant." Black chalk drawing. *Signed with initial.* (Swaine)  
21-1/4 x 17-1/4 inches/54 x 44 cms. £ 600. / \$1,680.  
Drawn circa 1895.  
A portrait of Jean Renoir, the second son of the artist.
17. DEGAS, Edgar. "Femme à une Balustrade." Charcoal drawing on grey-blue paper. (Fitzgerald)  
19-1/2 x 30 inches/49-1/2 x 76 cms. £ 800. / \$2,240.  
Drawn circa 1886.  
A study for 'Femmes accoudées à une Balustrade, sur le bateau,' pastel.
18. MATISSE, Henri. "Tête de Marguerite 1915." Bronze. *Signed H.M.6.* (O'Hana Gallery)  
Height: 12-1/2 inches/32 cms. £ 1,000. / \$2,800.
19. DEGAS, Edgar. "Cheval pur sang à la marche." Bronze. *Signed and impressed with the founder's stand, A-A. Hébrard, numbered 66/T.* (Wilkinson)  
Height: 5-1/4 inches/13-1/4 cms.  
Length: 8-1/4 inches/21 cms. £ 950. / \$2,660.  
One of twenty-two casts by Hébrard of which this is the twentieth.
20. RODIN, Auguste. "Bust of Bernard Shaw." Bronze. *Signed.* (A. Tooth)  
Height: 20-1/2 inches/52 cms. £ 1,350. / \$3,780.
21. PICASSO, Pablo. "Nature morte aux poissons." *Signed and dated 8e Décembre 1936 and dated again on the stretcher.* (Knoedler)  
19-3/4 x 24 inches/50 x 66 cms. £ 10,200. / \$28,560.  
From Paul Rosenberg, New York.  
Collections: Stanley Barbee; G. David Thompson.  
Exhibition: London, Tate Gallery, *Picasso*, July-September 1960, no. 156, pl. 42d.
22. GRIS, Juan. "Livre et violon." (Marlborough Fine Art)  
13 x 16-1/4 inches/33 x 41 cms. £ 6,000. / \$16,800.  
Painted in 1926.  
Exhibitions: Paris, Galerie Louise Leiris, *L'Atelier de Juan Gris*, November 1957, cat. no. 6 (reproduced in color); London, Marlborough Fine Art Ltd., *Juan Gris, Exhibition in Honor of Daniel-Henri Kahnweiler*, February 12th-March 24th, 1958, cat. no. 40.
23. BRAQUE, Georges. "Grenade et Piment." *Signed on the reverse.* (R. Feigen)  
9 x 12-1/2 inches/22-3/4 x 31-3/4 cms. £ 4,000. / \$11,200.  
From the Galerie Simon, Paris.
- 23a. MATISSE, Henri. "Deux Odalisques." Pencil drawing. *Signed.* (Waddingham)  
14-3/4 x 19-1/2 inches/37-1/2 x 49-1/2 cms. £ 2,100. / \$5,880.  
Sold with a certificate from Madame Duthuit.
24. DERAINE, André. "Le Bassin." *Signed.* (Mrs. V. Nelson)  
19-1/4 x 25 inches/49 x 63-1/2 cms. £ 1,400. / \$3,920.  
Painted circa 1931-33.
25. DUFY, Raoul. "Paysage d'Eté." *Signed.* (Marlborough Fine Art)  
(no dimensions available) £ 4,700. / \$13,160.  
Probably painted in 1906.  
From the collection of Mr. N. Mazakaris, whose portrait Dufy painted.  
The property of Mr. Basil P. Goulondris of New York.



26. DERAINE, André. "La danse." *Signed.* (Marlborough Fine Art)  
20-1/2 x 25 inches/52 x 63.5 cms. £6,200./\$17,360.  
Painted in 1905.

27. PICASSO, Pablo. "Peintre et Modèles." Brush and Indian ink drawing. *Signed and dated Vallauris 25.12.53.* (A. E. Goldschmidt)  
10-1/4 x 8 inches/26 x 20 cms. £1,400./\$3,920.

From the Galerie Louise Leiris.

See: *Verve*, nos. 19 and 20, 1954, Suite de 180 Dessins de Picasso 28 novembre 1953 au 3 février 1954, drawing on p. 54 (reproduced).



42. POLLOCK, Jackson. "Number three." *Signed.* (Perls Gallery)  
31-1/4 x 61-3/4 inches/80 x 157 cms. £22,000./\$61,600.  
Painted in 1949.

Exhibition: Chicago, Art Institute, 1951, 60th Annual American Exhibition.

Compare: Bryan Robertson, *Jackson Pollock*, 1960, no. 42, p. 77.

28. KLEE, Paul. "Mutter und Kind." Gouache on paper. *Signed, inscribed on the mount by the artist 1930 k 2 Mutter und Kind.* (Waechter Foundation)  
12-1/2 x 9-1/4 inches/32 x 24 cms. £2,500./\$7,000.

29. BRAQUE, Georges. "Nature Morte avec Raisins." Pastel on beige paper. *Signed.* (A. E. Goldschmidt)  
13 x 18 inches/33 x 46 cms. £4,000./\$11,200.

Drawn in 1919.

30. RENOIR, Pierre-Auguste. "Jeune fille dans les champs." *Signed.* (Waddingham)  
18 x 22 inches/46 x 56 cms. £33,000./\$92,400.

Painted circa 1900.

From Durand-Ruel, Paris, 1900.

Collections: Martin A. Ryerson, Chicago; Mr. & Mrs. Max Miller, New York.

See: *Art News*, December 1945, p. 18, "Chicago perfects its Renoir Group."

32. LEGER, Fernand. Composition. Pencil and chalk drawing on paper. *Signed with initials and dated 1931.* (Neame)  
25 x 19 inches/63-1/2 x 48 cms. £650./\$1,820.

33. KANDINSKY, Wassily. "Murnau." *Signed, on board.* (Waechter Foundation)  
11-1/2 x 16 inches/29 x 40 cms. £5,200./\$14,500.

Painted during the summer of 1908.

34. JAWLENSKY, Alexej. "Schiefer Mund—Mande." On board. *Signed, inscribed and dated 1917 on reverse.* (Manoukian)  
15 x 9 inches/38 x 23 cms. £950./\$2,660.

See: Clemens Weiler, *Alexej Jawlensky*, 1959, Katalog der Gemälde, p. 241, no. 196 (reproduced).

37. DUBUFFET, Jean. "Perdeurs de Temps." *Signed and dated '55 and inscribed on the reverse.* (Roland, Browse & Delbanco)  
23-1/2 x 28-1/2 inches/60 x 72-1/2 cms. £2,100./\$5,880.

Painted at Vence during October 1955 cf. Exhibition Catalogue, *Rétrospective Jean Dubuffet, 1942-1960*, Paris, Musée des Arts Décoratifs, no. 150, pl. 70.

38. BALTHUS. "Nu endormi." On canvas laid down on board. *Signed with initials.* (R. Feigen)  
17-1/2 x 23-1/2 inches/44-1/2 x 60 cms. £3,200./\$8,900.  
The property of Mr. James Laughlin of Norfolk, Conn.

40. VUILLARD, Edouard. "Maisons à Saint-Jacut, Bretagne." Détrempe on paper laid down on canvas. *Signed.* (Redfern Gallery)  
18-3/4 x 20-1/2 inches/47-1/2 x 52 cms. £5,000./\$14,000.  
Painted in 1909.

From the atelier of the artist.

43. ERNST, Max. "Oiseaux jaunes." *Signed and dated '57, and inscribed on the reverse.* (Marlborough Fine Art)  
63-1/4 x 50-1/2 inches/161 x 128.3 cms. £7,000./\$19,600.



44. LEGER, Fernand. "La Jeune Fille et la Nature Morte." *Signed and dated '37, also inscribed by the artist on the reverse.* (Neame)  
28-1/2 x 36 inches/72 x 91-1/2 cms. £5,000./\$14,000.

47. DE STAEL, Nicolas. *Composition.* Board. *Signed.* (Marlborough Fine Art)  
41 x 79-1/4 inches/104 x 202-1/2 cms. £11,400./\$31,920.  
Painted in 1948.  
The property of Mrs. Albert Newman of Chicago, Illinois.

48. KOKOSCHKA, Oscar. "Mutter mit Kind." *Signed with initials.* (Marlborough Fine Art)  
22 x 29-1/2/56 x 75 cms. £5,500./\$15,400.

One of the artist's last pictures painted in Vienna in 1934 before his move to Prague, based, however, on studies of 1931.

See: Michaelangelo Masciotta, *Kokoschka*, Florence, 1949, pl. XXXIII, XXXIV.

56. SIGNAC, Paul. "Constantinople, voiles au sec." Charcoal, brush and Indian ink on buff paper. *Signed.* (Swaine)  
28-1/2 x 36 inches/72-1/2 x 91-1/2 cms. £850./\$2,380.  
Drawn in 1907.

57. LEPINE, Stanislas. "Rouen, les quais." *Signed.* (P. Wallraf)  
21-1/4 x 35-1/2 inches/54 x 90 cms. £1,500./\$4,200.

58. DUFY, Raoul. "La Baie de Sainte-Adresse." *Signed and dated 1924.* (Acosta)  
25-1/4 x 31-1/2 inches/64 x 81 cms. £4,300./\$12,040.

See: Maximilien Gauthier, *Raoul Dufy*, Paris, Flammarion, pl. 13.  
Sold with a certificate from Jacques Dubourg.

59. DERAINE, André. "La Ciotat." *Signed.* (Mrs. Binny)  
12-1/2 x 16 inches/30-1/2 x 40-3/4 cms. £3,400./\$9,520.  
Painted circa 1930-32.

60. CASSATT, Mary. "Fillette habillé en rose." *Signed.* (Smythson)  
25-1/2 x 21 inches/65 x 53 cms. £2,800./\$7,840.

61. VAN GOGH, Vincent. "Tête d'une paysanne." Panel. (R. M. Light)  
19 x 14 inches/48 x 35.5 cms. £8,000./\$22,400.

Painted at Nuenen in May 1885. The model appears in the 'Potato Eaters.'

Collection: Dr. Nieboer, The Hague.

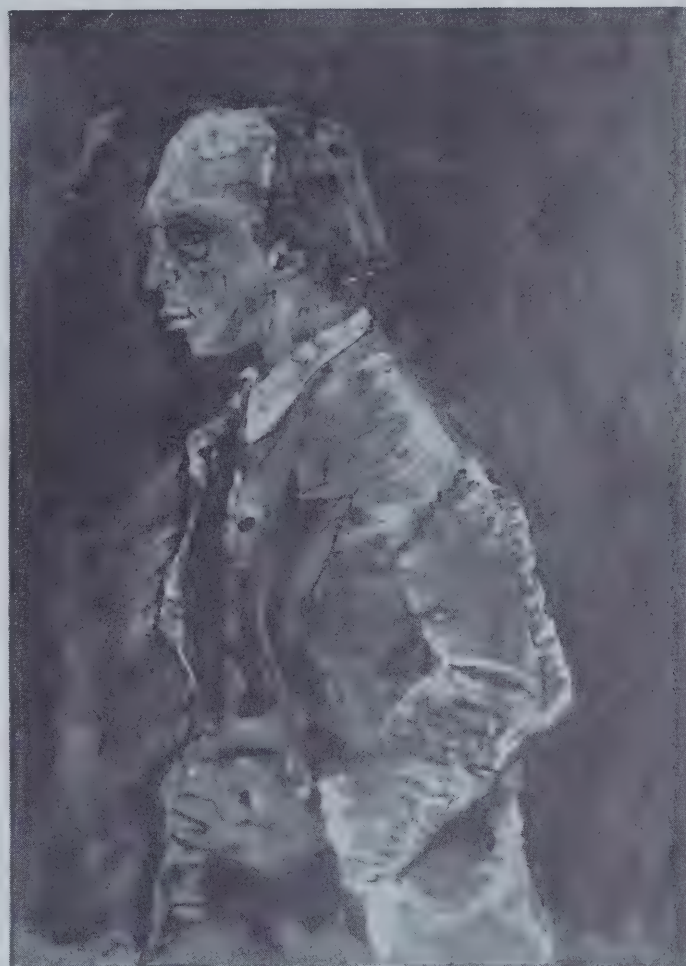
Sold with a certificate from J. B. de la Faille, this painting will be published in his next catalogue, no. F85b.

62a. DERAINE, André. "La Bohémienne." *Signed.* (Mouradian)  
24 x 19-3/4 inches/61 x 50 cms. £1,900./\$5,320.

Painted circa 1920.

From the collection of Elie Faure.

Sold with a certificate from André Schoeller.



49. KOKOSCHKA, Oscar. "Herwarth Walden." *Signed with initials.* (Cole)  
40 x 26-1/2 inches/100 x 68 cms. £23,000./\$64,400.

Painted in 1910.

Herwarth Walden founded his own magazine and publishing house, 'Der Sturm,' which served as the manifesto of the avant-garde movement in all fields of art. He sponsored 'Der Sturm' exhibitions which introduced Archipenko, Boccioni, Chagall, Delaunay, Feininger, Gleizes, Paul Klee, Leger, Macke, Metzinger and Schwitters, and encouraged acceptance for Pechstein, Kirchner, Nolde, Schmidt-Rottluff, Kokoschka, Marc and Kandinsky.

The property of Mr. and Mrs. Samuel H. Maslon of Wayzata, Minnesota.

Exhibited: Boston, Mass., Institute of Contemporary Arts, *Oscar Kokoschka, Retrospective Exhibition*, 1948; New York, Museum of Modern Art, *German 20th Century Art*, 1957; Berlin, Orangerie des Schlosses Charlottenburg, *Der Sturm, Herwarth Walden und die Europäische Avantgarde Berlin 1912-1932*, November 1961, no. 2, reproduced in color.

See: Werner Haftman, Alfred Hentzen and W.S. Lieberman, *20th Century German Art*, Museum of Modern Art, New York, 1958, p. 77 (reproduced).



63. ROUAULT, Georges. "Le Disciple Solitaire." *Signed on the reverse.* (Mrs. Low-Beer)  
15 x 12 inches/38 x 30-1/2 cms. £3,000./\$8,400.

From the collection of Ernest Hagen.

68. VLAMINCK, Maurice de. "La Maison parmi les arbres." *Signed.* (Roland, Browse & Delbanco)  
21 x 28 inches/53-1/2 x 71 cms. £3,400./\$9,520.

Bought from the atelier.

70. DUFY, Raoul. "Maison et Palmier." *Signed and dated 1911, with the Atelier stamp.* (Neame)  
14-1/2 x 17-3/4 inches/37 x 45 cms. £3,000./\$8,400.

From the studio of the artist.

72. MORISOT, Berthe. "Le Lac au Bois de Boulogne, bateaux et cygnes." *Signed.* (Marlborough Fine Art)  
17-1/2 x 21-1/2 inches/44-1/2 x 55 cms. £5,800./\$16,240.

73. RENOIR, Pierre-Auguste. "Maisons au bord de l'eau." *Signed.* (Railston)  
6-1/4 x 12 inches/16 x 30-1/2 cms. £950./\$2,660.

74. BOUDIN, Eugène. "Trouville, le port." Panel. *Signed, inscribed and dated '94.* (Fine Art Society)  
13 x 18 inches/33 x 46 cms. £3,600./\$10,080.



77. SISLEY, Alfred. "La Tamise à Hampton Court." *Signed.* (Agnew)  
18 x 21-1/2 inches/46 x 55 cms. £26,500./\$74,200.

Painted in 1874.

From Durand-Ruel, Paris; from Bernheim-Jeune, Paris.

Exhibitions: Paris, Galeries Durand-Ruel, *Alfred Sisley*, 23rd January-18th February, 1922, no. II; London, The Independent Gallery, *Paintings by Alfred Sisley*, November-December 1927, no. 19.

See: H. R. Wilenski, *Apollo*, January 1928, p. 70 (reproduced); Francois Daulte, *Alfred Sisley*, Paris, 1959, no. 114 (reproduced).

76. PICASSO, Pablo. "Marine." *Signed and dated 13 Aout 37, Juan-les-Pins.* (Agnew)  
14-1/2 x 18 inches/37 x 46 cms. £9,200./\$25,760.

78. CEZANNE, Paul. "Nature morte: assiette de poires." (Marlborough Fine Art)  
15 x 18 inches/38 x 46 cms. £67,500./\$189,000.

Painted circa 1895-1900.

From Paul Cassirer, Berlin.

Exhibitions: Berlin, Paul Cassirer, *Cézanne Ausstellung*, November-December 1921, no. 37; The Hague, Gemeente Museum, on loan.

See: Lionello Venturi, *Cézanne, Son Art-Son Oeuvre*, Paul Rosenberg Editeur, 1936, no. 744.

See: *International ART MARKET*, Vol. I, no. 10, p. 224 (reproduced).

79. SOUTINE, Chaim. "Femme à la Chaise." *Signed.* (London)  
31-1/2 x 17-1/2 inches/80 x 44-1/2 cms. £8,000./\$22,400.

Painted circa 1930.

From the collection of Edward A. Bragaline.

Exhibited: New York, Paul Rosenberg, *Twentieth Century French Paintings*, November-December 1950, no. 13.

84. DAUMIER, Honoré. "Crispin et Scapin." Panel. *Signed with initials.* (H. Remis)  
5-3/8 x 5-3/4 inches/13-1/2 x 14-1/2 cms. £1,300./\$3,920.

Sketch for the picture in the Louvre, painted circa 1860-63. From the collection of Charles-Francois Daubigny; M. Stahl and Edward Fuchs Collections.

Exhibited: Paris, 1878, Galerie Durand-Ruel, *Daumier*, no. 68; Stanford (Conn.), 1949, Committee for Art, *A Loan Exhibition*.

See: Erich Klossowski, *Honoré Daumier*, 2nd ed., Munich, 1923, listed no. 69a.

The property of Mr. and Mrs. John Alsberg, Berkeley, Calif.

85. DAUMIER, Honoré. "Un wagon de troisième classe." Panel. *Signed.* (R. M. Light)  
10-1/4 x 13-3/8 inches/26 x 34 cms. £27,000./\$103,600.

This is probably the earliest composition among Daumier's Third Class Carriages, painted about 1855.

Collections: M. Pelpel; J. G. Shepherd; James J. Hill; Ruth Hill Beard, Mr. and Mrs. Anson Beard.

Exhibitions: Paris, 1878, Galerie Durand-Ruel, *Daumier*, no. 70; Minneapolis, 1958, Institute of Arts, *The Collection of James J. Hill* (p. 3 of catalogue); New York, 1958, Metropolitan Museum of Art (loan); London, 1961, Tate Gallery, *Daumier* (Arts Council Exhibition) no. 70 and pl. 16A of catalogue.

See: Benno Fleischmann, *Honoré Daumier: Gemälde und Graphik*, Vienna, 1937, reproduced pl. 72; Jacques Lassaigue, *Daumier*, Hyperion edition, 1938, reproduced pl. 125; Jean Cassou, *Daumier*, Lausanne, 1949, reproduced pl. 32; Jean Adhemar, *Daumier*, Paris 1954, reproduced plate between pp. 50-51; Curt Schweicher, *Daumier*, in the series *Ars Mundi*, London, 1954, reproduced pl. 47;

90. SIGNAC, Paul. "Constantinople—la corne d'or, brume." *Signed and dated 1907 and inscribed by the artist on the stretcher.* (Schoneman)

25-3/4 x 31-3/4 inches/66 x 81 cms. £11,500./\$32,200.

From Bernheim-Jeune, Paris.

Exhibition: Venice, 1920, *XIIe Esposizione Internazionale della Città di Venezia*.

92. PISIS, Filippo di. "Frutta Mista." Board. *Signed and dated '35.* (O'Hana Gallery)

24 x 24 inches/61 x 61 cms. £600./\$1,680.

93. BOLDINI, Giovanni. "Nu assis." Panel. (Waddingham)

13-1/2 x 10-1/2 inches/34 x 26-3/4 cms. £2,200./\$6,160.

94. VAN DONGEN, Kees. "Eve Francis." *Signed.* (O'Hana Gallery)

55-1/8 x 45-1/4 inches/140 x 115 cms. £3,200./\$8,960.

See: Edouard des Courières, *Van Dongen*, Paris, Henri Floury Editeur, 1925, pl. 67.

95. DE STAEL, Nicolas. "Marine." *Signed, inscribed and dated 1951 on the reverse.* (Smythson).

34-3/8 x 50-3/4 inches/87.5 x 129 cms. £5,500./\$15,400.

96. MONET, Claude. "Nymphéas." Canvas. *Signed.* (Fairweather Harding)

31 x 78-1/2 inches/130 x 200 cms. £20,000./\$56,000.

The picture remained at Giverny until 1959.

Collection: Michel Monet.

Exhibition: Paris, Galerie André Schoeller, 1959, *Hommage à Monet*.

To be included by Daniel Wildenstein in his forthcoming Catalogue Raisonné.

98. FANTIN-LATOURE, Henri. "Pivoines." Canvas. *Signed and dated '91.* (Herman Baer)

22 x 20 inches/56 x 51 cms. £12,500./\$35,000.

See: Mme. Fantin-Latour, *Catalogue de l'Oeuvre Complet de Fantin-Latour*, Paris, 1911, no. 1452.

Exhibition: London, Royal Academy, 1892.

99. FANTIN-LATOURE, Henri. "Zinnias." Canvas. *Signed and dated '91.* (Newman)

12-1/2 x 17 inches/32 x 43 cms. £9,800./\$27,440.

100. SEGONZAC, André Dunoyer de. Caricature, study for Pierre Hardy. Pen and Indian ink. *Signed and inscribed 'Pour Bubú.'* (V. Hammer)

7-1/4 x 7 inches/18-1/2 x 18 cms.

101. SEGONZAC. "Femme au chapeau cloche." Pen and Indian ink. *Signed and inscribed 'Pour Bubú.'* (V. Hammer)

4-1/4 x 5 inches/11 x 13 cms.

Lots 100 and 101 were bought together for ..... £45./\$126.

103. LEGER, Fernand. Composition. Indian ink on buff paper. *Signed with initials.* (Robert)

14-1/2 x 12-1/2 inches/37 x 32 cms. £380./\$1,064.

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105. COROT, Jean-Baptiste-Camille. Landscape. Charcoal on beige paper. *Signed.* (Lock)

13 x 16-3/4 inches/33 x 42-1/2 cms. £110./\$308.

107. GROMAIRE, Marcel. "Le Déjeuner." Indian ink drawing. *Signed and dated 1926.* (Brown & Phillips)

12-1/4 x 9-1/4 inches/31 x 23-1/2 cms. £160./\$448.

107a. FORAIN, Jean-Louis. "Le Spectateur." Pencil drawing. (Mrs. H. Bier)

14-1/2 x 11-1/2 inches/37 x 29 cms. £25./\$70.

114. BOUDIN, Eugène. "Marche en plein vent." Pencil and wash on beige paper. *Stamped with initials.* (V. Hammer)

3 x 4-1/4 inches/7-1/2 x 11 cms. £70./\$196.

115. SIGNAC, Paul. "La Rochelle." Charcoal and watercolor. *Signed and dated 1911.* (Neame)

7-3/4 x 10-3/4 inches/19-1/2 x 27-1/5 cms. £180./\$504.

116b. BOLDINI, Giovanni. "Anita de la Feria, dansant." Pencil drawing. *Stamped with signature.* (Selznick)

10 x 9 inches/25-1/2 x 23 cms. £40./\$112.

117. LHOE, André. "Les Tulipes." *Signed.* (Manoukian)

14-1/2 x 17-1/2 inches/37 x 44-1/2 cms. £170./\$476.



120. HARPIGNIES, Henri-Joseph. "Paysage." *Signed, inscribed à Madame de Nelaton, hommage respectueux and dated août '84.* (Agnew)  
6-3/4 x 9-3/4 inches/12 x 24-3/4 cms. £220./\$616.
121. DI CHIRICO, Giorgio. "Les Grâces." Set of three framed paintings. *Signed.* (Jones)  
71 x 27 inches/108 x 69 cms.  
83 x 31 inches/210 x 79 cms. £900./\$2,520.
127. VLAMINCK, Maurice de. "La Chaumière." *Signed.* (Crane Kalman Gallery)  
21 x 25 inches/53 x 61 cms. £2,700./\$7,560.
130. LAURENCIN, Marie. "Nymphé." Pencil and wash. *Signed and dated 1937.* (Schoneman Gallery)  
9 x 6-7/8 inches/23 x 17-1/2 cms. £180./\$504.
131. PICASSO, Pablo. "Tête de Femme." Pencil drawing. *Signed.* (Vicomte de Mauduit)  
15-1/4 x 11-3/4 inches/38-3/4 x 29-3/4 cms. £550./\$1,540.  
Drawn in 1936.  
From Daniel-Henri Kahnweiler.
132. FREUNDLICH, Otto. "Die Mutter." *Signed with initials and dated 1921.* (Manoukian)  
47-1/4 x 39-1/2 inches/120 x 100 cms. £800./\$2,240.
133. PICABIA, Francis. "C'est Clair." On board. *Signed.* (Manoukian)  
23-1/4 x 17-1/2 inches/59 x 44-1/2 cms. £400./\$1,120.
137. LAURENS, Henri. "Nu debout." Terracotta. *Signed with monogram and numbered 2.* (Marlborough Fine Art)  
Height: 18-3/4 inches/47-1/2 cms. £520./\$1,456.
138. RODIN, Auguste. "Etude de Main." Bronze. *Signed.* (V. Hammer)  
12 inches/30-1/4 cms. £650./\$1,820.
140. FRIESZ, Othon. "Baigneuses." *Signed.* (Mela)  
17-1/2 x 21 inches/44-1/2 x 53-1/4 cms. £500./\$1,400.
141. GRIS, Juan. "Le Cocktail." Indian ink drawing. *Signed.* (E. Baron)  
16-1/2 x 12 inches/42 x 30-1/2 cms. £240./\$672.
144. LUCE, Maximilien. "L'estuaire." On board. *Signed and inscribed "A Lucien Pissarro."* (Mela)  
10-1/2 x 13-1/4 inches/26-3/4 x 33-1/2 cms. £280./\$784.
148. MIRO, Joan. "Nu assis." Charcoal and pastel on mauve paper. *Signed.* (J. Kasmin)  
8-3/4 x 9-3/4 inches/22 x 25-1/2 cms. £250./\$700.
150. MIRO. "Personnage debout." Pencil drawing on pale grey paper. *Signed.* (R. Feigen)  
8-1/4 x 6 inches/15 x 21 cms. £140./\$392.
161. CAFFE, Nino. "Sandalino Bianco." On board. *Signed.* (V. Hammer)  
15-3/4 x 27-1/2 inches/40 x 70 cms. £300./\$840.
163. GEN PAUL. "Chevaux de Course." Pencil and colored crayons. *Signed.* (Selznick)  
12 x 8 inches/30-1/2 x 20-1/4 cms. £70./\$196.
166. LAURENCIN, Marie. "Buste de jeune fille." Watercolor. (Sander)  
3-1/2 x 2 inches/9 x 5 cms. £60./\$168.
169. LE POITTEVIN, Louis. "Chaumière près de l'étang." *Signed.* (Fine Art Society)  
22 x 26 inches/56 x 66 cms. £120./\$336.
173. JONGKIND, John Barthold. "Scène de Rue." Pencil and watercolor on buff paper. *Signed and dated '76.* (Dowes)  
5-1/2 x 8-1/2 inches/14 x 21-1/2 cms. £500./\$1,400.
178. APPEL, Karen. "Rencontre." Colored chalks and gouache. *Signed and dated '54.* (Guppy)  
19-1/4 x 24-3/4 inches/49 x 63 cms. £120./\$336.
179. APPEL, Karen. "Tetes partout." Gouache. *Signed and dated '58.* (Mrs. Low Beer)  
19 x 24 inches/48 x 61 cms. £140./\$392.
180. PECHSTEIN, Max. "Stilleben mit Früchten." *Signed with initials and dated 1913.* (Fitzgerald)  
35 x 35 inches/90 x 90 cms. £850./\$2,380.  
From the collection of Burt Kleiner, Beverly Hills.
181. METZINGER, Jean. "Le Pont." *Signed.* (Ludwig)  
28-1/2 x 21 inches/72 x 53 cms. £750./\$2,100.  
From Léonce Rosenberg, Paris.
185. JAWLENSKY, Alexej von. "Stilleben mit Serviette." On board. *Signed, inscribed and dated 1906 on the reverse over an unfinished oil sketch.* (Waechter Foundation)  
15-3/8 x 18-7/8 inches/39 x 48 cms. £780./\$2,184.
- 187a. THEVENET, P. "Rue St. Severin, Paris." *Signed.* (Fine Art Society)  
17-1/4 x 21 inches/44 x 53 cms. £130./\$364.
188. CALDER, Alexander. "Head." Watercolor and Indian ink. *Signed and dated '45, unframed.* (J. Kashmin)  
12-3/4 x 11-1/4 inches/32-1/4 x 28-1/2 cms. £110./\$308.
191. DERAINE, André. "Homme lisant un journal." Pencil. *Signed.* (Mrs. Sanders)  
9-3/4 x 7-1/2 inches/24-3/4 x 19 cms. £60./\$168.
193. LAURENCIN, Marie. "Buste de Femme." Watercolor. *Signed.* (Wilkinson)  
12 x 8-1/4 inches/30-1/2 x 21 cms. £170./\$476.

195. RODIN, Auguste. "Homme debout, étude." Pencil and wash. *Signed with initials, unframed.* (Manoukian)  
7-3/4 x 6 inches/19-3/4 x 15 cms. £70./\$196.

This drawing is probably a sketch for the statue of Balzac.

196a. DALI, Salvador. "Gala nue." Pencil drawing. *Signed and dated 1932.* (Mrs. Herbert Bier)  
9 x 12 inches/23 x 30-1/2 cms. £170./\$476.

200. DELACROIX, Eugène. "Etude, Chevaux." Pen and sepia ink. *Inscribed.* (V. Hammer)  
3-1/2 x 5-1/4 inches/19 x 24 cms. £55./\$154.

202. BERNARD, Emile. "Baigneuses." On board. *Signed.* (R. Meyerhoff)  
20-1/2 x 13 inches/52 x 33 cms. £600./\$1,680.

206. SERUSIER, Paul. "Nature Morte, Comptoir de Fruit." *Signed.* (Nicholson)  
21 x 28-1/4 inches/53 x 71-3/4 cms. £900./\$2,520.

Painted circa 1890.

208. LHOTÉ, André. "Nu assis." *Signed.* (Wilkinson)  
35-1/2 x 25 inches/90 x 64-3/4 cms. £170./\$476.

209. MAUFRA, Maxime-Emile-Louis. "L'Hyère à Comb-la-Ville, le givre." *Inscribed on the stretcher by the artist and dated 10 décembre '91.* (A. Tooth)  
23 x 28-1/4 inches/58-1/2 x 78 cms. £1,000./\$2,800.

214a. BAUMEISTER, Willi. Composition. Pastel on paper. *Signed.* (Marlborough Fine Art)  
18-1/2 x 11-3/4 inches/47 x 30 cms. £160./\$448.  
Drawn circa 1950.

214b. SOULAGES, Pierre. Composition. Ink on paper laid down on canvas. *Signed and dated 4/49.* (Fitzgerald)  
25-1/2 x 19-1/4 inches/64 x 49 cms. £380./\$1,064.

215. ENSOR, James. "La Poupée." Pencil drawing. *Signed and dated '84.* (Piccadilly Gallery)  
8-1/2 x 6 inches/22 x 15 cms. £30./\$84.

216. ENSOR, James. "Les Vagues." *Signed, dated on the stretcher 27 décembre 1876.* (Crane Kalman Gallery)  
8 x 10-1/2 inches/20 x 27 cms. £200./\$560.

218. DUFY, Raoul. "Nu accroupi." Indian ink drawing. *Signed with initials.* (Selznick)  
21-1/2 x 17 inches/54-1/2 x 33 cms. £80./\$224.

220. ZADKINE, Ossip. "Trois Baigneuses." Watercolor. *Signed and dated 1919.* (Wilkinson)  
11-1/2 x 15-1/2 inches/29 x 39-1/2 cms. £45./\$126.

225. PISSARRO, Lucien. "Kew Gardens." *Signed with initials and dated 1920.* (V. Hammer)  
16 x 20-1/2 inches/42 x 51 cms. £210./\$588.

225 Lots ..... Total of Sale: £513,569./\$1,437,993.

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4. MILLET, Jean François. "Woman with a load of faggots." Charcoal. *Signed with initials.* (Weitzner)  
22 x 16 inches/56 x 41 cms. 100 Gns./\$294.

Collection: Haro, Paris.

9. WESTALL, Richard, R.A. "Portrait of a Young Man." Half length, profile to right. Pencil and colored chalk. (Weitzner)  
8-1/2 x 6-1/2 inches/21-1/2 x 16-1/2 cms. 150 Gns./\$441.

10. WHISTLER, James Abbott McNeill. "Self-Portrait." Head and shoulders. Black chalk. (Weitzner)  
6-3/4 x 5-1/4 inches/17 x 13 cms. 480 Gns./\$1,411.

12. COROT, Jean Baptiste Camille. "Les Baigneuses de Bellinzona (Effet du Soir)." Wooded landscape with nymphs bathing in a pool. *Signed.* (Terry-Engell)  
31 x 39 inches/79 x 99 cms. 500 Gns./\$1,470.  
Painted about 1855.

See: Alfred Robaut, *L'Oeuvre de Corot*, 1905, p. 374, no. 1181.

14. HARPIGNIES, Henri Joseph. "Landscape." A pool framed by silver birch trees, at sunset. *Signed and dated 1907.* (Terry-Engell)  
25-1/2 x 31-1/2 inches/65 x 78-1/2 cms. 500 Gns./\$1,470.

15. INNESS, George. "Woody landscape with two figures." (Smith)  
9-1/2 x 13-1/2 inches/24 x 34 cms. 350 Gns./\$1,029.

19. JOHN, Augustus E., O.M., R.A. "Pink Cyclamen." Artist's brushes and a blue and white bowl on a table. *Signed.* (Agnew)  
31-1/2 x 26-1/2 inches/80 x 67 cms. 1,100 Gns./\$3,234.  
Painted in Boston, 1928.

35. MANCINI, Antonio. "Portrait of a Little Girl." Three-quarter length, her right hand to her chin, profile to the right, against a wall. *Signed and dated 1884.* (Nicholls)  
25 x 19-1/2 inches/63-1/2 x 49-1/2 cms. 1,400 Gns./\$4,116.

36. ORPEN, Sir William. "Portrait of Monsieur Georges Clemenceau." Bust length, profile to right. *Signed, Paris.* (Wall)  
29-1/2 x 24-1/2 inches/75 x 62 cms. 320 Gns./\$940.

One of a series commissioned by the British Government at the time of the Peace Conference at Versailles in 1919.  
See: *International ART MARKET*, Vol. I, No. 9, p. 207, illus.



38. SARGENT, John Singer. "Las Hilanderas." After the picture by Velazquez in the Prado. (Agnew)  
23 x 28 inches/58 x 71 cms. 900 Gns./\$2,646.

See: William How Downes, *John S. Sargent, his Life and Work*, 1926, p. 335.

39. SARGENT. "San Vigilio: the boat with the golden sail." (Nicholson)  
22 x 28 inches/56 x 71 cms. 400 Gns./\$1,176.

See: Downes, op. cit., p. 327.

43. SARGENT. "Don Balthazar Carlos on Horseback." Sketch from the picture by Velasquez in the Prado. (Agnew)  
18 x 14-1/2 inches/46 x 37-1/2 cms. 2,800 Gns./\$8,232.

See: Downes, op. cit., p. 235.

44. SARGENT. "Javanese Dancer." Full length, her right foot forward, holding her sash in her right hand. (Nicholson)  
68 x 31-1/2 inches/173 x 80 cms. 6,500 Gns./\$19,110.

See: Downes, op. cit., p. 323.

50. ZABALETA, Ignacio Zuloaga y. "The Gypsy Dance." Spanish gypsies on a terrace with Seville beyond. (Chock)  
74 x 76 inches/188 x 193 cms. 2,200 Gns./\$6,468.

59. GREUZE, Jean Baptiste. "The Courtship." A girl seated in an interior in striped skirt and lace cap offer a rose to a young man in saffron trousers and brown jacket whose right hand she holds. (Bury)

22 x 18 inches/56 x 46 cms. 500 Gns./\$1,470.

See: *International ART MARKET*, Vol. I, No. 9, p. 199.

61. HOPNER, John. "Portrait of Lady Elizabeth Bligh." The child, in white dress, in a moonlit landscape with cow-slips. (Agnew)

29-1/2 x 24-1/2 inches/75 x 62-1/2 cms. 1,000 Gns./\$2,940.

See: W. McKay and W. Roberts, *John Hoppner, R.A.*, 1909, p. 25.

62. HOPNER. "Portrait of Mrs. O'Hara." Half-length to the left in dark dress with muslin shawl, red curtain and landscape background. (Newhanse)

30 x 24-1/2 inches/76 x 62-1/2 cms. 280 Gns./\$823.

Painted circa 1790-95.

See: McKay and Roberts, op. cit., p. 188 and illus.

63. HOPNER. "Portrait of the Hon. Mary Rycroft." Half length, to the right, in white dress and turban headdress seated in a landscape. (Chichester Antiques)

29 x 24 inches/74 x 61 cms. 1,700 Gns./\$4,998.

See: McKay and Roberts, op. cit., p. 223.

65. KESSEL, Jan Van. "An Overshot Mill." Figures by a barn and a woody landscape with a village. (Stanley)

24-1/2 x 32 inches/62-1/2 x 81 cms. 1,000 Gns./\$2,940.

66. LAWRENCE, Sir Thomas. "Portrait of Mrs. Trower." Half length in white Empire dress, looking over her right shoulder, branches and landscape background. In a painted oval. (Agnew)

30 x 23-1/2 inches/76 x 59-1/2 cms. 2,800 Gns./\$8,232.

Painted circa 1810-15.

67. MARIESCHI, Michele. "The Grand Canal, Venice." Santa Maria Della Salute on the right, with gondolas and figures. (Betts)

24 x 37 inches/61 x 94 cms. 2,400 Gns./\$7,056.

69. PIAZZETTA, Giovanni Battista. "The Madonna of the Rosary." The Madonna and Child with Saint Louis Gonzaga and two other saints. (Koetzer)

47-1/2 x 46 inches/121 x 117 cms. 1,000 Gns./\$2,940.

See: R. Palluchini, *L'Art de G. B. Piazzetta*, 1934, p. 111.

71. ROBERT, Hubert. "La Passerelle." A girl with a baby in her arms and a child by her side on a footbridge in a romantic landscape. Oval. (Agnew)

32 x 26 inches/81 x 66 cms. 1,400 Gns./\$4,116.

74. ROBERT. "Canal Scene." Figures fishing from the shore and a boat; a long vista down a canal with a formal hedge on the right. (Agnew)

39 x 56 inches/99 x 142 cms. 3,200 Gns./\$9,408.

76. ROBERT. "Seascape with fishermen drawing their nets." Classical gateway to the right and a seaport beneath mountains in the background. (Knowles)

39 x 55 inches/99 x 139-1/2 cms. 6,000 Gns./\$17,640.

77. ROMNEY, George. "Portrait of Master Thomas Wallace." Half length to the left in saffron waistcoat, open white shirt and brown cloak over his right shoulder. (Agnew)

29-1/2 x 24 inches/75 x 61 cms. 5,000 Gns./\$14,700.

See: Humphry Ward and W. Roberts, *Romney*, 1904, Vol. II, p. 164.

79. ROMNEY. "Portrait of Lady Wray." Half length, seated in mauve dress with white fichu and mob cap with blue ribbon. (Nicholson)

30 x 24-1/2 inches/76 x 62-1/2 cms. 350 Gns./\$1,029.

Painted in 1787.

80. ROMNEY. "Portrait of William Dundas." Half length to the left, in grey coat, white vest and stock with powdered hair. In a painted oval. (Agnew)

30 x 24-1/2 inches/76 x 62-1/2 cms. 2,200 Gns./\$6,468.

Painted about 1781.

82. SHEE, Sir Martin Archer. "The Annesley Children." The elder, standing, holding a yo-yo; the younger seated beside him on a rock; wooded landscape in the background. (Frost & Reed)

70 x 47 inches/178 x 118 cms. 1,000 Gns./\$2,940.

83 Lots ..... Total of Sale: £81,286./\$227,600.



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S62-18-2



Christie, Manson & Woods, Ltd., London  
November 24, 1961

OLD MASTER PAINTINGS

3. ASSELYN, Jan. "River landscape with figures and animals on a road near a bridge." (Agnew)  
18-1/2 x 25-1/2 inches./47 x 65 cms. 380 Gns./\$1,117.

10. TEN COMPE, Jan. "View of the Mint, Amsterdam, with shipping on the canal and figures and animals on the bridges." Panel. *Signed and dated 1752.* (Koetser)  
21 x 28-1/2 inches./53-1/2 x 72-1/2 cms. 4,600 Gns./\$13,524.

12. CUYP, Aelbert. "Saint Philip baptising the Eunuch." In the foreground the Ethiopian in robes kneels by a sandy stream with Saint Philip standing beside him; behind him stand attendants and a wagon. *Signed.* (Hanover Galleries)  
41-1/2 x 58 inches./106 x 147-1/2 cms. 5,000 Gns./\$14,700.

17. GREUZE, Jean Baptiste. "Peasant family in kitchen interior." *Signed and dated 178.* (Agnew)  
31 x 40 inches./78-1/2 x 102 cms. 3,800 Gns./\$11,172.

20. VAN HUYSUM, Jan. "Fruit and flowers with a bird's nest on a marble ledge." Panel. *Signed.* (Hallsborough)  
25 x 19 inches./63-1/2 x 48 cms. 4,200 Gns./\$12,348.

24. LOOTEN, Jan. "Great trees overhanging a ford with peasants on the road in the middle distance." (Vandekar)  
44 x 39 inches./112 x 99 cms. 850 Gns./\$2,499.

34. VAN OS, Jan. "Fruit and flowers on a marble ledge." Panel. *Signed.* (Littler)  
23 x 20 inches./58-1/2 x 51 cms. 500 Gns./\$1,470.

35. VAN OS, Jan. "Flowers in a terracotta vase, with fruit and a bird's nest on a marble ledge." Panel. *Signed.* (Newman)  
27 x 24 inches./68-1/2 x 61 cms. 3,800 Gns./\$11,172.

36. VAN OSTADE, Isaak. "Wooded landscape with horsemen on a road near cottages with peasants resting on the roadside." *Signed.* (Weitzner)  
41 x 59 inches./104 x 148 cms. 1,800 Gns./\$5,292.

40. STORCK, Abraham. "View of Scheveningen Harbor, with a yacht and sailing barges and figures on the shore." Panel. (Agnew)  
11 x 13-1/2 inches./28 x 34 cms. 1,200 Gns./\$3,528.

45. TENIERS, David. "Shepherd with a flock of sheep and two cows on the bank of a river with ducks." *Signed.* (Herzig)  
16-1/2 x 24 inches./42 x 61 cms. 600 Gns./\$1,764.

55. DI CIONE, Jacopo. "The Vision of Saint Augustine with Saint Monica." Panel. (Weitzner)  
11 x 16-1/4 inches./28 x 41 cms. 2,100 Gns./\$6,174.

See: Bernard Berenson, *Quadri Senza Casa of the Florentine Trecento*, Dedalo, Anno XI, 1931, p. 1054.

58. VAN DYCK, Sir Anthony. "Daedalus and Icarus." Icarus, naked to the waist and wearing a blue loin cloth, lifts his arm above the head of Daedalus, who bends to fasten the wings to Icarus' shoulders. (Davidge)  
43 x 35 inches./109 x 89 cms. 450 Gns./\$1,323.

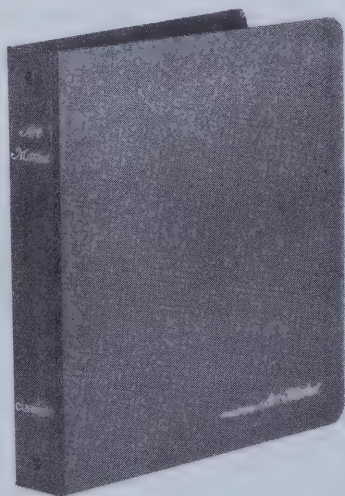
59. DROUAIS, François Hubert. "Portrait of Madame du Barry." Half length, as a page, in grey-green dress with blue ribbon and white lace trimmings, strumming a guitar. Oval. *Signed and dated Drouais le fils 1765.* (Wildenstein)  
27 x 23 inches./68 x 58 cms. 17,000 Gns./\$59,980.

60. DE KEYSER, Thomas. "Jan Van Goyen and his family." Panel. *Dated 1633.* Sabin)  
35 x 54-1/2 inches./89 x 138-1/2 cms. 1,300 Gns./\$3,822.

61. DE CHAMPAIGNE, Philippe. "Portrait of Louis XIII as Saint Louis." Half length, in blue robes embroidered with gold fleur-de-lys and lined with ermine, an ermine cape, gold bejewelled crown, holding a sceptre and the Crown of Thorns given to Saint Louis by Jean de Brienne, King of Jerusalem. (Negar)  
26-1/2 x 22 inches./67-1/2 x 56 cms. 800 Gns./\$2,352.  
Painted circa 1630.  
Exhibited: L'Orangerie, Paris, *Philippe de Champaigne*, 1952, No. 6.

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65. VAN GOYEN, Jan. "Dune landscape with a farmstead and two figures resting at the junction of sandy paths." Panel. *Signed with initials and dated 16--*. (Agnew)  
12-1/4 x 21 inches./31 x 53-1/2 cms. 2,800 Gns./\$8,252.

66. VAN GOYEN. "Wooded river landscape with a tower, small oared and sailing craft, and fishermen hauling in their nets." *Signed with initials and dated 1648*. (Hamilton)  
37-1/2 x 50-1/2 inches./95 x 128-1/2 cms.  
13,000 Gns./\$38,220.

See: Dr. C. Hofstede de Groot, *Catalogue of Dutch Painters*, 1927, Vol. VIII, p. 222, no. 876, (wrong size given).

70. HALS, Frans. "Portrait of a Young Woman." Long bust length, the girl wearing black dress with white collar and cap and gold earrings. (Smith)  
22-1/2 x 21 inches./57 x 53 cms. 80,000 Gns./\$235,000.

Painted circa 1650.

Collections: Possibly acquired by the 4th Earl of Egremont.

The picture has been at Orchard Wyndham for many years. Exhibited: Royal Academy, *Dutch Pictures*, Winter 1952-53, no. 137.

See: W. A. Martin, "An Unknown Portrait by Frans Hals," *The Burlington Magazine*, Dec. 1952, pp. 359-60, pl. 1.

See: *International ART MARKET*, Vol. 1, No. 9, p. 205.

75. DE HOOCH, Pieter. "The Music Party." In the foreground of a well-furnished room a girl rinses glasses in a wine-cooler; a gentleman holds a flute and beside him a lady seated at a table, is singing; behind them a man plays a guitar; an open window looks out into a courtyard. (St. Lucas)  
26-1/4 x 31-3/4 inches./67 x 80 cms. 3,000 Gns./\$8,820.

76. HALS, Frans. "Portrait of Jonkheer William Adriaan, Seigneur of Kessel and Count van Hoorn, a General of the Netherlands Army, aged 73." Half length in brown fur-edged coat with large white ruff and black skull cap, holding a handkerchief in his left hand. Unframed. *Inscribed "aetat 73" and dated 1650*. (Brant)  
33 x 25-1/2 inches./79 x 65 cms. 5,800 Gns./\$17,052.

86. RIESENER, Henry François. "Portrait of a young lady." Half length, in white dress with blue shawl, her arms folded. (Pontolic)  
27 x 21-1/2 inches./68 x 54-1/2 cms. 1,000 Gns./\$2,940.

84. NORTH ITALIAN SCHOOL, circa 1500. "Saint John the Baptist." "Saint Augustine." "Saint Francis." "Saint Clare." Set of four panels. (Wengraf)  
40-1/2 x 15-1/2 inches./102 x 39 cms. 750 Gns./\$2,205.

87. RIMINESE SCHOOL. "The Madonna lamenting over the dead Christ." Panel. (Teltscher)  
25 x 18-1/2 inches./63-1/2 x 47 cms. 400 Gns./\$1,176.

96. DUBBELS, Hendrik. "Dutch Harbor and estuary with barges and figures on the shore." (Koetser)  
23 x 31 inches./58 x 78-1/2 cms. 3,600 Gns./\$10,584.

100. ZUCCARELLI, Francesco, R. A. "View of the Veneto with a bridge over a weir and a mounted traveller with begging peasants." (Rosa)  
19-1/2 x 25-1/2 inches./49-1/2 x 65 cms.

1,700 Gns./\$4,998.

106. GUARDI, Francesco. "Two Men-O'-War Engaged." (Katz)  
6-3/4 x 9-1/4 inches./17 x 23-1/2 cms. 850 Gns./\$2,499.

121. BRONZINO. "The Holy Family with the Infant Saint John the Baptist." Panel. (Frascone)  
46-1/2 x 38-1/2 inches./118 x 98 cms. 400 Gns./\$1,176.

Sold with the certificates of W. R. Valentiner, 1935, and Lionello Venturi, 1947.

125. ROBERT, Hubert. "The Villa Medici, Rome." Two seated artists sketch, watched by a woman and two children; other figures strolling. Panel. *Bears signature and date 1785*. (Harris)  
12 x 10 inches./30-1/2 x 25 cms. 480 Gns./\$1,411.

130. WEENIX, Jan Baptist. "Portrait of a Child." Full length, in yellow dress and white ostrich-feather plumed hat, holding a King Charles Spaniel on her lap and sitting in a landscape with horsemen and many figures. (Leggatt)  
38-1/2 x 34-1/2 inches./98 x 87-1/2 cms.

2,600 Gns./\$7,644.

132. THE MASTER OF FRANKFURT. "The Descent from the Cross." The Virgin Mary kneels and, with Joseph of Arimathea, supports the body of Christ. Standing behind them are Saint John, the Magdalen, and the other Maries. A man with dagger at his side descends a ladder leaning against the Cross, holding a hammer and the Crown of Thorns in one hand and three nails in the other. In the distance a town with a group of soldiers and a river with shipping. Arched top. Panel. (Pearson)  
43 x 28 inches./109 x 71 cms. 2,000 Gns./\$5,880.

See: W. R. Valentiner, "Jan de Vos, the Master of Frankfurt," *The Art Quarterly*, Summer, 1945, pp. 197-212 and illus. p. 203.

Sold with two letters from W. R. Valentiner, 1940 and 1945.

133. RUBENS, Sir Peter Paul. "The Virgin and Child in Glory." Panel. (Frascone)  
25-1/2 x 19 inches./65 x 48 cms. 1,200 Gns./\$3,528.

Certified by Max J. Friedlander.

134. AMORISI, Antonio. "Group of itinerant musicians drinking and roasting chestnuts." (Ringling Museum)  
46 x 58-1/2 inches./117 x 149 cms. 800 Gns./\$2,352.

139. MANETTI, Rutilio. "The Concert." Four full length life-size figures gathered round a table; the two bravos play the cittern and the citharone, one woman plays the violin and the other sings. (Leven)  
60-1/2 x 79 inches./154 x 202 cms. 1,200 Gns./\$3,528.

143 Lots . . . . . Total of Sale: £218,632/\$612,170.



Christie, Manson & Woods, London  
November 28, 1961

*MEDIAEVAL WORKS OF ART  
AND RENAISSANCE JEWELRY*

38. THE COLLAR AND ST. ANDREW OF THE ORDER OF THE THISTLE of Thomas 4th Earl of Ailesbury, K.T. The gold collar formed of eighteen thistles with flanking leaves enamelled in natural colors, alternating with links formed as interlaced sprigs of Rue similarly enamelled. Length 60 inches./152 cms. (30 ozs.) The St. Andrew of gold with green and purple enamelled robes holding his saltire cross of white enamel and gazing upwards and with rayed gold background. Height 2-1/16 inches./5 cms. (2 ozs. 10 dwts.) By William Jones, who became Royal Goldsmith in 1783. (S. J. Phillips) 3,800 Gns./\$11,172.

39. ITALIAN RENAISSANCE GOLD ENAMELLED AND JEWELLED PENDANT, modelled as a figure of Minerva, with looped blue enamel drapery, green enamel cuirasse and leggings with red garters, on elaborate scrollwork base hung with three pendant pearls with red enamel collets, suspended, on two chains each with two enamel scroll links, from a scroll pendant embellished with colored enamels, set with a ruby and hung with a drop pearl, the whole embellished with rubies and diamonds. *Third quarter of the 16th century.* (S. J. Phillips) Height: 6 inches./15-1/2 cms. 5,600 Gns./\$16,464.

50. THE NORFOLK POMANDER. A gold and enamel South German Renaissance openwork pomander, of shaped outline, the upper part unscrewing and embellished with three volute brackets with smaller strapwork scrolls between, and pendant ring above, the lower section formed as interlaced scrolls, straps and flowers, and with ring below, the central band with openwork flowers and foliage, the whole enriched with red, green, white, blue, black and turquoise enamel. *Third quarter of the 16th century. Maker's mark A T in monogram.* (Rear Adml. K. Campbell-Walter) Height: 3 inches./7.6 cms. 7,800 Gns./\$22,932.

C.f. An almost identical pomander, though unmarked, in the Victoria & Albert Museum (no. 298-1854).

67. FRENCH CHASSE OF CHAMPLEVE ENAMEL, on copper gilt of gabled oblong form, the front decorated in three parts with the Crucifixion, with the Virgin Mary and St. John standing at the foot of the cross, and on either side the seated figure of an evangelist; above this a seated figure of God the Father within a navette shaped panel and an angel on either side under an arch, all on a blue ground with colored rosettes in the field; at either end are figures of Saints similarly colored, the reverse consists of an all over design of circular colored rosettes with gilt crosses between in similar colors to the rest, the pierced cresting with three colored medallions, the center with an archangel, the outer two with a formal design, with a ball finial at either end, the four bracket feet engraved with formal designs. *Limoges, 13th century.* (Mrs. Drey) Width: 8-1/2 inches./22 cms. 8,800 Gns./\$25,872.

84. FRENCH IVORY TRIPTYCH of the Death, Assumption and Coronation of the Virgin Mary, with gable top, the central panel carved with the figure of God the Son standing upon a nimbus, with the Soul of the Virgin upon his left arm, surrounded by angels playing musical instruments, below the Burial of the Virgin; within the gable is the Coronation of the Virgin with the Virgin Mary and God the Father seated on a bench. The left wing carved in three levels, the lowest with the Death of the Virgin, the top with the angel telling the Virgin Mary of her impending death. The right hand wing carved likewise, the bottom with the Cortege of the Virgin, the center showing angels raising the coffin to Heaven, the upper showing the Virgin in Heaven and angels. The whole bearing traces of gilding and coloring, and the reverse of the whole devoid of decoration. (G. Nevett) Height: 10-3/8 inches./26 cms. 5,000 Gns./\$14,700.

The highly unusual treatment of the subject represented is to be found in two other triptychs, namely: one from the Spitzer (Cat. No. 48) and Martin Le Roy Collections, and one in the Bibliotheque at Amiens. Both are illustrated in *Les Ivoires Gothiques*, by Raymond Koechlin, Paris, 1924, on pls. LII and LIII respectively, and described under Nos. 210 and 211.

117. NORTH ITALIAN GOLD AND ENAMEL HAT MEDALLION, the center plaque embossed in very high relief with a bacchanalian orgy, on a brown and green enamel ground, in gold frame with colored enamel scrolls inset with eight emeralds and diamonds placed alternately. *Circa 1570.* (S. J. Phillips) Width: 2-1/4 inches./6 cms. 2,000 Gns./\$5,880.

118. SOUTH GERMAN GOLD AND ENAMEL PENDANT JEWEL of shaped outline set with a figure of Christ, flanked on either side by figures of Adam and Eve in flesh colored enamel, Christ trampling a figure of Satan, Adam on a figure representing death and Eve, holding an apple in her hand, upon the serpent; above the Holy Dove and two angels, the former on a cloud enamelled with dark blue enamel painted with gold stars, all standing on a straight bar set with alternate rubies and diamonds, the whole set upon a gold scroll work ground with three pendant pearls, enamelled in colors and set with rubies, diamonds and pearls. *Late 16th Century.* (S. J. Phillips) Height: 3-1/2 inches./9 cms. 3,400 Gns./\$9,996.

122. ENGLISH GOLD, ENAMEL AND HARDSTONE PENDANT JEWEL in the form of a sphere of straited pink agate with gold mounts, set with rubies, suspended from three chains with reversed S-shaped links, each set with a heart-shaped garnet with gold scrolls, the agate sphere, with drop pearl pendant, opening to disclose a scene of the Adoration of the Shepherds in gold, enamelled in colors, the wings decorated with the Annunciation, the Virgin in the right hand cover, the angel in the left, the covers and base with borders of black enamel with gold crosses. *Mid 16th Century.* (Rear Adml. K. Campbell-Walker) Height: 4-1/4 inches./11 cms. 7,800 Gns./\$22,932.

122 Lots ..... Total of Sale: £ 89,227./\$249,835.

O. Rundle Gilbert, Auctioneer  
October 9-13, 1961

*ESTATE OF THE LATE HIRAM J. HALLE*  
*Pound Ridge, New York*

218. GRANDFATHER'S CLOCK *by Benjamin Willard Grafton, No. 146.* Mahogany case with vine and column finial.  
£250./\$700.

227. MAHOGANY CASE MANTEL CLOCK *by Wadsworth & Turners.* Bottom half of glass painted in oval floral design with center clear to display pendulum. Face decorated with floral painted corners.  
Height: 29 inches./73 cms.  
Width: 16 inches./40 cms. £54./\$150.

233. GRANDMOTHER'S CLOCK, the face *inscribed Winterhalder, Germany and Tempus Fugit.* Gold center, silver numbers, brass border and embossed with four faces. Mahogany case with block feet and Adam-style finials.  
Height: 72 inches./180 cms. £71./\$200.

537. DUNCAN PHYFE CHAISE LOUNGE, mahogany frame with graceful half-arm, light blue upholstery. *Circa 1810.*  
£80./\$225.

583. CARVED WOOD OVAL MIRROR, the large spread eagle top with wings protecting seated female figures holding vines of flowers on each side.  
Mirror: 28 inches./70 cms.  
Eagle: 38 inches./95 cms. £187./\$525.

641. SHERATON-STYLE SOFA, arched back, rolled arms, turned and grooved legs, *fleur-de-lis* inlay on knees. *Circa 1800.*  
Length: 6 feet./180 cms. £160./\$450.

667. BLACK PAINTED WINDSOR ROCKER, seven spindle extended back with pistol handles and dowel legs. *18th Century.*  
£32./\$90.

673. QUEEN ANNE SOFA, high rectangular back with turned arms and cabriole legs; upholstered in green velvet. *Circa 1720.*  
£140./\$400.

706. QUEEN ANNE WALNUT SHAVING MIRROR mounted on miniature fall-front desk with cubby-holes and five drawers. Large drawer beneath with slide compartments. Scroll feet. *18th Century.*  
Height: 36 inches./91-1/2 cms. £54./\$150.

1538. OAK WELSH CUPBOARD, the top with three open shelves with iron hooks, the base with three drawers, shelf stretcher and six square legs.  
4 feet 2 inches x 15-1/2 inches x 6 feet 4 inches.  
126 x 39 x 193 cms. £107./\$300.

1539. WINDSOR SIDE CHAIRS, yew wood, saddle seat and oval back with split rounds. Turned front legs. (Lot of four)  
£114./\$320.

1542. ENGLISH OAK ARM CHAIRS, the back with six slats, rush seats, low arms, turned legs and stretcher. *18th Century.* (Lot of two)  
£47./\$130.

1554. ENGLISH CORNER CHAIR, yew wood, windsor type with high, three spindle, comb back; five spindles supporting circular arms. Square slab splat "X" stretcher. *18th Century.*  
£98./\$275.

1568. COCK FIGHTING CHAIR, mahogany, full arms with compartment pull-outs for snuff, pencils and candle, the back with hinged shelf that revolves on brass rod; cabriole legs, turned stretchers, pad feet. Red leather seat. *English, 18th Century.*  
£161./\$450.

1570. BANJO CLOCK, mahogany, rectangular painted face, waist and bottom sections with paintings on glass of buildings and shrubs; delicate bracket feet. *American, circa 1800.*  
Height: 41 inches./104 cms. £152./\$425.

1583. QUEEN ANNE WING CHAIR, walnut frame, high shield back covered in light brown-green leather, tufted half arms, four cabriole legs, pad feet. *Circa 1720.*  
£134./\$375.

1597. DROP LEAF HUNT TABLE, mahogany, top with oval leaves, four square legs, each leaf with two additional supporting legs. *English, circa 1810.*  
Top: 15 inches./38 cms. Leaves: 19 inches./48 cms.  
Length: 88 inches./224 cms.  
Height: 28 inches./71 cms. £500./\$1,400.

1621. WINDSOR ARMCHAIRS, a pair, oval back with central pierced splat of heart and diamond, four spindles on either side. Half arms, cabriole legs with button feet, barrel turned stretchers. Traces of original red paint on legs, arm and rear of seat. *English, 18th Century.* (Lot) £165./\$460.

1624. BULL'S EYE EAGLE MIRROR, the ogee frame containing twenty gold balls, wheat and rosette carving around rim; finial of spread eagle holding wheat stalks. Painted black and gilded.  
Mirror: 17 inches./43 cms.  
Frame: 4 inches./10 cms.  
Diameter: 24 inches./61 cms. £134./\$375.

1659. SHERATON CANTERBURY, mahogany frame, lattice top of four open compartments, shallow drawer in base, turned and grooved legs. *Circa 1820.*  
£39./\$110.

1660. SHERATON SHIELD BACK SOFA, scroll arms, back and single seat cushions covered in black linen. Six tapering legs, connecting stretchers.  
Length: 7 feet 6 inches./228 cms. £107./\$300.

1675. GRANDMOTHER'S CLOCK, *by John Thompson, London.* Bonnet top, brass face, waist and lower section with delicate line inlay, bracket feet. *Circa 1790.*  
Height: 54 inches./137 cms. £357./\$1,000.



1050. CHIPPENDALE BURL WALNUT LOWBOY, scalloped top with carved molded edge. Arched front containing one large and one small drawer in apron. Cabriole legs with vase carving on knees. Delicate claw and ball feet.

29 x 19 x 28-1/2 inches high./

74 x 38 x 72-1/2 cms. high. £ 89./\$250.

1138. COLONIAL DROP LEAF TABLE, board top, two bread board leaves supported by pull slides, four spiral turned and blocked legs, flattened ball feet, "X" stretchers.

42 x 24 x 28-1/2 inches high./

106 x 61 x 72-1/2 cms. high. £ 125./\$350.

This table belonged to Heyduck Onderdonk of Cold Spring Harbor, Long Island. Washington reputedly had breakfast at it on April 24, 1790.

From the Hearst Collection.

1168. HARVEST TABLE, top of three boards, bread board sides and end, plank stretcher. Two legs mounted on "T" frame.

Top: Length: 15 feet 9-1/2 inches./481 cms.

Width: 37-1/2 inches./95 cms. £ 643./\$1,800.

1690. ENGLISH OAK HUTCH TABLE, board top with four turned supports above bench stretcher; six turned and blocked legs. *18th Century.*

59 x 26 x 31 inches./150 x 66 x 79 cms. £ 43./\$120.

1692. WALNUT GATE LEG TABLE, oval top and leaves. Box construction with spiral turned and blocked legs and stretchers, two swivel legs to support each leaf. One leaf has split. *18th Century.*

Size open: 64 inches./162 cms.

Height: 29-1/2 inches./75 cms. £ 223./\$625.

1700. CHERRY CANDLESTAND, circular top with sliding drawer, turned support, three snake feet. *American, circa 1810.*

Width: 16 inches./40-1/2 cms. £ 179./\$500.

1732. ADAM DOUBLE PARTNER'S DESK, flat top covered in black leather of the period. Narrow mahogany inlaid band. Each side contains one large and two small drawers in apron, inlaid with satinwood lines. Four turned and grooved legs, brass feet. *English, 18th Century.*

72 x 46 x 30 inches./183 x 117 x 76 cms. £ 161./\$450.

1743. WILLIAM AND MARY BEVELED GLASS WALL MIRROR, walnut frame with elaborate floral carved and pierced top cornice. *Circa 1700.*

£ 107./\$300.

Exhibited: Fogg Art Museum, Cambridge, Mass.

Illustrated: Luke Vincent Lockwood, *Colonial Furniture in America*, 1921, Vol. 1, Fig. #312.

1779. SHERATON OVAL PINE DRESSING TABLE, semi-circular top with cabinet end, single drawer in apron. Large cabinet at rear of knee hole compartment. Square tapering legs, brass casters. *18th Century.*

54 x 22 x 30 inches./137 x 56 x 76 cms. £ 357./\$1,000.

From the collection of the Duke of Hamilton, Hamilton Palace, Lanarkshire, Scotland.

Hanzel Galleries, Inc., Chicago, Illinois

November 26, 1961

# FRENCH, ENGLISH and AMERICAN FURNITURE

60. LOUIS XVI WALL MIRROR, lyre and leaf scroll top, carved gilt and painted frame.

Height: 59-1/2 inches./151 cms.

Width: 31 inches./79 cms. £ 223./\$625.

66. CAMPAIGN CHEST, mahogany, two part, the upper with two small and one long drawer, the lower with two long drawers. Fitted with recessing brass handles and brass corners. *English.*

Height: 41 inches./104 cms.

Width: 36 inches./92 cms. £ 134./\$375.

67. CHIPPENDALE MAHOGANY SIDE CHAIRS, four, with lyre-shaped back splat, shell and floral carved top rail. Old leather seats. *English, circa 1765. (Lot)*

£ 136./\$380.

68. SMALL SIDEBBOARD, satinwood and mahogany, serpentine front top with inlaid bands and oval medallion over apron with five small drawers, square tapering legs. *English.*

Height: 33-1/2 inches./84 cms.

Width: 48 inches./122 cms. £ 232./\$650.

75. LOUIS XVI WALNUT COMMODORE, shaped front, three long drawers with brass hardware, shaped and molded panel ends.

Height: 36 inches./92 cms.

Width: 50-1/2 inches./128 cms. £ 277./\$775.

80. REGENCY ROSEWOOD CABINET, fitted with two panelled doors. *Circa 1810.*

Height: 40 inches./102 cms.

Width: 27 inches./68-1/2 cms. £ 47./\$130.

81. SHERATON MAHOGANY BREAK-FRONT SECRETARY BOOKCASE, peaked top with projecting cornice over shelved cupboards enclosed by four glazed and mullioned doors; the lower portion with central pull-out drawer fitted as writing compartment, a drawer at either side; four panelled cupboard doors below.

Height: 95 inches./241 cms.

Width: 66 inches./168 cms. £ 197./\$550.

86. MAHOGANY FOLDING TOP DINING TABLE, top comprising four folding leaves brass hinges, square tapering legs. Bears brass makers label "Wilmott, John St., Oxford St., London." *English, circa 1820.*

Full size: Length: 8 feet./244 cms.

Width: 42 inches./106 cms. £ 116./\$325.

90. ADAM MAHOGANY THREEPART SIDEBBOARD, middle section with one large linen drawer with painted figural decoration, two small silver drawers at either side on square tapered legs. Flanked by two floral decorated cabinets having a silver drawer with cupboards below, on which rest leaf and swag carved knife urns. Some imperfections.

£ 49./\$135.

Parke-Bernet Galleries, Inc., New York  
November 17 and 18, 1961

*The COUNTESS SALA COLLECTION of  
FRENCH FURNITURE, BRONZE DORE,  
PORCELAINS and SILVER*

*PORCELAIN*

8. SIX OLD SPODE AND DRESDEN PLATES, variously molded and painted with sprigs and bouquets of flowers. (Lot)

Diameters: 8-1/2 to 10 inches/21-1/2 to 25 cms. £18./\$50.

9. FIFTEEN MINTON DESSERT PLATES, plain white porcelain with reticulated lattice border centering a gilded coroneted monogram. (Lot)

Diameter: 9-1/2 inches/24 cms. £43./\$120.

10. EIGHTEEN LIMOGES DINNER PLATES, valanced border with gilded dentiled edge, decorated in lilaccameo with landscape scene surrounded by spray of flowers. (Lot)

Diameter: 10 inches/25 cms. £32./\$90.

16. PAIR DRESDEN COVERED VEGETABLE DISHES, white and gold porcelain, circular footed vessel, basketry-molded border interrupted by vignettes of flowers, green leaf-molded handles; matching dome cover with finial of an amor holding a flower-filled cornucopia.

Length: 13 inches/33 cms. £39./\$110.

18. MINTON DINNER SERVICE, white and gold, twelve dinner plates, fourteen luncheon plates, twelve soup plates, thirteen dessert plates, thirteen bread-and-butter plates, twelve crescent-shaped salad plates, twelve coffee cups and seventeen saucers; plain white with gold-tooled bandings. Some pieces monogrammed. Assembled service.

£98./\$275.

22. TWELVE HAVILAND LIMOGES DINNER PLATES, valanced border decorated in gold relief with formalized arrangements of leafage enriched with 'jeweled' turquoise blue enameled blossoms, enclosing a matching medallion. (Lot)

Diameter: 10 inches/25 cms. £89./\$250.

152. FOUR VIENNA AND MEISSEN TRENCHER SALTS, circa 1780, variously relief-molded and painted with tiny sprays of flowers. Together with a pair of Dresden porcelain demitasses and saucers. (Lot)

Lengths: 4 inches/10 cms. £152./\$425.

157. MEISSEN COVERED TUREEN, lobe-molded oval, with scroll and cauliflower handles, the body with reserves of birds perched in flowering shrubs; matching dome cover with finial in the form of a small bare-legged boy seated and eating a strawberry, surrounded by applied flowers and fruit. Circa 1780.

Length: 13-1/2 inches/34 cms. £188./\$525.



Above: Number 157.

Below: Number 159.

159. MEISSEN COVERED SOUP TUREEN AND STAND, swell-molded depressed globose tureen, the scroll handles with sprays of asparagus and cauliflower, with wild birds perched amid trees and surrounded by insects; the dome cover with finial in the form of an amor supporting a cornucopia, matching stand. Circa 1770.

Lengths: 14 and 15 inches/35-1/2 and 38 cms.

£607./\$1,700.

164. VINCENNES PORCELAIN FLOWERPOT, tapering, cylindrical, with sprigs of flowers and a butterfly. With decorator's mark, probably of Jacques Fontaine. Mounted in bronze doré with threaded rims conjoined by two foliated strapwork flanges bearing a bearded mask. Dated 1754.

Height: 4-1/2 inches/11 cms.

£98./\$275.

166. PAIR MEISSEN SINGERIE GROUPS, modeled by J. J. Kandler, circa 1755. Male and female figures of monkeys seated before apple trees, both with aprons filled with apples and holding apples, the female with a baby monkey nestling beside her; shaped base strewn with applied blossoms. Small imperfections, as usual. Base mounts in bronze doré of later date.

Heights: 7 and 7-1/2 inches/18 and 19 cms. £1,429./\$4,000.



167. PAIR LOUIS XV SEVRES BLEU DE ROI AND GOLD CACHEPOTS, tub-shaped with shell-molded handles, with two reserves with exotic birds in landscapes, within a gilded framework of elongated scrolls bearing branches of tiny blossoms; on a vivid deep blue ground. *Decorator's mark of François Aloncle (1758-81)*. Have gilded metal stands. Dated 1760.

Height: 5 inches/13 cms.

£640./\$1,800.



235. PAIR LOUIS XV BRONZE DORE AND POWDER BLUE PORCELAIN EWERS *with mounts attributed to J.C. Duplessis, Père*. The body formed of a Chinese powder blue porcelain baluster jar of the K'ang Hsi period, richly mounted in *bronze doré* with a leaf-and-scroll-molded neck developing into a pointed spout, with elongated S-scroll handle formed of endive leaves conjoined by a berried branch of leafage terminating at the base in bulrushes and fronds, above a large crayfish; the almost circular foot wrought with overlapping scroll leaves, rockwork and a banding of frills. XVIII Century.

Height: 19-3/4 inches./50 cms.

£4,107./\$11,500.

The attribution of these mounts to the elder Duplessis, one of the most famous of the 18th century *bronziers*, is based on their stylistic relationship to the well-known pair of lacquer vases mounted by him in the Musée Camondo, Paris. Mme. de Pompadour is known to have owned a pair of similar vases.

170. TWO LOUIS XV-XVI SEVRES CACHEPOTS, *dated 1769 and 1778*. Tub-shaped, with shell-molded handles, having gold dentiled rim; decorated in blue and gold with scallop shell devices and bouquets of scattered flowers. Small imperfections. Virtually a pair. (Lot)

Heights: 6-1/4 and 6-1/2 inches./16 and 16-1/2 cms.

£98./\$275.

168. PAIR LOUIS XV BRONZE DORE AND GROS BLEU PORCELAIN EWERS, deep blue cylindrical porcelain body finely mounted in *bronze doré* with a pointed lip above a bearded satyr mask flanked by stems of roses, above a swirl-fluted neck with cabochon border; slightly scrolled rococo handle continuing to a collar of leaf tips and foliated socle. On square footed base. *French, XVIII Century*.

Height: 11 inches/28 cms.

£1,071./\$3,200.

169. PAIR VIENNA STATUETTES OF FAWNS, rearing figures supported by a tree stump amid leafage; oblong rustic base applied with flowers, etc. Mounted in *bronze doré*, the serpentine edge *ciselé* with leaf tips and bordered with small flowers and leafage; melon-form feet. *One with C and incised mark, the other with mark in blue*. Small repairs and imperfections, as usual. *Circa 1760*.

Height: 8-1/2 inches/21-1/2 cms.

£2,500./\$7,000.

#### SILVER.

45. FRENCH WROUGHT SILVER AND GILDED SILVER SERVICE OF FLATWARE, *Louis XV taste*. Seventeen each of dinner forks, dinner knives (thirty-six with steel blades), eighteen each of entree forks, soup spoons, tablespoons, fish forks and fish knives; two serving forks, two serving spoons, two salt spoons, pie server, soup ladle and sauce ladle; eighteen each of gilded silver dessert forks, dessert knives, fruit knives with steel blades, teaspoons, four serving implements and a sauce ladle. Beautifully wrought in the Louis XV taste with interlaced foliated strapwork embracing fleurs-de-lis and shell-like motives and coat of arms. In wooden case. *By A. Aucoc, Paris*.

£1,143./\$3,200.

54. PAIR COVERED CAVIAR BOWLS, with ice bowls, *Louis XV taste*. Applied with coats of arms. *By Georges Keller, Paris*.

Diameter: 7-1/2 inches/19 cms.

£108./\$380.

65. SILVER TABLE ARTICLES. Fluted sugar bowl on tripod supports; triple shell-form sweetmeat dish with glass liners, one broken; and a petal-fluted covered sauce tureen. *London, Sheffield and Chester, 1878-1907*. (Lot)

£39./\$110.

67. FRENCH WROUGHT SILVER TEA AND COFFEE SERVICE, *by Robert Linzeler, Paris*. Hot-water urn on spirit-burner stand, teapot, coffee pot, creamer, waste bowl, covered sugar bowl and tongs; footed pyriform bodies with leaf-scroll handles and spouts, having a median band of foliated wave scrollings and beaded edges; with applied coats of arms.

£321./\$900.

71. PAIR SILVER-PLATED NINE-LIGHT CANDELABRA, *Louis XV style*. Molded and paneled trumpet-shaped standard supporting two graduated tiers of S-scroll candle arms with spool-shaped candleholders matching the standard and crested by a candleholder; on two-tiered molded base.

Height: 24 inches/61 cms. £72./\$200.

#### DECORATIONS.

85. PAIR LOUIS XV BRONZE DORE CANDLESTICKS. Rococo swirl-molded standard with *ciselé* arrangements of roses springing from a conformingly wrought symmetrical base of frill devices and scrolling; matching grease pan. Apparently regilded. *French, XVIII Century*.

Height: 12-1/4 inches/31 cms. £357./\$1,000.

86. PAIR LOUIS XVI BRONZE AND BRONZE DORE SPHINX CHENETS. Couchant sphinx mounted in *bronze doré* with a fruit-filled basket on its head, the tail developing into voluted leaf-scrolls with rosettes; on an oblong plinth with medallions of Medusa masks interrupted by a panel of interlaced strapwork; fluted trumpet feet. Together with a brass stand of four fire tools. *French, XVIII Century*. (Lot)

Height: 13-1/4 inches/33-1/2 cms. £393./\$1,100.

90. PAIR PAINTED TOLE SCONCES, the bracket in the form of a brass bowknot bearing a bouquet of green-painted tole leaves and Dresden porcelain flowers, supporting two candle arms with porcelain tulip candleholders. Some imperfections. *Louis XV style*.

Height: 11 inches/28 cms. £164./\$460.

91. FAMILLE ROSE porcelain five-piece vase garniture. Pair beakers and three baluster jars with hat covers; decorated with collars of lu-i lappets, pendent Buddhist emblems, above sprays of flowers. Minor imperfections. *Early Ch'ien Lung*.

Height: 9-1/4 & 10-1/2 inches/23 & 27 cms. £286./\$800.

94. LOUIS XV MARBLE CLOCK by *Michel François Poincette, Paris, c. 1790*. Bronze *doré* striking drum movement, crested by a bacchante resting upon a draped panier and supported on the shoulders of a pair of winged cupids astride sejant bronze goats; narrow oblong statuary marble base with beaded rim above appliques of foliated strapwork.

Height: 19-3/4 inches/50 cms. £179./\$500.

95. PAIR LOUIS XV STATUETTES OF AMORS. Bronze figures of small nude boys poised on a conical rocky vase, one holding aloft a laurel wreath, the other playing with two large conch shells; on square *bronze doré* stands wrought with rococo rolled feet. *French, XVIII Century*.

Height: 12-3/4 & 13-1/4 inches/32 & 33-1/2 cms.

£447./\$1,250.

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96. PAIR LOUIS XVI FIGURAL SCONCES, *bronze doré*, the bracket in the form of a caryatid nymph, the body developing into sprays of acanthus leaves and terminating in a corbel; with matching leaf-sheathed and fluted upscrolling candle arms with fluted spook-form candleholders and petal-fluted grease pans. Fitted for electricity. *French, XVIII Century*.

Height: 12-1/2 inches/32 cms. £536./\$1,500.

101. PAIR LOUIS XV BRONZE DORE SCONCES, having three scrolling candle arms, each of different patterns of scrolling leaves, frilled scrolls and 'jeweled' bandings, continuing to candleholders with grease pans to match the pattern of each arm, the lower branch supporting a parrot with displayed wings and long tail feathers. *Stamped H. VIAN*. Fitted for electricity. *French, XIX Century*.

Height: 22 inches/56 cms. £125./\$350.

124. LOUIS XVI CUT GLASS AND BEADWORK EIGHT-LIGHT CHANDELIER, twisted metal pyriform basket, the annulus supporting eight downscrolling candle arms hung with icicles and bowknotted stellate medallions; the basket with conforming arrangements of interlaced medallions and matching canopy pendent bowknotted ringlets which continue to the bowl. Some replacements, as usual. Fitted for electricity, with reflectors. *French, XVIII Century*.

Height: 34 inches/86 cms.

Diameter: 30 inches/76 cms.

£286./\$800.



## FURNITURE

111. LOUIS XV ACAJOU AND KINGWOOD OCCASIONAL TABLE by *Jean François Dubut (Priv. M. E.)*. Serpentine-contoured top with canted corners, inset with gold-tooled green leather, the conforming body with a matching pullout writing slide and a shallow drawer at one end, faced with panels of mahogany enclosed by wide bandings of kingwood; on pentagonal slender cabriole legs. Mounted in *bronze doré*. Stamped *J. F. Dubut*, and with *M. E.* three times beneath. *French, XVIII Century.*

Height: 26-3/4/68 cms.

With: 16-1/2 inches/42 cms.

£1,161./\$3,250.

112. LOUIS XV TULIPWOOD AND FRUITWOOD MARQUETRY PETITE TABLE A ECRIRE, *attributed to Jean François Hache (M. E. à Avignon)*. Oblong curvilinear top inlaid with burl walnut panel of marquetry trophies, the frieze with pullout writing slide fitted with leather-lined hinged plateau, above a small drawer with a marquetry panel of ancient buildings flanked by arrangements of cubiform marquetry; matching sides and back with one end drawer fitted for writing; on slender cabriole legs. *French, XVIII Century.*

Height: 28-1/2 inches/72 cms.

Width: 19 inches/48 cms.

£1,500./\$4,200.

115. LOUIS XV INLAID ACAJOU TABLE ROGNON, *L. Cuenières jne, Paris*. Kidney-shaped top with metal rim inlaid with quartered panels of mahogany within a tulipwood banding, the case with two small drawers masked as one, above a matching shelf; on three angular cabriole legs.

Height: 28-1/4 inches/71 cms.

Width: 19 inches/48 cms.

£214./\$600.

116. PAIR LOUIS XVI CARVED AND GILDED BERGERES, the high incurvate back carved with a banding of entwined ribbons, continuing to closed arms, with fluted and stop-fluted supports; matching bowed seat rail and round tapering legs. Back, armpads and loose seat cushion in pale yellow-green silk. Gilding restored. *French, XVIII Century.*

£678./\$1,900.

125. LOUIS XV ACAJOU AND TULIPWOOD MARQUETRY CABINET, *brèche d'Alep* marble top with serpentine edge and outset corners, the shelved case enclosed by two cupboard doors, faced with tulipwood panels and sprays of marquetry flowers; matching shaped sides and deep valanced apron continuing to short cabriole legs. Richly mounted in *bronze doré* with rococo leaf-scroll frameworks, moldings, chutes and *sabots*. Top with royal inventory mark: crowned *M. L.* in oval, also *CR* with crown, 566-2, and inventory number A.3223. Base and back panel restored. *French, XVIII Century.*

Height: 37 inches/94 cms.

Length: 40 inches/102 cms.

£2,680./\$7,500.

This and a companion cabinet were understood to have been presented to Queen Maria Leszcynska, wife of Louis XV, by the City of Paris; and the crowned monogram *M. L.* which appears on both, seems to have been taken for the Queen's inventory mark.

127. LATE LOUIS XVI ACAJOU CONSOLE-DESSERTTE, narrow three-quarter galleried top, with waisted sides inset with a white tapestry marble plateau, the frieze with a long narrow drawer; half-round stiles continuing to stop-fluted columnar supports resting on a matching tapestry marble plateau and trumpet-shaped feet. The whole mounted in brass with molded bandings and flutes, etc. Some imperfections.

*French, late XVIII Century.*

Height: 35-3/4 inches/91 cms.

Length: 50-1/2 inches/128 cms.

£607./\$1,700.

128. LOUIS XV TULIPWOOD MARQUETRY SECRETAIRE A ABATTANT, oblong gray Ste. Anne marble top with canted corners and molded edge, the conforming tall case with frieze drawer and fall front enclosing a shelf and small drawers, above two cupboard doors; canted stiles continuing to squat angular cabriole legs and shaped apron. The whole faced with marquetry panels of a landscape scene, three people in a salon and a view of a chateau within an architectural garden setting; the sides of figured tulipwood.

*French, XVIII Century.*

Height: 58 inches/147 cms.

Width: 27-3/4 inches/70 cms.

£607./\$1,700.

135. PAIR LOUIS XV GRANDS FAUTEUILS in Beauvais tapestry. Curvilinear molded back with serpentine cresting crisply carved with a shell and bouquet of flowers flanked by elongated scrolls, open arms having arm rests with foliated cabochons; serpentine seat rail carved to match the back and continuing to cabriole legs with shell motives at the knees and terminating in scroll toes. Backs, seats and armpads colorfully woven after the cartoons of J. B. Oudry with fable scenes from La Fontaine, depicting various birds and animals in landscape settings, garlanded with chains of blue bowknotted garden flowers on a deep rose ground. Show some wear. Frames of later date. *French, XVIII Century.*

£286./\$800.

139. LOUIS XV INLAID TULIPWOOD AND KINGWOOD SERPENTINE-FRONT COMMUNE, yellow Siena marble top with serpentine front and outset corners, the case having three long cock beaded drawers faced with finely figured panels of tulipwood and multiple kingwood bandings, matching slightly *bombé* sides; valanced apron and outset stiles continuing to slightly splayed square legs. Some careful restorations. *Southern French, XVIII Century.*

Height: 32 inches/81 cms.

Length: 33-1/2 inches/85 cms.

£464./\$1,300.

143. LOUIS XVI BRASS-MOUNTED ACAJOU BUREAU PLAT, oblong top with outset rounded corners inset with gold-tooled dark green leather and having end-on-end matching pullout slides; the case with shallow paneled frieze drawer and slightly shaped knee-hole flanked by a pair of matching drawers on one side and a deep drawer masked as two on the other, the interior compartmented with a sliding tray and a fitted tray; half-round stop-fluted stiles continuing to round tapering legs; paneled ends and back. The whole enriched with brass moldings and cappings. *French, Late XVIII Cent.*

Height: 29 inches/74 cms.

Length: 50-1/2 inches/128 cms.

£1,071./\$3,000.

239. PAIR LOUIS XVI CARVED ACAJOU AND BRONZE DORE PETITE COMMDES, D-shaped galleried top with a gray Ste. Anne marble plateau, the paneled deep frieze fitted with a small drawer; on two round tapering and stop-fluted legs. Reconditioned. *French, XVIII Century.*

Height: 31-1/2 inches/80 cms.

Width: 13 inches/33 cms.

£214./\$600.

247. LOUIS XV TULIPWOOD AND KINGWOOD MARQUETRY ROGNON, curvilinear kidney-shaped top with cockbeaded gallery, inlaid with *palissandre* bouquets of flowers enclosed by foliated rococo frameworks, on kingwood and tulipwood grounds; the matching frieze fitted with a shallow drawer and conformingly inlaid *à quatre faces* on slender angular cabriole legs. *French, XVIII Century.*

Height: 29-1/4 inches/74 cms.

Length: 35 inches/89 cms.

£980./\$2,750.

251. LOUIS XV-XVI TULIPWOOD AND HAREWOOD MARQUETRY TAMBOUR-FRONT BONHEUR DU JOUR, by *Guillaume Kemp (M.E. 1764)*. Oblong top with slightly rounded corners, faced with marquetry panels of musical instruments and trophies flanked by bouquets of flowers; angular galleried superstructure, the top inlaid with various garden implements and utensils, the body with three pairs of small drawers, each masked as one and faced with panels of flowers. The lower body with a frieze drawer containing a hinged blue velvet-lined writing plateau, above a tambour door enclosing three shallow drawers, paneled *à quatre faces* with engraved sprays of marquetry flowers; on angular cabriole legs conjoined by a shaped shelf stretcher inlaid to match the body. Mounted in *bronze doré* with *guilloché* strapwork applied to the frieze, classical chutes and foliated scroll *sabots*. Stamped *G. KEMP with M.E. on bottom of lower central drawer of the superstructure. French, XVIII Century.*

Height: 35-1/2 inches/90 cms.

Width: 21 inches/53 cms.

£5,000./\$14,000.

Guillaume Kemp passed master in October 1764 and worked in the rue de la Roquette. He is represented in Versailles by a bureau made for Louis XVI.

252. LOUIS XV-XVI TULIPWOOD AND HAREWOOD MARQUETRY OVAL OCCASIONAL TABLE, by *Pierre-François Guignard (M.E. 1767)*. Oval crossbanded top with three-quarter metal gallery, inset with blind-tooled dark green leather; the conforming drum case with a central cupboard door enclosing three small drawers and flanked by a pair of cupboard doors enclosing shelves, each face with marquetry panels with figures gazing upon architectural settings. The back inlaid with an oval lunette medallion and four rosettes; the stiles with pendants of graduated bellflowers continuing to molded slightly cabriole legs conjoined by a shelf stretcher centering a floral *patera*, and with metal rim. Mounted in *bronze doré*. Stamped *P. F. Guignard with M.E. on top of one of the small drawers*. Some restorations to lower shelf. *French, XVIII Century.*

Height: 31-1/4 inches/77 cms.

Width: 20 inches/51 cms.

£3,214./\$9,000.

Pierre-François Guignard (dit Pierre-François Queniard), passed master in January 1747 and worked in the rue de la Roquette. He is represented in the salon of the Ministère des Finances by a black lacquer commode in the Chinese manner.

253. LOUIS XVI CARVED AND GILDED PETIT CANAPE. Oval molded back outlined with a banding of scrolling ribbons continuing to a bowknotted cresting, and resting upon short leaf-carved uprights, incurvate to open arms, the supports and seat rail carved to match the back on round tapering stop-fluted legs with shaped toes, crested by floral dies. Back, seat and armpads in old gold satin lampas patterned in pale green and cream with flowers-filled vases and leafage. Shows wear. Some careful repairs. *French, XVIII Century.*

Length: 39 inches/99 cms.

£340./\$950.

257. LOUIS XV CARVED AND GILDED CANAPE A CORBEILLE, serpentine back carved with a fasciated banding interrupted by bowknotted ribbons, continuing to matching incurvate closed arms with armpads; the curvilinear seat rail and cabriole legs conformingly carved. In old gold lampas patterned in cream and pale green, with loose seat cushions. Shows wear. *French, XVIII Century.*

Length: 6 feet 11 inches/211 cms.

£2,044./\$5,750.

261. LOUIS XV INLAID ACAJOU AND AMARANTH GRANDE COMMDE, oblong *rouge de Flandre* marble top with outset rounded corners and resaulted front, repaired; the conforming case with angular strapwork and outer bandings of amaranth, mock fluted half-round stiles continuing to angular cabriole legs; valanced apron. The whole mounted in *bronze dore* with wreathed handles, bowknotted escutcheons, classical *chutes* with pendants of oak leaves and foliated lion-paw *sabots*. *French, XVIII Century.*

Height: 37 inches/94 cms.

Length: 58 inches/147 cms.

£1,607./\$4,500.

267. LOUIS XV KINGWOOD AND TULIPWOOD MARQUETRY BUREAU PLAT, by *Bon Durand (M.E. 1761)*. Oblong serpentine top with a molded metal rim and cross-banded mahogany border inset with gold-tooled dark brown leather, and the frieze of figured kingwood having three working drawers each faced with a tulipwood panel of finely etched marquetry blossoms; matching sides and mock drawers at the back; on pentagonal cabriole legs. Richly mounted in *bronze doré* with rococo leaf-scroll handles, frilled C-scroll appliques, leaf and cabochon *chutes*, and leaf-scroll toes. Stamped *B. DURAND with M. E. beneath right frieze. French, XVIII Century.*

Height: 30-1/4 inches/77 cms.

Length: 5 feet 4 inches/162 cms.

£2,857./\$8,000.

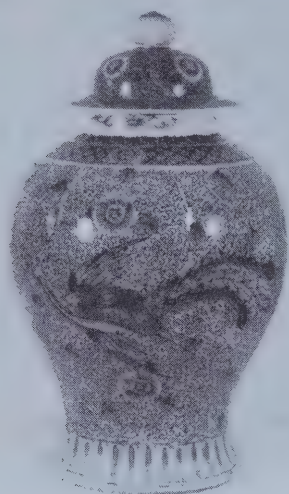
291 Lots . . . . . Total of Sale: £140,477./\$393,335.



## OVER-THE-COUNTER

(continued from page 240)

### SPECIAL OFFERINGS



**RARE KANG HSI** (1662-1722) covered vases, a pair. Authentication available. Size: 18x11 inches. Graceful peacock, dragon and floral decorations on turquoise ground. Excellent condition. Offer closes July 1 to qualified bidder, with approval of seller. Box O-24.

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### Appraisal of Fine Arts

Certified appraisals—Member American Society of Appraisers, Fellow of Valuers Institution of England. Sigmund Rothschild, 27 W. 67, N.Y.C. 23.

## Book Reviews

**INTERNATIONAL ART SALES, Annual Review of Painting/Ceramics/Furniture/Glass/Objets d'Art.** Edited by George Savage. 160 pp. including 78 pages of illustrations in black and white and color, and index. Crown Publishers, Inc., New York. \$7.50.

Not within memory of man have there been so many books available to collectors on the market for art and antiques—as there are this season. The latest comes from England where George Savage is an editor and critic who writes regularly about the market. He has assembled a year's record of sales of art and antiques, summarized in the forepart of the book and illustrated in the back, with an index.

Its faults for the American market will be readily apparent. Prices are in the currency of the sale and in pounds. Only in the index have the publishers converted currencies to dollars, thus requiring either considerable shuffling back and forth to the index pages or some rapid mental calculations. The editor's own bias with regard to pictures is evident—the nearest thing to a contemporary painting reproduced is a Braque of recent date. There is nothing in the book on American furniture or art. Although neither have any large market abroad, this is, after all, a book published here for American collectors. The publishers might well have required the editor to revise the American edition both in the matter of dollar prices and to include some contemporary paintings and eighteenth century American furniture.

Unhappily, too, the book was out of date before the ink on its pages was dry, as are all the annuals in this field. Its prices cover the calendar year 1960 and we are now in 1962, which might well be styled the post-Erickson era in which many Old Masters will have to be revalued on the basis of that famous sale.

These limitations noted, let it also be said that the book is handsomely printed and laid out and is highly informative regarding market trends. Since it is the first of the series, it is to be hoped that Mr. Savage in future editions will give due recognition to the needs and interests of American collectors—H. L. K.

## INTERNATIONAL Art Market

is the Place to Market Art

## Forthcoming Sales

(continued from page 240)

**SOTHEBY & CO.**  
34 New Bond Street  
London W.1, England

**N.Y. Representative:**  
Mr. Peregrine Pollen  
717 Fifth Avenue  
New York 22, N.Y.

### January

- 19—Works of Art, Oriental Carpets, English and Continental Furniture.
- 23—English Pottery and Porcelain.
- 24—Old Master Paintings.
- 25—Jewels.
- 26—English and Continental Furniture, Oriental Carpets, Works of Art.
- 30—Chinese Ceramics and Works of Art.
- 31—Eighteenth Century and Modern Paintings and Drawings.

### February

- 1—English and Continental Silver and Plate.
- 2—English Furniture, French Tapestries, Oriental Carpets, and English Pottery.

\*\*\*\*\*

**KUNSTHAUS LEMPertz**  
Neumarkt 3  
Cologne, Germany

### May

- 9-14—Old Masters

### June

- 5-6—Twentieth Century Masters

\*\*\*\*\*

**WEINMULLER**  
Brienner Strasse 14  
Munich, Germany

### March

- 14-15—Furniture, Paintings, Antiquities

\*\*\*\*\*

**KARL & FABER**  
Karolinenplatz 5a  
Munich, Germany

### May

- 15-16—Graphics, Drawings, Paintings
- 17-18—Books and Autographs

\*\*\*\*\*

**DOROTHEUM**  
Dorotheergasse 11  
Vienna, Austria

### February

- 5-8—Paintings, Antiquities, Furniture

### April

- 9-12—Paintings, Antiquities, Furniture



# INTERNATIONAL *Art Market*

CURRENT WORLD MARKET PRICES OF ART, ANTIQUES & OBJETS D'ART

VOL. I, NO. 12

NEW YORK, N. Y.

UNIVERSITY OF ILLINOIS  
FEBRUARY, 1962  
MAR 21 1962

*Contemporary Art at the Carnegie International 1958-61*

LIBRARY

Paintings and sculptures by contemporary artists only rarely find their way into auction rooms and as a result it is almost impossible to obtain dependable reports on prices brought by their works. This is particularly true of contemporary American artists. The one recent sale at which such work was liberally represented was a benefit auction for the American Chess Foundation held last spring here in New York City and it was a near disaster. For one thing, the sale was held at the close of the season when interest is at an ebb. For another, the works sold were contributed either by the artists or by their galleries and were not always outstanding examples of the artist's most desirable style. As a result, the prices were low, despite efforts of dealers and friends of the artists to bolster the bidding, and cannot be used as a fair measure.

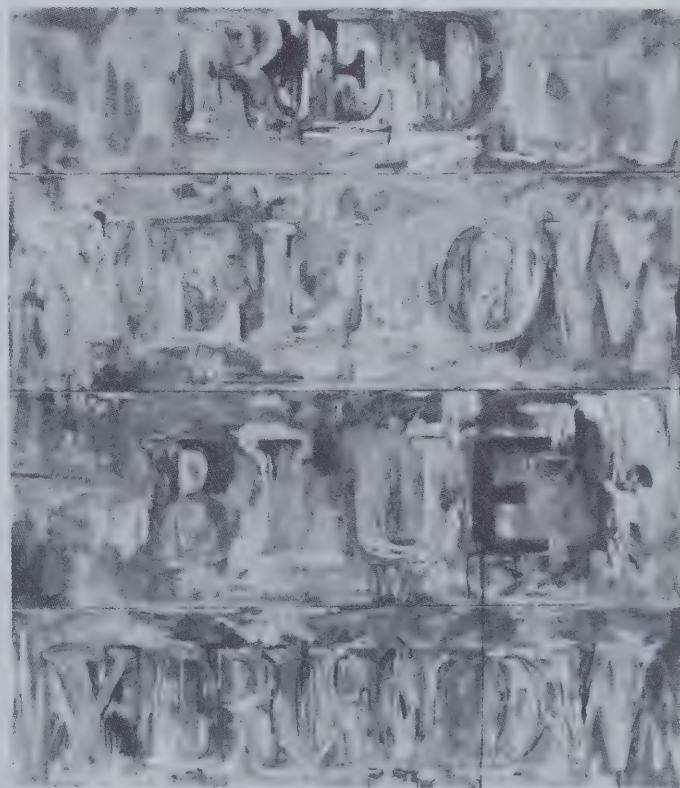
One source of dependable price information on contemporary art is the triennial Pittsburgh International Exhibition of Contemporary Painting and Sculpture. In fact, it is probably the only source. Most of the works in the Carnegie International are chosen from the walls of galleries. Besides its handsome catalogue, the Carnegie publishes a list of set prices for the works shown—one of the few such lists published.

During the last show in 1958, 167 of the 494 works exhibited were sold for a total of \$217,488. This year, 171 items, representing thirty-seven percent of the available entries, were sold for a total of \$338,263, the largest sales ever recorded from the Pittsburgh International since its inception in 1896. This provides a measure both of increased interest in contemporary art, and higher prices for the individual works. In the 1958 show, all but a handful of the works shown were for sale. In the current show, a considerably greater number, including most of the works in the one-man shows, were marked N.F.S. (not for sale).

(continued on page 265) 1962



1958: "Grey Numbers" by Jasper Johns—\$1,000.



1961: "By the Sea" by Jasper Johns—\$6,000.



## INTERNATIONAL

**Art Market**

A MONTHLY REPORT ON CURRENT  
WORLD MARKET PRICES OF ART,  
ANTIQUE FURNITURE AND  
OBJETS D'ART

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**CLASSIFIED ADVERTISING**

## PAINTINGS AND GRAPHICS

**Frank Duveneck**—Portrait of Mark Twain, (Van Dyck period) very powerful, 26" x 32". Price: \$50,000. Write B. Brescia, 116 Gilmore Blvd., Floral Park Crest, L.I., New York.

**"g. Meisfuor"** signed oil painting, 19" x 25". (BATTLE OF BUNKER HILL) Steel engraved. June 17, 1775. Delbert Maifield, 110 Glen Ave., Waterloo, Ia.

**REDON.** Two rare lithographs, one in color, signed. For information write Box O-25.

**SIQUEIROS.** Signed lithos. Other contemporary artists. Details from Box O-26.

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**Interested in Buying** the following paintings: French-European 1840-1940. American 1900-1935. Send photograph and provenance to Box W-18.

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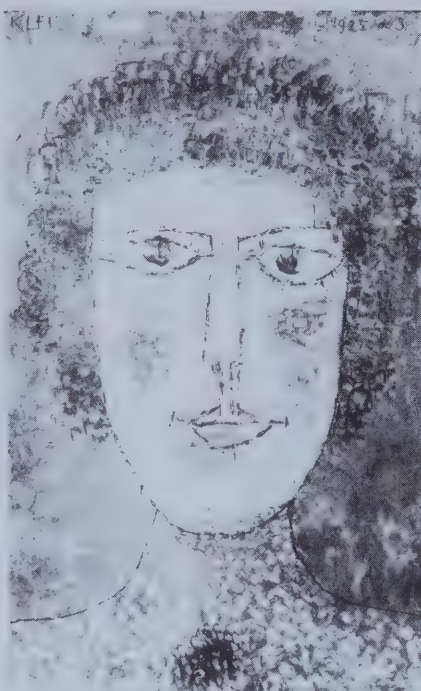
## SCULPTURE

**Oriental Sculpture Wanted.** Early Hindu, Siamese, and Chinese bronzes or stone figures. Box W-17.

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1/8 page ..... \$ 35.  
**Classified:-** Cover page ..... \$5. per line  
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**MISSING**

Paul Klee oil painting on cardboard. Missing since November 1959. Title: Portrait of a Blonde Girl. Signed upper left and at right: Klee, 1925 d3. Size unframed 12-3/4" x 7-1/2". Reward. Write Box W-8.

## GLASS AND SILVER

**17th-18th Century Silver Pieces**—Judaica, wanted. Box W-16.

**Cameo sig. glass**—Faberge, Louis XVI furn. Mrs. A. M. Patterson, 1614 Shady Circle, Chatt. 5, Tenn.

*(continued on page 286)*

**Forthcoming Sales**

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980 Madison Avenue  
New York 21, New York  
TRafalgar 9-8300

Zurich representative:  
Mr. Emil Hartmann  
Limmatstrasse, 285  
Zurich, Switzerland

## February

- 15—Classical and Near Eastern Antiquities, Gothic and Renaissance Art, Old Master Drawings and Paintings
- 16-17—English Furniture, Silver, Chinese Lamps, Tapestries, Nineteenth Century Genre Paintings from the Estate of the Late Lillian B. Barry, New York
- 22-23—Chinese, Indian and other Oriental Art, the collection of Nathan Bushell
- 24—French Furniture and Decorations, Georgian Silver Chinese Jade Ornaments and Lamps, Bronzes, Paintings and Drawings, Tapestries and Oriental Rugs, estate of the Late Anna R. Durell
- 28—Diamonds and other Jewels

## March

- 3—English Furniture, Paintings and Drawings, Rugs and Decorative Objects
- 6—French Historical Documents of the Eighteenth Century, from the archives of Jean-Frederic Phelypeaux, le Conte de Maurepas, sold by order of a Continental administrator
- 10—French Furniture and Decorations
- 13—First edition of American Authors
- 21—Modern Paintings, Drawings and Sculpture, from the collections of Mr. and Mrs. Charles Goldman, Arthur Murray and others.

*(continued on page 286)*

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*N.B. In all cases where pictures are sold, the medium, unless otherwise stated, is oil on canvas. Names of buyers, if available, appear in parentheses following catalogue descriptions.*

## CARNEGIE INTERNATIONAL 1958-1961

(Continued from page 263)

Since many of the artists who exhibited in the 1961 International also showed in 1958, an intriguing comparison of individual prices is made possible. Assuming that variations in the size and importance of works would tend to balance out on such a long list, a comparison of prices reveals a startling fact. Prices of contemporary works of art, particularly abstract-expressionists of the so-called New York School, have increased in value far more than most other works of art. Instances where painters are getting double and triple what their prices brought in 1958 are common. In general, the prices of contemporary art are higher than they were three years ago. Where they are lower, it can be explained by differences in the size of the work shown. For instance, Alexander Calder's gigantic mobile for the 1958 exhibition was suspended from the ceiling above the staircase and was bought for the new airport building in Pittsburgh for \$15,000. This year, a much smaller piece, "the Cone," was sold for \$9,000.

What follows is a comparison for American and foreign artists who exhibited at both shows and whose works sold at either or both of those shows. In addition to their entries in the exhibition, seven artists were honored by one-man shows. Italics indicate unsold works. Sculpture is indicated by asterisks. Editor's numbering.

1. ALBERS, Josef.  
1958. "Homage to the Square: Vernal." (1957) Oil on panel. 40 x 40 inches. \$2,000.  
1961. "Guarded." (1959) 48 x 48 inches. \$3,900.
2. ALECHINSKY, Pierre.  
1958. "*Je ne sais pas.*" (1958) 52 x 78 inches. \$1,200.  
1961. "Les grands transparents." (1958) 80 x 120 inches. \$6,150.  
(Alechinsky was further represented by a one-man show of ten works. Only four were for sale and two were sold at \$1,100 each.)
3. APPEL, Karel.  
1958. "Flowering Heads." (1958) 51 x 77 in. \$1,750.  
1961. "Thunderbirds." (1960) 78 x 114 in. \$8,000.
4. ARMITAGE, Kenneth.  
\*1958. "Seated Woman with Arms Extended." (1953-1957) Bronze. Height: 41 inches. \$2,200.  
\*1961. "*Girl Without a Face.*" (1958-1959). Height: 65-1/2 inches. \$4,500.
5. AUERBACH, Frank.  
1958. "Nude." (1954) 25 x 29-1/2 inches. \$215.  
1961. "Maples Demolition, Euston Road." (1960) 58 x 60 inches. \$1,040.
6. BACON, Francis.  
1958. "Self-Portrait." (1958) 60 x 47 inches. \$1,405.  
1961. "Crouching Nude." (1961) 78 x 56 inches. \$6,000.
7. BARTH, Wolf.  
1958. "Albanar." (1957) 64-3/4 x 45 inches. \$235.  
1961. "Still Life." (1961) 64-3/4 x 52 inches. \$400.
8. BASKIN, Leonard.  
\*1958. "*John Donne in His Winding Cloth.*" (1955) Bronze. Height: 24 inches. Width: 8-1/2 inches. \$750.  
\*1961. "Death Bird." (1961) 30-3/4 x 24 inches \$1,900.
9. BERKE, Hubert.  
\*1958. "*Bright Symbiosis.*" (1958) Wood and metal. 10-1/2 x 27-1/8 inches. \$275.  
\*1961. "Malanggan I." (1959) Wood and metal. 36 x 12-1/4 inches. \$350.
10. BERTOIA, Harry.  
\*1958. "Dandelion." (1958) Chrome-plated steel. Height: 90 inches. Width: 40 inches. \$1,000.  
\*1961. *Untitled.* (1961) Two-part sculpture. Heights: 76 and 75 inches. \$10,000.
11. BROOKS, James.  
1958. "*Loring.*" (1957) 78 x 66-1/4 inches. \$3,200.  
1961. "Jondol." (1960) 72 x 72 inches. \$5,000.
12. BUTLER, Reg.  
\*1958. "Ophelia 2." (1956) Bronze. Height: 21-1/2 inches. Width: 7-1/4 inches. \$425.  
\*1961. "Girl." Height: 70 inches. \$7,500.  
(Butler was represented by a one-man show of twelve sculptures. Of the four available, two were sold for \$1,200 each and one for \$950.)
13. CALDER, Alexander.  
1958. "Pittsburgh." (1958) Mobile, painted aluminum and iron. 28 feet x 28 feet. \$15,000.  
1961. "The Cone." (1960) 100 x 100 inches. \$9,000.
14. CANOGAR, Rafael.  
1958. "Composition in Black." (1957) 54-1/4 x 43-1/8 inches. \$480.  
1961. "Painting No. 74, 1960" 80 x 60 inches. \$1,000.
15. CAPOGROSSI, Giuseppe.  
1958. "Surface No. 255." (1957) 68 x 57 inches. \$2,450.  
1961. "Surface No. 325." (1959) 100 x 70 inches. \$8,075.
16. CHADWICK, Lynn.  
\*1958. "Encounter V." (1957) Iron and cement." Height: 79-1/2. Width: 54 inches. \$6,000.  
\*1961. "*Jet Bird.*" (1959) 6-1/2 x 26 inches. \$2,800.
17. CIMIOTTI, Emil.  
\*1958. "Sculpture 6/58." Bronze. Height: 12 inches. Width: 15 inches. \$500.  
\*1961. "*Landscape I.*" (1959) 36 x 20 x 16 inches. \$1,360.



18. DAVIE, Alan.  
 1958. "Target for NO Shooting." (1958) 90 x 82 inches. \$1,975.  
 1961. "Trio for Ram, Flute and Dog." (Triptych) (1961) 84 x 144 inches. \$4,500.  
 (Only seven of the fifteen works in Davie's one-man show were for sale. Three small canvases sold for \$350 and \$450; a larger sold for \$3,000.)
19. DIEBENKORN, Richard.  
 1958. "Pouring Coffee." (1958) 58 x 62 inches. \$1,800.  
 1961. "Two Nudes." 84 x 69 inches. \$10,000.  
 (Note: Eight of the nine works in Diebenkorn's one-man show were not for sale. One was priced at \$10,000 and not sold.)
20. FRANCIS, Sam.  
 1958. "Red." (1958) 82 x 60 inches. \$2,250.  
 1961. "Cross." (1960) 63-1/2 x 51 inches. \$8,500.
21. FROST, Terry.  
 1958. "Hessian and Mars Red." (1958) Oil and collage. 33 x 48 inches. \$355.  
 1961. "Three Graces." 76 x 48 inches. \$1,800.
22. GAUL, Winfred.  
 1958. "No. 1." 1958. Oil on paper. 40 x 26 inches. \$400.  
 1961. "August 59, 23/1." 56 x 48 inches. \$725.
23. GEORGE, Thomas.  
 1958. "Shadows of Change." (1958) 36 x 50 inches. \$400.  
 1961. "Epoch." (1960) 80 x 68 inches. \$1,500.
24. GIACOMETTI, Alberto.  
 \*1958. "Leg." (1958) Iron. Height: 88 inches. Width: 11-1/2 inches. \$12,500.  
 \*1961. "Man Walking." Height: 71-3/4 inches. \$28,000.
25. GUERRERO, Jose.  
 1958. "Sky Followers." (1956) 90 x 55 inches. \$1,200.  
 1961. "Blue Depths." (1960) 57 x 64 inches. \$2,800.
26. HARTIGAN, Grace.  
 1958. "Orange Painting." (1958) 83 x 52 inches. \$1,800.  
 1961. "St. Valentine." (1961) 74 x 79-1/2 inches. \$7,000.  
 (Seven of the nine works in Miss Hartigan's show were not for sale. The remaining two, priced at \$5,000 and \$7,000 were not sold.)
27. HEERUP, Henry.  
 \*1958. "Self-Portrait." (1955) Granite relief. Height: 32 inches. Width: 14 inches. \$175.  
 \*1961. "Stone Sculpture." (1959) 20 x 32 inches. \$375.
28. HEILIGER, Bernhard.  
 \*1958. "Count Phillip d'Arschot." (1957) Brass. Height: 21-1/2 inches. Width: 13 inches. \$1,060.  
 \*1961. "Verwandlung I." (1958) Height: 40-3/4 inches. \$3,120.
29. HUNT, Richard.  
 \*1958. "Icarus." (1956) Steel. Height: 78 inches. Width: 38 inches. \$1,000.  
 \*1961. "Standing Form IV." (1961) 74 x 11 inches. \$1,800.
30. INOKUMA, Genichiro.  
 1958. "The Garden." (1956) 69 x 42 inches. \$900.  
 1961. "Conversation with Pantomime." (1960) 50 x 50 inches. \$750.
31. IPPOLITO, Angelo.  
 1958. "Overcast." (1957) 78 x 65 inches. \$1,800.  
 1961. "Trespiano." (1960) 59 x 79 inches. \$1,800.
32. JAENISCH, Hans.  
 1958. "Double Face." (1958) 46 x 35 inches. \$500.  
 1961. Eight oils (1961) various sizes, 16 x 8 to 6 x 10 inches. Each: \$150.
33. JOHNS, Jasper.  
 1958. "Grey Numbers." (1958) Encaustic and newsprint. 67 x 49-1/2 inches. \$1,000.  
 1961. "By the Sea." (1961) Collage. 72 x 55-1/4 inches. \$6,000.
34. KELLY, Ellsworth.  
 1958. "Aubade." (1957) 80 x 80 inches. \$1,500.  
 1961. "Block Island No. 2." (1961) 88 x 66 inches. \$4,000.
35. KLINE, Franz.  
 1958. "Siegfried." (1958) 103 x 81 inches. \$5,000.  
 1961. "Contrada." (1960) 92 x 67 inches. \$12,780.
36. LANSKOY, Andre.  
 1958. "The Sky Has Its Attractions." (1957) 78 x 34 inches. \$3,500.  
 1961. "Atrocites des rouges." (1959) 76-3/4 x 38-1/4 inches. \$8,000.
37. LANYON, Peter.  
 1958. "Lynmouth." (1957) 70-3/4 x 47-1/4 inches. \$1,035.  
 1961. "Cliff Soaring." (1961) 60 x 48 inches. \$1,800.
38. LASSAW, Abram.  
 \*1958. "Assemblage." (1958) Copper and bronze. H. 31, W. 27, D. 17 inches. \$3,000.  
 \*1961. "The Banquet." (1961) 32-1/2 x 29 inches. \$5,500.

## 39. LATASTER, Ger.

1958. "Threatened Game." (1956) 48 x 66 inches. \$800.

1961. "Painting, 1961." 48 x 64 inches. \$1,540.

## 40. LESLIE, Alfred.

1958. "Black and White Striped Painting-Collage." (1957)  
36 x 38-1/2 inches. \$750.

1961. "Money." 96 x 66 inches. \$3,500.

## 41. MANNUCCI, Edgardo.

\*1958. "Idea No. 16, 1958." Bronze. H. 57-1/2, W. 33-1/2,  
D. 22 inches. \$1,500.

\*1961. "Idea No. II-1960." 28 x 28 inches. \$1,500.

## 42. MARCKS, Gerhard.

\*1958. "Three Graces." (1956) Bronze. H. 42-1/2, W. 23,  
D. 14 inches. \$6,500.

\*1961. "Bird." (1961) Height: 16-3/4 inches. \$1,500.

## 43. MARINI, Marino.

1958. "Battle." (1952) 79 x 73 inches. \$4,875.

\*1958. "Warrior." (1957) Bronze. H. 28, W. 45-1/2,  
D. 27 inches. \$8,500.\*1961. "Miracolo." (1953-61) Height: 116 inches.  
\$25,840.

## 44. MARINEZ-PEDRO, Luis.

1958. "Composition No. 16." (1958) 38 x 58 inches.  
\$600.1961. "Composition No. 2." (1958) 49 x 39 inches.  
\$450.

## 45. MATHIEU, Georges.

1958. "Painting." (1957) 72 x 48 inches. \$3,000.

1961. "Petite torture infligee au Marquis de Coconat et a  
son complice." (1960) 100 x 120 inches. \$10,000.

## 46. MEADOWS, Bernard.

\*1958. "Cock." (1954) Bronze. H. 34, W. 22-1/2, D.  
10-3/4 inches. \$775.

\*1961. "Shot Bird." (1960) Width: 48 inches. \$3,600.

## 47. MEIER-DENNINGHOFF, Brigitte.

\*1958. "Entfaltung." (1956) Pewter. H. 26-1/2, W. 7-3/4,  
D. 6 inches. \$650.

\*1961. "Pharao I." (1961) 36 x 12 x 14 inches. \$2,020.

## 48. MOORE, Henry.

\*1958. "Reclining Figure." (1957) Bronze. H. 55, L. 94,  
D. 48 inches. \$25,000.\*1961. "Three Motives against Wall II." (1959) 18-1/2 x  
42 inches. \$14,000.

## 49. MORANDI, Giorgio.

1958. "Still Life." 14 x 16 inches. \$975.

1961. "Still Life." (1961) 14 x 18 inches. \$4,845.



## 51. MOTHERWELL, Robert.

1958. "The End of Dover Beach." (1953-57) Collage.  
40 x 30 inches. \$1,500.1961. "Elegy to the Spanish Republic, No. 58." (1957-61)  
84 x 110 inches. \$13,900.

## 50. MORITA, Shiryu.

1958. "Under the Butcher's Knife." (1958) Chinese ink  
on paper. 36-5/8 x 70-7/8 inches. \$600.1961. "Under the Butcher's Knife." (1960) Calligraphy.  
59-3/4 x 83-1/2 inches. \$972.

## 50a. MORTENSEN, Richard.

1958. "The Uncertain Giants." (1957) 52 x 78 in. \$3,600.

1961. "Sevres II." (1961) 80 x 80 in. \$8,200.

## 52. MUNDY, Henry.

1958. "Window I." (1958) Oil on hardboard. 72 x 72  
inches. \$510.

1959. "Device." (1961) 63 x 96 inches. \$950.

## 53. NAY, Ernst Wilhelm.

1958. "Instrumentation in Blue." (1958) 47 x 33 inches.  
\$2,000.1961. "Yellow and Silver-Gray." (1961) 80 x 50 inches.  
\$4,500.

## 54. NEGRI, Mario.

\*1958. "Small Allegory." (1957) Bronze. H. 26-3/4, W. 5,  
D. 11-1/2 inches. \$750.\*1961. "From Memory as From a Wall." (1960) Height:  
39 inches. \$2,500.

## 55. OKADA, Kenzo.

1958. "Entrance to the Cave." (1958) 88 x 87 inches.  
\$5,500.1961. "White and Gold." (1961) 93 x 118 inches.  
\$12,000.



56. ONO, Hidetaka.  
1958. "Crowd." (1957) Ink and gouache on paper. 23-5/8 x 63 inches. \$200.  
1961. "Genesis No. 2, 1960." (Collage). 53-3/4 x 47-1/4 inches. \$700.
57. PALAZUELO, Pablo.  
1958. "Mandala." (1958) 49-1/2 x 49-1/2 inches. \$2,885.  
1961. "Wave." (1959) 58 x 30 inches. \$3,000.
58. PAOLOZZI, Eduardo.  
\*1958. "Box-headed Figure." (1956-57) Bronze. H. 49-1/4, W. 12, D. 8 inches. \$1,405.  
\*1961. "The Age of Steam." (1960-61) 20-3/4 x 12 inches. \$3,100.
59. PEDERSEN, Carl-Henning.  
1958. "Red Flowers." (1956) 39-1/4 x 29 inches. \$410.  
1961. "Boat of Heaven." (1960) 47-1/2 x 39-1/4 inches. \$1,200.  
(Pedersen's one-man show of twelve works were all marked N.F.S.)
60. PILLHOFER, Josef.  
\*1958. "Reclining Figure." (1956) Bronze. H. 8-3/8, W. 27-1/8, D. 11 inches. \$400.  
\*1961. "The Tree." (1959) 14-7/8 x 16-7/8 inches. \$600.
61. PLATSCHEK, Hans.  
1958. "Calamar III 1958." 46 x 35 inches. \$450.  
1961. "White Cock." (1959) 65-1/4 x 48 inches. \$910.
62. POMODORO, Arnaldo.  
\*1958. "There were many of them." (1958) Lead and tin. 22-1/2 x 61-3/4 inches. \$425.  
\*1961. "The traveller's column, No. 5." (1960) 96 x 15-1/4 inches. \$1,750.
63. POMODORO, Gio.  
\*1958. "Growing, 1957." Black lead bas-relief. H. 37, W. 27, D. 6-1/2 inches. \$405.  
\*1961. "Coexistence, No. 4." (1959-60) 60 x 72 inches. \$3,500.
64. RAUCHENBERG, Robert.  
1958. "Painting with Red Letter S." (1957) Oil and collage. 50-1/2 x 52 inches. \$800.  
1961. "Second Time Painting." (1961). 66 x 42 inches. \$4,500.
- 64a. RIOPELLE, Jean-Paul.  
1958. "Hearth." (1958) 51 x 64 in. \$4,500.  
1961. "Tondo." (1960) Circular. Diam: 21-1/4 in. \$1,800.
65. ROMITI, Sergio.  
1958. "Blue Space." (1958) 20 x 16 inches. \$205.  
1961. "Segno Odra." (1960) 25-1/2 x 27-1/2 inches. \$500.
66. RONALD, William.  
1958. "Limbo." (1958) 72 x 60 inches. \$1,800.  
1961. "The Duke." (1961) 80 x 60 inches. \$2,800.
67. SAURA, Antonio.  
1958. "Jeannine." (1956) 78 x 52 inches. \$480.  
1961. "White and Ochre." (1960) 63 x 68 inches. \$2,000.
68. SCOTT, William.  
1958. "Orange and Pink." (1957) 47-1/2 x 61 in. \$930.  
1961. "White and Ochre." (1960) 63 x 68 inches. \$2,000.
69. SMITH, David.  
\*1958. "Pilgrim." (1957) Iron. H. 82, W. 15, D. 15 inches. \$6,500.  
\*1961. "Zig IV." (1961) 95-1/2 x 84-1/4 x 76 inches. \$45,000.  
(Smith declined third prize. He was represented with a one-man show of ten pieces ranging from \$21,000 to \$50,000.)
- 69a. SUGAL.  
1958. "The Brook." (1958) 36 x 50-7/8 in. \$900.  
1961. "Black Devil." (1959) 78 x 52 in. \$1,500.
70. SUTHERLAND, Graham.  
1958. "Upright Form." (1947) 65 x 32-1/2 inches. \$3,375.  
1961. "The Oracle." (1959) 39 x 31-3/4 inches. \$3,500.
71. TAJIRI, Shinkichi, G.  
\*1958. "Flight." (1957) Bronze. H: 9-1/2, W: 18-1/2, D: 4-1/2 in. \$300.  
\*1961. "Seed No. 3, 1959." (1959) Height: 60 in. \$1,500.
72. TAMAYO, Rufino.  
1958. "Insomnia." (1958) 39-3/4 x 57-1/2 inches. \$5,000.  
1961. "Composition." (1961) 76-3/4 x 51-1/5 inches. \$12,000.
73. TAPIES, Antoni.  
1958. "Painting." (1958) Oil and collage. 78 x 68 inches. \$1,125.  
1961. "Yellow on Maroon Background." (1960) 78 x 60 inches. \$6,000.
74. TOBEY, Mark.  
1958. "Symbols Over the West." (1957) Sumi ink on paper. 44-1/4 x 35 inches. \$2,100.  
1961. "Untitled." (1960) 78 x 65-1/2 inches. \$30,000.  
(Awarded first prize for painting, \$3,000.)

## 75. TURNBULL, William.

- \*1958. "The Horse." (1954-55) Bronze. H. 11, W. 26, D. 27 inches. \$1,750.  
 \*1961. "Cortez." (1960) Height: 57 inches. \$2,250.

## 76. TWIGGS, Russell.

1958. "The Phoenix Abdicates." (1957) Oil with wax finish. 48 x 62-1/2 inches. \$750.  
 1961. "Seed." (1961) 45 x 35 inches. \$400.

## 77. VANDERCAM, Serge.

1958. "Painting." (1958) 58-3/4 x 45-1/2 inches. \$510.  
 1961. "Painting." (1961) 64-3/4 x 48-1/2 inches. \$1,250.

## 78. VULLIAMY, Gerard.

1958. "Painting, No. 96-1957." 44-3/4 x 64-3/4 inches. \$1,925.  
 1961. "Composition No. 132." (1960) 35-1/2 x 52 inches. \$1,230.

## 79. WEATHERSON, Alexander.

1958. "Not Listening." (1957) 50 x 40 inches. \$340.  
 1961. "Dangerous Acquaintance." (1961) 36-1/4 x 28-1/2 inches. \$425.

## 80. WEINBERG, Elbert.

- \*1958. "Grieving Angel." (1957) Bronze. H. 16-1/2, W. 6, D. 3-1/2 inches. \$700.  
 \*1961. "Wedding Rite." (1959) Height: 20 inches. \$1,600.

## 81. WERNER, Theodor.

1958. "Prehistoric." (1958) 51 x 35 inches. \$1,250.  
 1961. "Eden." (1960) 62-3/4 x 46-3/4 inches. \$3,000.

## 82. WOTRUBA, Fritz.

- \*1958. "Standing Figure." (1955-56) Bronze. H. 31-1/2, W. 11, D. 16 inches. \$800.  
 \*1961. "Reclining Figure." (1960) 20 x 80 inches. \$8,000.

## 83. YOSHIHARA, Jiro.

1958. "White Painting." (1958) 64 x 51-1/2 inches. \$800.  
 1961. "No. 8." (1960) 63-1/2 x 51-1/2 inches. \$1,200.

## 84. YOUNGERMAN, Jack.

1958. "Naxos." (1958) 56 x 75-1/2 inches. \$900.  
 1961. "Cuba Si." (1961) 98 x 80 inches. \$3,800.

## 85. YUNKERS, Adja.

1958. "Tarrasa." (1957) Pastel on paper. 62 x 48 inches. \$1,200.  
 1961. "Skies of Venice I." (1961) 32-1/4 x 48 inches. \$1,500.

## 86. ZORACH, William.

- \*1958. "Sleep." (1955) Sandstone. H. 10-3/4, W. 14, D. 4-1/2 inches. \$2,500.  
 \*1961. "Awakening." (1960) 11-1/2 x 6 inches. \$1,000.

PARKE-BERNET GALLERIES, Inc., New York  
 December 13, 1961

*MODERN PAINTINGS, DRAWINGS AND BRONZES*  
 from the collections of George Friedland, Walter Maitland, Billy Rose, Mr. and Mrs. Bernard Kreisler and other owners.

This evening sale of pictures, while not establishing any outstanding records, brought relatively high prices for a number of works. Of particular interest was a group of pictures which had been sold previously at Parke-Bernet Galleries making possible some interesting price comparisons. A Renoir sanguine, which brought \$3,000 in the Stanley N. Barbee sale in 1960, reached \$4,200 (Lot 25). A Daumier painting (Lot 67) sold for \$7,000 in the dispersal of the Grace Rainey Rogers collection in 1943, brought \$31,000. "Un Wagon detroitisme classe" by Daumier brought \$103,600 at Sotheby's, on December 6 (see International Art Market, p. 239). Corot's "Le Soir" (Lot 76) sold in 1945 for \$7,400, brought \$25,000 in this recent sale. The one picture that did not reach its earlier record was Monet's portrait of his son (Lot 80), which reached \$85,000 in the Arnold Kirkeby sale of 1958. It brought \$80,000 this time around. The 104 lots brought a total of \$785,650.

Selected items appear below:

## DRAWINGS.

2. MAILLOL, Aristide Joseph Bonaventure. "Reclining Nude." Colored chalks on gray paper. Stamped with the monogram M.  
 8 x 12-1/2 in. : 20.4 x 31.6 cms. £232 : \$650.

10. TOULOUSE-LAUTREC, Henri de. "La Goulue." Head-and-shoulders figure, wearing a green blouse with tight blue collar, red hair piled high on her head. Watercolor.  
 6-1/2 x 4-3/4 in. : 16.4 x 12 cms. £2,054 : \$5,750.

Note: This is a study for the larger "Tete de la Goulue" in the Joyant collection, illustrated in Francis Jourdain, *Essai sur Toulouse-Lautrec*, p. 46.

12. MARIN, John. "Castorland." Landscape. Watercolor. Signed and dated almost illegibly '13.  
 16 x 13-1/2 in. : 40.6 x 34.3 cms. £893 : \$2,500.

13. FEININGER, Lyonel. "Boats at Sea." Pen and watercolor. Signed and dated 22.vi. '47.  
 7-3/4 x 11-1/2 in. : 19.6 x 29.2 cms. £929 : \$2,600.

14. PASCIN, Jules. "In the park." Pen and watercolor. Signed.  
 13 x 18 in. : 33 x 45.7 cms. £536 : \$1,500.

15. GROSZ, George. "Lady Hamilton." Satirical imaginative study of the famous beauty and her aged lover, Lord Nelson. Chinese ink. With dedication and title at lower left; signed and dated Februar 1928.  
 24-1/4 x 15-3/4 in. : 61.5 x 40 cms. £536 : \$1,500.

16. MODIGLIANI, Amedeo. "Portrait of a man." Half-length with a moustache, looking at the observer, wearing a cap. Pencil.  
 16-1/4 x 9-3/4 in. : 41.2 x 24.7 cms. £929 : \$2,600.



17. SCHWITTERS, Kurt. "Der Seidenstrumpf." Abstract composition of gold paper overlaid with bits of black and white patterned paper, blue and red patches of paint and silk mesh; at right, a cut-out of red roses with green leaves. Collage. *Signed with initials K.S. and dated '43.*  
9-3/4 x 7-3/4 in. : 24.7 x 19.6 cms. £714. : \$2,000.

18. LEGER, Fernand. "Composition with Female Bust." Interlocking black and yellow rings, bands and rib-like shapes surround the bust of a young woman. Watercolor and gouache. *Signed with initials F.L. and dated '48.*  
16 x 19 in. : 40.6 x 48.3 cms. £714. : \$2,000.

Note: A seriagraph of this subject was made by Hans Berggruen, Paris.

21. NOLDE, Emil. "Iris and Poppies." Watercolor. *Signed.*  
13 x 18 in. : 33 x 45.7 cms. £750. : \$2,100.  
Painted about 1940.  
From the Curt Valentin Gallery, New York.

23. GROMAIRE, Marcel. "Portrait of a young woman." Bust-length. Pencil and watercolor. *Signed and dated 1924.*  
24-1/2 x 18-3/4 in. : 62.2 x 47.7 cms. £821. : \$2,300.

24. LORJOU, Bernard. "Femme a la rose rouge." Head and shoulders, looking to left, background partly hatched in colors. Crayon. *Signed and dated '59.*  
38 x 23 in. : 96.5 x 58.4 cms. £464. : \$1,300.



25. RENOIR, Pierre Auguste. "Baigneuses." Three nude girls seen in graceful movement, two in playful attitude, the third at the left, seen from the back, observes her companions. Sanguine and black crayon. *Signed with initial R.*  
20-1/4 x 23-3/4 in. : 51.4 x 60.4 cms. £1,500. : \$4,200.

Note: This sketch belongs to a group of compositions depicting girls bathing which the artists executed between 1885-95. From the Hammer Galleries, New York.  
Collection of Stanley N. Barbee, Parke-Bernet Galleries, 1960.

## SCULPTURE.

27. POMPON, Francois. "La Panthere." Bronze with black patina. *Signed on base. Cire perdue cast by C. Valsuani.*  
Length: 12-3/4 in. : 32.3 cms. £893. : \$2,500.

Note: Certified by M. Rene Demeurisse, Pompon's executor, dated Paris, Dec. 28, 1960.

30. KOLLWITZ, Kaethe. Self Portrait. Bronze, dark brown patina; on stone plinth. *Signed on back.*  
Height: 14-1/2 in. : 36.7 cms. £857. : \$2,400.  
Collection of Hans Kollwitz, Berlin.

31. KOLLWITZ. "Turm der Muetter." Group of five women, their bodies closely packed together into a squat pyramid, inside of which are shielded the scarcely visible figures of children. Bronze, dark brown patina. *Signed on base. Cast by H. Noack, Berlin (no fondeur stamp).*  
Height: 11 in. : 28 cms. £804. : \$2,250.  
Acquired from the Kollwitz family.

33. MILLES, Carl. "Dancing figure." Nude figure of a maiden, her face suggesting archaic Greek sculpture, her hair gathered in a net upon the neck, dancing with left leg raised, her spread arms manipulating a heavy drapery. Bronze high-relief, 'antique' green patina.  
Height: 28 in. : 71 cms. £821. : \$2,300.

Note: An early work, presented to Mr. George Dickson, Chairman of the Board of the Goteborgs Bank in Goteborg, Sweden, in 1925.  
It has never been publicly exhibited.

34. DEGAS, Hilaire Germain Edgar. "La Masseuse." Nude female figure reclining on her left side on a draped chaise-longue, while an attendant massages her right leg. Bronze. *Signed on base. Cire perdue cast by A. A. Hebrard, Paris, 55/C.*

Total height: 17 in. : 43 cms.

Length: 15 in. : 38 cms.

£339. : \$9,500.

Note: The number 55, which is stamped on the bronze, refers to the Degas subject in the repertory of the fondeur. The work is recorded in the 1921 Exhibition of the Degas bronzes, organized by Hebrard, under no. 68. Twenty-two casts of this subject, as of all the others, were made by him. Collection of Mme. A. A. Hebrard, Paris, widow of the fondeur.

From M. Knoedler & Co., Inc., New York.

Subject recorded and illustrated in John Rewald, *Degas Works in Sculpture*, 1944, p. 28, pl. LXXIII.

37. POMPON. "Polar Bear." Bronze, dark patina. *Signed on left hind foot. Cire perdue cast by C. Valsuani.*  
Length: 17-3/4 in. : 45 cms. £625. : \$1,750.

## PAINTINGS

40. FANTIN-LATOURE, Henri. "Fleurs." *Signed and dated '71.*  
12-1/2 x 10-1/4 in. : 31.6 x 26 cms. £2,321. : \$6,500.

41. MASSON, Andre. "Sur la montagne." *Signed with initials A. M. and dated '51; also signed, titled and dated on reverse.*  
10-3/4 x 13-3/4 in. : 27.3 x 35 cms. £197. : \$550.

43. LAURENCIN, Marie. "Jeune fille au chien." "Deux baigneuses." Two small paintings, *both signed and dated 1947 and 1944, respectively. On board and on panel.*  
Overall size: 9 x 11 in. : 23 x 28 cms. £1,786. : \$5,000.

44. GROMAIRE, Marcel. "Nu sur divan rouge." Almost full-length figure of a nude blonde model, resting on a red, blue and yellow coverlet, her hands clasped behind her head. *Signed and dated 1960; also signed, titled and dated on reverse.*  
15 x 18 in. : 38 x 45.6 cms. £1,607. : \$4,500.

45. VALTAT, Louis. "Moulin rouge." *Signed with initials L. V.*  
Panel: 12-1/4 x 16-1/2 in. : 31 x 42 cms. £1,321. : \$3,700.  
Painted in 1900-01.  
Collection of Ambroise Vollard, Paris.

46. DUFY, Raoul. Self Portrait. Head-and-shoulders, looking at the observer; a casement and light blue walls in the background. *Inscribed: a Madame de Gironde and signed.*  
15 x 11 in. : 38 x 28 cms. £1,786. : \$5,000.  
Collection of Mrs. George Lurcy, New York.

47. MANET, Edouard. "Dahlias." Design for a fan, filled out with stippled spandrels. Gouache on laid paper. *Signed.*  
9 x 19-1/4 in. : 23 x 49.5 cms. £1,697. : \$4,750.  
Painted in 1881.  
Collection Haro, Paris, 1912, No. 17.  
From Durand-Ruel, Paris.  
Collection of a Midwestern Museum, Parke-Bernet Galleries, 1944.

48. LUCE, Maximilien. "Enfants se baignant." Group of nude youths on the banks of a river. *Signed.*  
Masonite: 9 x 12 in. : 23 x 30.5 cms. £714. : \$2,000.

49. COROT, Jean Baptiste Camille. "Vieil Italien." Study of an old farmer. *With the cachet of the VENTE COROT and dated Fevrier 1826.*  
9-1/4 x 6-3/4 in. : 23.4 x 17 cms. £982. : \$2,750.

50. RENOIR, Pierre Auguste. Landscape. View across a clearing with a single blasted tree at right before an enclosure of trees in colorful autumn foliage of yellow, red and blue tones; blue sky background. *Signed.*  
7-1/2 x 11-1/2 in. : 19 x 29 cms. £2,321. : \$6,500.

52. VAN GOGH, Vincent. "The Wood Chopper." A man, wearing grayish-white trousers and shirt, and a beige hat, holds an axe above his head to chop wood before him; outlines in the background suggest a forest surrounding the clearing.

14-3/4 x 12 in. : 37.4 x 30.4 cms. £2,143. : \$6,000.

Note: This painting was executed after a woodcut of the same subject by Millet, *Les Travaux des Champs*.

A certificate by H. P. Bremmer, Director of the Kroller-Muller Museum, dated The Hague, July 18, 1950, was given to the purchaser.

Painted about 1883-85.

*To keep informed about*

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53. CASSATT, Mary. "Emma and her Daughter." Pastel on buff paper. *Signed and inscribed: To my friend Emma and her daughter.*

21-3/4 x 18 in. : 55.3 x 45.6 cms. £2,500. : \$7,000.

54. DE STAEL, Nicholas. "Composition." An abstraction of gray and sepia tones. Watercolor and gouache. *Signed.*  
15 x 10-3/4 in. : 38 x 27.3 cms. £714. : \$2,000.

55. BALLA, Giacomo. "Speeding Auto." Abstraction of street scene, wheels repeated across the foreground, diagonal black lines indicate movement. Oil on cloth paper. *Inscribed: Futur; signed and dated 1913.*

19 x 26-1/4 in. : 47.3 x 68 cms. £929. : \$2,600.

57. BECKMANN, Max. "Tanzlokal." Lone figure seated in large armchair before a table; another figure leans on a table observing the many dancing couples in brightly lit room at rear.

19-3/4 x 23-3/4 in. : 50.2 x 60.3 cms. £1,073. : \$3,000.

Painted about 1909.

58. KANE, John. "Daughter and Grandchild." Interior.  
23 x 27-1/4 in. : 58.4 x 69.7 cms. £447. : \$1,250.

59. MOSES, Grandma. "Mount Nebo." White colonial house surrounded by trees and pastures. *Signed and titled. Copy-right reserved. On board.*

20-1/4 x 24 in. : 51.4 x 61 cms. £1,429. : \$4,000.



60. SHAHN, Ben. "Television." Group of clapboard and shingled houses in verdant landscape, each with tall, carefully delineated television antenna, outlined against a bluish-rose sky. Tempera on academy board. *Signed*.

20-1/4 x 16-1/4 in. : 51.3 x 41.2 cms. £1,161. : \$3,250.

From the Downtown Gallery, New York.

61. HARTLEY, Marsden. "Vase of Tulips." *Signed and dated 1920*.

25 x 19 in. : 63.5 x 48.2 cms. £786. : \$2,200.

62. TAMAYO, Rufino. "Naturaleza Muerta." Arrangement of a plaster male head, two eggs and a white megaphone on a partially covered table. *Signed and dated '31*.

19-1/2 x 19-1/4 in. : 49.5 x 48.7 cms. £805. : \$2,250.

63. VLAMINCK, Maurice de. "Village en neige." Gouache. *Signed*.

18 x 21-1/2 in. : 45.6 x 54.5 cms. £2,321. : \$6,500.

Painted about 1925.

64. DUFY, Raoul. "Bois de Boulogne." Groups of equestrians seen cantering through woods. Gouache and watercolor. *Signed*.

19 x 25 in. : 48.2 x 63.5 cms. £2,321. : \$6,500.

65. GUILLAUMIN, Jean Baptiste Armand. "Agay." View across rocks in blue waters. Pastel. *Inscribed a Jean Bacque, Agay. Signed and dated 1922*.

17-3/4 x 23-3/4 in. : 45 x 60.3 cms. £1,161. : \$3,250.

66. UTRILLO, Maurice. "Chateau en Normandie." Gouache. *Signed and dated 1928*.

14-3/4 x 20 in. : 37.4 x 50.7 cms. £1,429. : \$4,000.



67. DAUMIER, Honore. "Les Avocats." Six lawyers in black robes and white cravats, bust length, looking in various directions, the figure at the extreme right with head turned in profile. Brown background. Cradled panel. *Signed*.

7 x 8-3/4 in. : 17.7 x 22.2 cms. £11,071. : \$31,000.

Painted about 1865-70.

68. ROUAULT, Georges. "Qui donc se connait?" Bust-length figure of a grinning woman, half-right, wearing a rose dress, silhouetted against light blue background. *Signed and dated 1930*.

13-3/4 x 11-1/4 in. : 34.7 x 28.5 cms. £2,678. : \$7,500.

69. BRAQUE, Georges. "Pot blanc, pain et allumettes." *Signed*.

22 x 15 in. : 55.8 x 38 cms. £4,286. : \$12,000.

Note: A photographic certificate signed by the artist and dated 1957 was given to the purchaser.

Painted about 1952.



73. PISSARRO, Camille. "Le Pont de Chelsea." *Signed, dated 1890*.

23-1/2 x 28-3/4 in. : 59.7 x 73 cms. £25,000. : \$70,000.

Note: In 1889 Pissarro gave up strict pointillism, journeyed to London in the following year, and executed the present painting, as well as others.

See: John Rewald, *The History of Impressionism*, 1946, p. 395.

70. DUFY, Raoul. "Les Regates." Spectators gathered to watch race of oared and sailing craft. *Signed*.

24-1/4 x 25-1/2 in. : 61.5 x 64.6 cms. £10,357. : \$29,000.

Note: Another version of this subject, executed about 1910, is in the Collection of the Musée du Petit Palais, Paris and is illustrated in *Raoul Dufy* (Phaidon, 1959, no. 14). Painted in 1908-10 (Fauve period).

See: Christian Zervos, *Raoul Dufy*, 1928, p. 7, no. 8.

71. TAMAYO, Rufino. "Pintura Academica." Nude model in artist's studio, man sketching her, smiling clown observing. *Signed, dated '35*.

25-3/4 x 22 in. : 65.4 x 55.8 cms. £804. : \$2,250.

72. SISLEY, Alfred. "Hiver a Veneux-Nadon - Les Bruyeres." View through orchard toward the Seine. *Signed*.

21-1/2 x 29-1/4 in. : 54.6 x 74.3 cms. £17,143. : \$48,000.

Painted in 1880.

74. GUILLAUMIN, Jean Baptiste Armand. "Portrait of a Lady." Waist-length figure. Pastel. *Signed*.  
24-1/2 x 18-1/2 in. : 62.2 x 47 cms. £536 : \$1,500.

75. VLAMINCK, Maurice de. "Route de Village." *Signed*.  
21-1/2 x 18 in. : 54.6 x 45.7 cms. £4,821 : \$13,500.  
Painted about 1913.

75A. MARQUET, Pierre Albert. "Brume du Matin." Bird's-eye view over roof-tops to expanse of water and hills. *Signed*.  
24-3/4 x 32 in. : 62.8 x 80.2 cms. £3,214 : \$9,000.

76. COROT, Baptiste Camille. "Le Soir." Twilight scene of peasants and animals in a meadow. *Signed*.  
29 x 23-3/4 in. : 72.6 x 60.3 cms. £8,929 : \$25,000.  
Painted about 1860-70.  
See: Alfred Robaut, *L'Oeuvre de Corot*, 1905, vol. III, p. 198, no. 1806, ill. p. 199 (entitled "Le Dormoir Communal, le Soir").

77. DEGAS, Hilaire Germain Edgar. "Danseuses, Jupes Saumon." Group of four ballerinas, in various positions, rose costumes which contrast sharply against white-powdered bare shoulders; background of mountains with blue sky. Pastel. *With the stamp of the Atelier Degas*.  
35 x 25-5/8 in. : 89 x 65 cms. £26,786 : \$75,000.  
Executed about 1897.  
1re Vente Degas, Paris, 1918, p. 123, no. 229, illus.  
Collection of Ambroise Vollard, Paris.  
See: P. A. Lemoisne, *Degas et son Oeuvre*, 1946, vol. III, p. 745, no. 1281.

78. KISLING, Moise. "Sunflowers." *Signed; again on reverse*.  
28-1/4 x 20 in. : 71.7 x 50.7 cms. £714 : \$2,000.

80. MONET, Claude. "Jean Monet dans son berceau." The infant viewed lying in his cradle protected by a beflowered canopy; toy drum and little pinwheel on the coverlet; a nurse seated beside the cradle watches the baby.  
45-3/4 x 35 in. : 114.3 x 89 cms. £28,572 : \$80,000.  
Note: The baby is Monet's eldest son, Jean, whose mother was the famous Camille, well-known for her portrait in the Kunsthalle, Bremen. The composition is unique and shows the influence of Manet.  
Painted in 1867.

81. EDZARD, Dietz. "Portrait of the artist's wife." Three-quarter-figure leaning against a wall. *Signed and dated '45*.  
40 x 26-1/2 in. : 101.6 x 67.3 cms. £536 : \$1,500.

82. VLAMINCK, Maurice de. "Packet Boat." The ship moves to right through stormy wave-ridden sea, threatening sky. *Signed*.  
32-1/4 x 39-3/4 in. : 81.3 x 101 cms. £2,857 : \$8,000.  
Painted about 1926.

83. SOUTINE, Chaim. "Portrait of a child." Full-length standing figure of a fair-haired child, facing the observer; at right, an indication of a high-backed chair. *Signed*.  
25-1/2 x 20 in. : 64.6 x 50.7 cms. £7,857 : \$22,000.

84. DERAINE, Andre. "Mme. Germaine Carco." Head-and-neck of woman wearing a necklace. *Signed and inscribed a Germaine Carco*.  
24-3/4 x 19-1/2 in. : 62.8 x 49.5 cms. £643 : \$1,800.

85. ROUAULT, Georges. "Clown with a ruff." Half-length, other figures indicated in rear. Paper mounted on canvas. *Signed*.  
26 x 19 in. : 66 x 48.2 cms. £8,929 : \$25,000.  
Painted about 1919.



86. PICASSO, Pablo. "Clarinette, violin, compotier avec fruits, feuille de musique, guerdon." Cubistic composition.  
39-1/4 x 31-3/4 in. : 99 x 80.6 cms. £25,000 : \$70,000.

Note: A holograph note and two letters, dated Sept. 12 and Nov. 17, 1943, written by M. Marcel Duchamp and relating to the painting, were given to the purchaser.  
Painted in Paris about 1912-14.

Collection of Dr. and Mrs. Leslie M. Maitland, Los Angeles, Calif.

See: Christian Zervos, *Pablo Picasso*, vol. II, p. 331, no. 759.

87. CLAVE, Antoni. "The King." Stylized half-length figure, wearing jeweled crown and holding a flower. *Signed*. On academy board.  
30-1/4 x 22-1/4 in. : 76.8 x 56.4 cms. £785 : \$2,000.

88. SEVERINI, Gino. "Lumiere et mouvement." Abstract composition. *Signed, titled Paris ("Danseuse") "Lumiere et mouvement," and dated "Aout 1958," on the reverse*.  
25-3/4 x 19-3/4 in. : 62.8 x 50.1 cms. £821 : \$2,300.



89. METZINGER, Jean. "Still life with flowers." *Signed*.  
23-3/4 x 32 in. : 60.3 x 84.3 cms. £1,018. : \$2,850.  
Painted about 1929.

91. BUFFET, Bernard. "Still life with coffee pot." *Signed, dated '55*.  
38-1/2 x 51-1/4 in. : 97.8 x 129.5 cms. £2,073. : \$5,800.

92. CREMONINI, Leonardo. "Le Rematrici." Two women seen in profile paddle a skiff across waters. *Signed, dated '52; also signed, titled and dated '52-53 on reverse*.  
29-1/2 x 43-1/4 in. : 75 x 110 cms. £446. : \$1,250.

93. MASSON, Andre. "Rouget et chrysanthemes." *Signed*.  
23-3/4 x 8 in. : 60.3 x 20.3 cms. £286. : \$800.  
Painted about 1952.

94. KLINE, Franz. "Barroom Painting—1940." In a barroom, a waiter carrying a tray, sings lustily as he moves to right toward couple in the fore. Other figures lounge at the mirrored bar in the background. Panel. *Signed and dated '40*.  
36 x 31 in. : 90.5 x 78.7 cms. £1,607. : \$4,500.

Note: This picture is one of a series which was commissioned for the Bleeker St. Tavern, New York, in 1940.

96. CLAVE, Antoni. "La Nina con el gato." Bust-length figure of a girl holding a cat. *Signed*.  
32 x 25-3/4 in. : 81.3 x 62.8 cms. £982. : \$2,750.  
Painted about 1912-14.

97. PECHSTEIN, Max Hermann. "The Bathers." *Signed with monogram*.  
32-1/4 x 27-1/4 in. : 82 x 69.2 cms. £982. : \$2,750.  
Painted about 1912-14.

98. MATTA, Sebastian Antonio. "The Spherical Roof around our Tribe." Abstract of robot-like figures. Chalks and pastel on canvas paper.  
39-1/2 x 59-1/2 in. : 110.3 x 151.1 cms. £804. : \$2,250.  
Note: This is a study for the oil painting of the same subject in the collection of the Museum of Modern Art, New York. Executed about 1949.

100. APPEL, Karel. "Cris flamboyant au printemps." *Signed, dated '59*.  
51-1/4 x 63-3/4 in. : 131.5 x 162 cms. £1,250. : \$3,500.

101. VENARD, Claude. "Marine et route." *Signed*.  
31-1/2 x 29 in. : 88.7 x 73.6 cms. £536. : \$1,500.

102. LEVIER, Charles. "La Table." *Signed; also signed and titled on reverse*.  
30 x 40 in. : 76.2 x 101.6 cms. £268. : \$750.

103. MANE-KATZ. "Saturday Walk in Jerusalem." *Signed*.  
21-3/4 x 18 in. : 55.3 x 45.7 cms. £304. : \$850.

104 Lots ..... Total of Sale: £280,571. : \$785,650.

PALAIS GALLIERA, Paris, November 30, 1961.

### IMPRESSIONIST PAINTINGS

The French season started propitiously on November 30, 1961 at the Palais Galliera with the sale of sixteen important French paintings of the 19th century from the collection of the Maharanee Seethadevi Gaekwar de Baroda. The Maharanee had acquired these paintings during the past five years and the sale was highly profitable for her. The total of \$675,520 (£241,257.) is said to represent about 400% to 500% increase on her investment. The most famous of her paintings, Corot's "Venus au Bain" established a new high for a Corot at auction, \$138,000 (£49,290), and was said to have been bought by Mme. Beatrice Durand. This price is almost double the \$75,600 (£27,000.) which the Maharanee paid for it at the Jakob Goldschmidt auction in London, 1956. In 1920, the same painting fetched \$18,900 (£6,750.) at a Paris sale.

In evaluating the prices that follow, one should keep in mind that bidders in France are charged a surtax of 21% on auction purchases up to 6,000 NF. (\$1,200), of 18% on those from 6,001 to 20,000 NF (\$5,000) and 16.5% on those above 20,000 NF.

1. BOUDIN, Eugene. "Le Port du Havre, 1889." *Signed at lower right and dated 1889, Le Havre*.  
26-1/4 x 35-7/8 in. : 66 x 90.5 cms.  
NF 106,000 : £7,572. : \$21,200.

2. BOUDIN. "Le Port d'Anvers, 1872." *Signed at lower right and dated Anvers '72*.  
22 x 35-1/2 in. : 55 x 89.5 cms.  
NF 155,000 : £11,071. : \$31,000.

3. COROT, Jean-Baptiste-Camille. "Venus au Bain." Study of Emma Dobigny. *Signed at lower left*.  
42-1/4 x 36 in. : 116 x 90 cms.  
NF 690,000 : £49,290. : \$138,000.

Collections: Albert Wolff.

Landau. Sale, Paris, December 15, 1884, No. 5  
Jakob Goldschmidt, Sale London, 1956.

Exhibitions: Paris 1875, Copenhagen 1928, Zurich 1934, New York, Knoedler & Co., 1939; New York, 1940; New York, Wildenstein, 1942.

See: A. Robaut, *L'Oeuvre de Corot*, vol. 3, Paris 1905, No. 2179; J. Meier-Graefe, *Corot*, Berlin 1930, pl. 150; G. Bazin, *Corot*, Paris 1942, pls. 122 & 124.

4. DEGAS, Edgar. "Danseuse en Rose." Pastel. *Stamped at lower left*.  
36-1/2 x 29-1/4 in. : 93 x 73 cms.  
NF 360,000 : £25,714. : \$72,000.

Sale Atelier Degas, second sale, No. 110, 111.

Collection: Nepveu-Degas.

Exhibited: *Danse et Divertissement*, Galerie Charpentier, Paris 1948-49.

5. FANTIN-LATOUR, Henri. "Phlox Blancs dans un Vase." *Signed at lower left*.  
21-7/8 x 19 in. : 54 x 48.5 cms.  
NF 115,000 : £8,214. : \$23,000.

(continued on page 276)



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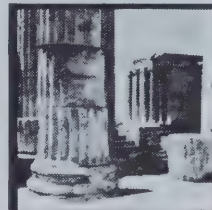
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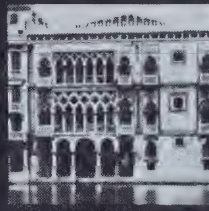
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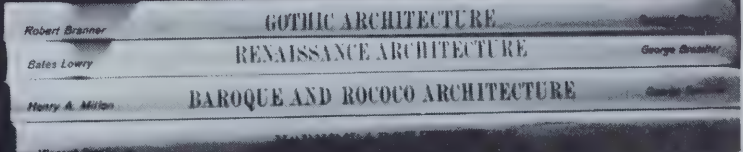
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9. FRIESZ, Emile-Othon. "Le Hamac, 1912." *Signed at lower right and dated '12.*

33-1/8 x 60 in. : 99 x 150 cms. NF 24,000 : £1,714 : \$4,800.

10. MONET, Claude. "Nymphéas." *Stamped at lower right.*

40 x 79 in. : 102 x 200 cms.  
NF 270,000 : £15,714 : \$54,000.

11. MONET. "La Porte du Jardin." *Signed at lower right.*

24 x 29-1/4 in. : 60 x 73 cms.  
NF 166,000 : £11,857 : \$33,200.

12. RENOIR, Pierre-Auguste. "Nature Morte, Figues et Pêches." *Signed at upper right.*

13-1/4 x 18-1/4 in. : 33 x 46 cms.  
NF 400,000 : £28,571 : \$80,000.

13. RENOIR. "Anémones." *Signed at upper right.*

19-1/2 x 16-1/4 in. : 50.5 x 41.5 cms.  
NF 255,000 : £18,214 : \$51,000.

14. RENOIR. "Nature Morte aux Poissons." *Signed at lower right.*

12 x 16-1/4 in. : 30 x 41 cms. NF 50,000 : £3,571 : \$10,000.

See: A. Vollard, *Tableaux, Pastels et Dessins de P. A. Renoir*, Paris, 1918, ill. p. 4.

15. RENOIR. "Argenteuil, 1880." *Signed at lower right.*

21-3/4 x 25 in. : 55 x 65 cms.  
NF 400,000 : £28,571 : \$80,000.

See: Vollard, *op. cit.*, No. 68.

16. SISLEY, Alfred. "Le Pont de Moret, Temps de Crue." *Signed at lower left.*

29-1/4 x 36-1/4 in. : 74 x 92 cms.  
NF 630,000 : £42,857 : \$120,000.

Note: This is a record auction price for a Sisley which more than doubles the previous high of \$53,690 (£19,175) paid for another landscape at the Palais Galliera earlier in 1961.

Collections: Charles Viguier, Sale Paris, May 4, 1906, Galerie Georges Petit, No. 62; I. Montaignac, Sale, Georges Petit, December 3, 1917, No. 82; Wilhelm Hansen, Copenhagen, Huguette Beres, Paris.

Exhibited: *Alfred Sisley*, Galerie Georges Petit, Paris, May-June 1917, No. 12.

See: F. Daulte, *Catalogue Raisonné*, Lausanne 1959, No. 701.

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DOROTHEUM, Vienna, Sale No. 554, December 5-9, 1961.

### OIL PAINTINGS.

6. VON Bensa, Alexander (*Vienna, 1820-1902*). "Ceremonial Departure." Panel. *Signed.*  
14-3/8 x 22-7/8 in. : 37 x 58 cms. £179 : \$501.

9. BIANCHI, Pietro (*Rome, 1694-1740*). "Euterpe, the Muse of Lyric Poetry." *Signed.*  
19-5/8 x 25-5/8 in. : 50 x 65 cms. £124 : \$347.

11. VON BLAAS, Julius (*Albano 1846-1923 Vienna*). "Kaiser Franz Josef on Horseback." *Signed and dated 1898.*  
24-3/4 x 31-1/8 in. : 63 x 79 cms. £152 : \$425.

23. CASTEELS, Alexander (*Antwerp c. 1638-1681*). "Soldiers off duty." *Signed with monogram.*  
22-1/2 x 34-1/4 in. : 57 x 87 cms. £179 : \$501.

27. COCK, Hieronymus Wellens (*Antwerp 1510-1570*). "Temptation of St. Anthony." Panel.  
14-3/8 x 20-1/4 in. : 36.5 x 51.5 cms. £1,520 : \$4,256.

On the back is the seal of the Galleria delle Belle Arti, Venice.

36. VON DER EMBDE, August (*Cassel 1780-1862*). "The Love Letter." *Signed and dated 1834.*  
38-1/8 x 30-3/4 in. : 97 x 78 cms. £276 : \$772.

37. ETTNER, Andreas Philipp. "Portrait of a young lady with negro page." *Signed and dated 1750.*  
49-5/8 x 42-1/2 in. : 126 x 108 cms. £414 : \$1,159.

Born Dresden, porcelain painter in Vienna in the middle of the 18th century.

46. BALDUNG GRIEN, Hans (*Schwabisch-Gmund 1484/5-1545 Strassburg*). "The Archangel Gabriel as the Angel of the Annunciation." Tempera on panel.  
79-1/2 x 27-1/8 in. : 202 x 69 cms. £1,240 : \$3,472.

From the same altarpiece as Lots 576 and 577, cf. below.  
Certificate of Prof. Dr. Alfred Stange.

70. KOEKKOEK, Hermann (*Middleburg 1815-1882 Haarlem*). "Fishing Boat in a stiff breeze." *Signed with monogram.*  
24-3/8 x 36-1/4 in. : 62 x 92 cms. £124 : \$347.

78. VAN MANDER, Carel (*Meulebeke 1548-1606 Amsterdam*). "Noah makes preparations for the Ark." Copper.  
22-1/2 x 17-3/8 in. : 57 x 44 cms. £276 : \$772.

Certificate of Prof. Dr. Alfred Stange.

81. METSU, Gabriel (*Leiden 1629-1667 Amsterdam*). "The Violin Player." Panel. *Signed and dated 1649.*  
11-3/8 x 9-1/4 in. : 29 x 23.5 cms. £276 : \$772.

Certificates of Prof. Ludwig Baldass and Prof. Dr. Alfred Stange.

86. NETSCHER, Caspar (*Heidelberg 1639-1684 The Hague*). "Lady in blue velvet dress." *Signed.*  
21-1/8 x 17-1/2 in. : 53.5 x 44.5 cms. £304 : \$851.

See: Hofstede de Groot, V, No. 394.

Certificate of Dr. Walther Bernt.

88. PELLEGRINI, Giovanni Antonio (*Venice 1675-1741*). "Allegory of Music." 38-1/8 x 33-1/8 in. : 97 x 84 cms. £552. : \$1,545.

100. VAN DER SCHALCKE, Cornelis Symonsz (*Haarlem 1611-1671*). Dutch Landscape with Rider." Panel. Signed. 22-7/8 x 32-7/8 in. : 58 x 83.5 cms. £441. : \$1,234.

103. SWISS SCHOOL, circa 1520. "Christ carrying the Cross." Panel. 32-1/8 x 23-5/8 in. : 81.5 x 60 cms. £207. : \$579.  
Certificate of Prof. Dr. Alfred Stange.

117. VAILLANT, Wallerand (*Lille 1623-1677 Amsterdam*). "Boy with Flute." 28 x 21-5/8 in. : 71 x 55 cms. £220. : \$61 £220 : \$616.

124. WOUWERMAN, Philips (*Haarlem 1619-1668*). "Travelers attacked." Panel. 15-3/4 x 18-1/2 in. : 40 x 47 cms. £760. : \$2,128.

316. KLIMT, Gustav (*Vienna 1862-1918*). "Landscape with a field of flowers." 43-1/4 x 43-1/4 in. : 110 x 110 cms. £2,760. : \$7,728.  
Late work.  
Exhibition: Brussels, Palais des Beaux-Arts, Art Autrichien du vingtième siècle, April-May 1961, No. 100.

326. LIEBERMANN, Max (*Berlin 1847-1935*). "Rider by the Sea." Signed. 19-5/8 x 23-5/8 in. : 50 x 60 cms. £1,380. : \$3,864.  
The picture dates from 1901.  
Collection: Paul Cassirer, Berlin.  
See: Erich Hancke, *Max Liebermann—sein Leben und seine Werke*, 1914.

#### PRINTS.

361. CHAGALL, Marc (*Vitebsk 1887—*). "Paris—The Cock." Lithograph in eight colors. Signed and numbered by the artist 117/125. £96. : \$268.

407. KOKOSCHKA, Oskar (*Pochlarn 1886—*). "A man raises his head from the tomb upon which his wife sits." Lithograph. Signed. £25. : \$70.  
Arntz No. 44.

Reproduced: *Das Kunstblatt I* (Weimar 1917); Kokoschka, *Schriften 1907-1955* (Munich 1956); R. Netzer, *Oskar Kokoschka, Lithographien* (Munich 1956); Kuhn, *German Expressionism and abstract Art* (Cambridge 1957), etc.

452. PICASSO, Pablo (*Malaga 1881—*). "Two Women." Drypoint. Dated 30 avril 44, signed, No. 28/30. £69. : \$195.

475. UTRILLO, Maurice (*Paris 1883-1955*). "Paris: the Tour Eiffel." Lithograph in eight colors. Signed. £69. : \$195.  
Number 43 of an edition of 197.

#### ASIATIC ART

1086. KHMER. Buddha head in stone. 9th–13th century. Height: 11 in. : 28 cms. £304. : \$851.

#### SCULPTURE

571. GOTHIC (*Before 1400*). "The Madonna standing with the Child in her left arm." Walnut. Height: 49-1/4 in. : 125 cms. £895 : \$2,506.  
From the Middle Rhine.

575. GOTHIC (*Early 16th century*). "Half-length figure of the Madonna holding the Child." Limewood, polychrome and gilt. Height: 21-5/8 in. : 55 cms. £1,790. : \$5,012.  
From Upper Austria, by a follower of the Master of the Wings of the Kefermarkt Altar.

576. LATE GOTHIC (*circa 1520*). Wing of an altarpiece with Saints Sebastian and Christopher. Pine, polychrome and gilt, on gilt ground. 85 x 32-1/2 in. : 216 x 82.5 cms. £960. : \$2,688.  
From the circle of Jorg Lederer, Allgau.

600. BAROQUE (*early 18th cent.*). Two Angels. Limewood. Height: 37-3/8 in. : 95 cms. £220 : \$616.  
Perhaps from the workshop of Giovanni Pietro Giuliani.

602. SCHWANTHALER, Johann Franz (*1683-1762*). Full-length figure of St. Joseph holding the Christ Child. Limewood. Height: 12-1/2 in. : 31.5 cms. £304 : \$851.

### The 2 million dollar Rembrandt wasn't the only fabulous sale this year!



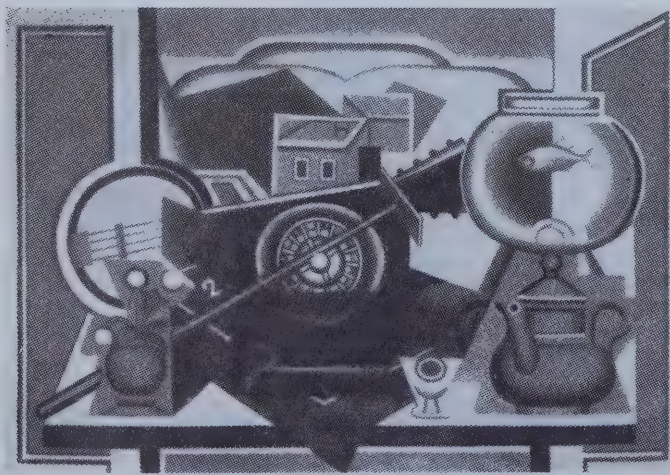
HERE'S a book that catalogues all the notable sales, made in auctions all over the world, in painting, ceramics, furniture, glass and *objets d'art*. **INTERNATIONAL ART SALES** edited by **George Savage** is the first volume of a new Annual for collectors, dealers and art lovers. It enables you to have a permanent record of important items sold — and the prices they brought — each year. 116 illustrations, 11 of them in color. Index, trade directory. \$7.50, now at your bookstore, or direct from CROWN Publishers, Dept. SR-1, 419 Park Avenue South, New York 16, N. Y. Money back within 10 days if not delighted.



HOTEL RAMEAU, Versailles, November 12, 1961  
Commissaire-Priseur: Me. Georges Blache

*NON-FIGURATIVE AND SURREALISTIC ART  
WATERCOLORS, GOUACHES, PASTELS,  
DRAWINGS AND PAINTINGS.*

2. ARP, Jean. "Volume." Drawing. *Signed.*  
12-5/8 x 9 in. : 32 x 23 cms. NF 1,000 : £ 72. : \$200.
3. ATLAN, Jean. Composition. Gouache. *Signed.*  
17-3/4 x 21-1/4 in. : 45 x 54 cms. NF 3,500 : £ 250. : \$700.
4. BANC, Jef. "Symphonie en bleu." Gouache. *Signed, dated '59.*  
29-1/2 x 22 in. : 75 x 56 cms. NF 1,000 : £ 72. : \$200.
6. CESAR. "Eclatements." India ink wash. *Signed.*  
39 x 25-1/4 in. : 99 x 64 cms. NF 2,200 : £ 157. : \$440.
10. ESTEVE, Maurice. Composition. Original lithograph. *Signed, numbered 26/75.*  
21-7/8 x 14-1/4 in. : 53 x 36 cms. NF 480 : £ 34. : \$96.
12. GERMAIN, Jacques. "Le Bouquet." Gouache. *Signed, dated '59.*  
19 x 24-1/2 in. : 48 x 62 cms. NF 660 : £ 47. : \$132.
13. GEZA-SZOBEL. "Le bar." Gouache. *Signed.*  
14-1/2 x 10-3/4 in. : 37 x 27 cms. NF 700 : £ 50. : \$140.
15. GLEIZES, Albert. "Mechanique Cubiste." Watercolor gouache.  
7-7/8 x 5-1/2 in. : 20 x 14 cms. NF 1,550 : £ 111. : \$310.
17. LURCAT, Jean. "Paysage de Montagne." Gouache. *Signed, dated '31.*  
9-1/2 x 15-1/2 in. : 24 x 39 cms. NF 1,150 : £ 82. : \$230.



89. METZINGER, Jean. "La roulette." *Signed.*  
37-3/4 x 57 in. : 96 x 145 cms. NF 12,250 : £ 873. : \$2,240.

18. KUPKA, Frank. Composition. Gouache. *Signed.*  
8 x 11-1/2 in. : 20 x 30 cms. NF 3,500 : £ 250. : \$700.
19. MAGNELLI, Alberto. Composition. Watercolor. *Signed.*  
15 x 11-1/2 in. : 38 x 29 cms. NF 1,000 : £ 72. : \$200.
22. PIGNON, Edouard. Still Life. Watercolor. *Signed.*  
13-3/4 x 10 in. : 35 x 25 cms. NF 1,500 : £ 107. : \$300.
25. POLIAKOFF, Serge. Composition. Gouache. *Signed, dated.*  
22-1/2 x 17 in. : 57 x 43 cms. NF 3,700 : £ 264. : \$740.
28. PREAUX, Raymond. Collage. *Signed.*  
17-3/4 x 6-1/2 in. : 45 x 16 cms. NF 570 : £ 41. : \$114.
32. VALMIER, Georges. Still life with vase. Collage. *Signed.*  
8-1/4 x 4-1/2 in. : 21 x 11 cms. NF 1,000 : £ 72. : \$200.
33. VALMIER. "Femme au canape." Gouache. *Signed, dated 1925.*  
6-3/4 x 8-3/4 in. : 17 x 22 cms. NF 1,370 : £ 98. : \$274.

*PAINTINGS*

34. ARNAL, Francois. "Le bourgeon." *Signed, dated '55.*  
28-3/4 x 21-1/4 in. : 73 x 54 cms. NF 1,000 : £ 72. : \$200.
35. ATLAN, Jean. "Danse Zen." *Signed, dated '58.*  
35-3/4 x 23-3/4 in. : 91.5 x 60 cms. NF 13,000 : £ 929. : \$2,600.
39. BIERGE, Roland. Still life with pitcher. *Signed.*  
9-1/2 x 13-3/4 in. : 24 x 35 cms. NF 480 : £ 34. : \$96.
44. BOUQUETON. Composition with yellow background. *Signed, dated '56.*  
15-3/4 x 9 in. : 40 x 23 cms. NF 310 : £ 22. : \$62.
46. BRECHET, Andre. Still life. *Signed, dated '59.*  
14-1/2 x 18 in. : 37 x 46 cms. NF 380 : £ 26. : \$72.
47. CHABRILLAN. Composition. *Signed, dated '57.*  
57-1/2 x 38-1/4 in. : 146 x 97 cms. NF 6,500 : £ 464. : \$1,300.
49. CHARCHONNE, Serge. Composition. *Signed.*  
25-1/2 x 32 in. : 65 x 81 cms. NF 680 : £ 49. : \$136.
50. CHASTEL, Roger. "Lemon, orange and blue cup." *Signed.*  
8-3/4 x 10-3/4 in. : 22 x 27 cms. NF 1,000 : £ 72. : \$200.
54. CHEVOLLEAU, Jean. "Yoleur au marais." Panel. *Signed.*  
15-3/4 x 4-1/4 in. : 40 x 11 cms. NF 1,700 : £ 122. : \$340.
57. DMITRIENKO, Pierre. Composition. *Signed, dated 1951.*  
18 x 13-3/4 in. : 46 x 35 cms. NF 1,650 : £ 118. : \$330.
59. DOMINGUEZ, Oscar. "Les taureaux."  
10-3/4 x 16-1/8 in. : 27 x 41 cms. NF 1,700 : £ 122. : \$340.
64. FERAT, Serge. Still life with compote. Board. *Signed.*  
22 x 16-1/8 in. : 56 x 41 cms. NF 1,600 : £ 114. : \$320.

66. FREUNDLICH, Otto. Composition. Panel. *Signed with initials, dated '36.*

8-1/4 x 8-1/4 in. : 21 x 21 cms. NF 9,000 : £643. : \$1,800.

68. GILIOLI, Emile. Still Life. Painting on paper. *Signed, dated '52.*

13-1/2 x 19-3/4 in. : 34 x 50 cms. NF 1,600 : £114. : \$320.

69. GISCHIA, Leon. "Modele au bras leve." *Signed.*

39-3/8 x 25-1/2 in. : 100 x 65 cms. NF 2,700 : £196. : \$540.

70. GLEIZES, Albert. "La mouette." Panel. *Signed, dated 1921.*

25-1/2 x 36-1/2 in. : 65 x 93 cms.

NF 20,500 : £1,486. : \$4,100.

73. HERBIN, Auguste. "Realite spirituelle." *Signed, dated '39.*

19 x 44 in. : 48 x 112 cms.

NF 3,300 : £232. : \$650.

74. HERBIN. Still life with fruit. *Signed.*

28-1/2 x 39-3/8 in. : 72 x 100 cms. NF 2,700 : £196. : \$540.

75. JANSON. Composition. *Signed, dated '54.*

17-3/4 x 25-1/4 in. : 45 x 64 cms.

NF 400 : £29. : \$80.

77. KERG, Theo. "Cantate." *Signed.*

15 x 18 in. : 38 x 46 cms.

NF 1,150 : £82. : \$230.

78. KOPAC. "Arbres des solitudes." Pasteboard. *Signed.*

32 x 25-1/2 in. : 81 x 65 cms.

NF 1,000 : £72. : \$200.

79. LABISSE, Felix. "Le divin." *Signed.*

27-1/2 x 23-1/2 in. : 70 x 60 cms.

NF 1,700 : £122. : \$340.

80. LAGRANGE, Andre. "Objets rassembles." *Signed.*

8-3/4 x 13 in. : 22 x 33 cms.

NF 370 : £29. : \$74.

82. LANSKOY, Andre. "Le village." *Signed.*

21-1/4 x 32 in. : 54 x 81 cms.

NF 4,500 : £321. : \$900.

83. LANSKOY. "La charette." *Signed.*

15 x 18 in. : 38 x 46 cms.

NF 2,200 : £157. : \$440.

85. LURCAT, Jean. Landscape with bridge. *Signed.*

23-5/8 x 36-1/4 in. : 60 x 92 cms.

NF 3,000 : £214. : \$600.

86. MAICÉ LE BARON. Construction No. 2. *Signed.*

21 x 4-1/2 in. : 53 x 11 cms.

NF 270 : £19. : \$54.

88. MARCHAND, Andre. "La clairiere." *Signed.*

13 x 16 in. : 33 x 41 cms.

NF 4,300 : £307. : \$860.

90. PIAUBERT, Jean. "Migration." *Signed.*

19-3/4 x 37-3/4 in. : 50 x 96 cms.

NF 5,350 : £382. : \$1,070.

94. TAL-COAT. Still life with grapes. *Signed.*

15-3/4 x 15 in. : 40 x 38 cms.

NF 6,000 : £428. : \$1,200.

## American Premiere

March 5 — March 17

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## ANDRE LEVE

ABOUT WHOSE WORK ANDRE MAUROIS SAYS: "A. Leve knows how to juxtapose colors that are fresh and alive. His palette explodes and sings like stained glass windows. He unites the splendor of the East with the constructive spirit of the West."

Sotheby & Co., London, November 20, 1961

NORTH-WEST AMERICAN, OCEANIC,  
PRE-COLUMBIAN & AFRICAN ART

6. TLINGIT CARVED WOOD DANCER'S HAT in the form of a crouching bear, the face dark blue, the mouth and nostrils red, the body dark gray with red fur markings, the eyes and teeth inlaid with small pieces of abalone shell (ears missing). *British Columbia, Alaska border.* (D. G. Young) 16-1/2 inches : 42 cms. £220 : \$616.

### HAIDA AND ESKIMO

7. HAIDA TOTEM POLE, black shale, carved with stylized heads of bear and a bird. *Queen Charlotte Islands.* (Emmerich) 10 in. : 25 cms. £15 : \$42.

8. RARE ESKIMO CARVED MORSE IVORY SHAMAN'S DOLL, in crouching position, the head with a crown of human hair, numerous strands of beads above the ears, small beads on the nostrils. *Point Barrow, Alaska.* (K. J. Hewett) 6 inches : 15 cms. £160 : \$448.

### OCEANIC ART

11. MICRONESIAN HEMISPHERICAL FOOD BOWL, with lug handles, pierced for suspension. On one side, a human face with nose in relief and eyes indicated by small white beads. *Probably Marry and Durour Islands.* (K. J. Hewett) 8-1/2 inches : 21-1/2 cms. £35 : \$98.



12. RARE TORRES STRAITES MASK made from the back of a turtle shell, the top with a band of red berries attached, with pierced oblique eyes and mouth, the nose lashed on. (K. J. Hewett)  
8 inches : 20 cms. £200 : \$560.

#### SOUTH AMERICAN ART

13. PARACAS CAVERNAS STIRRUP JAR, hemispherical, the dark brown ground with a panel of decoration in resin paint, with a stylized ferocious mask, a bird-head finial on the handle. *South Coast of Peru, 400 B.C. - 400 A.D.* (Hewett)  
Diam.: 6 inches : 15 cms. £50 : \$140.

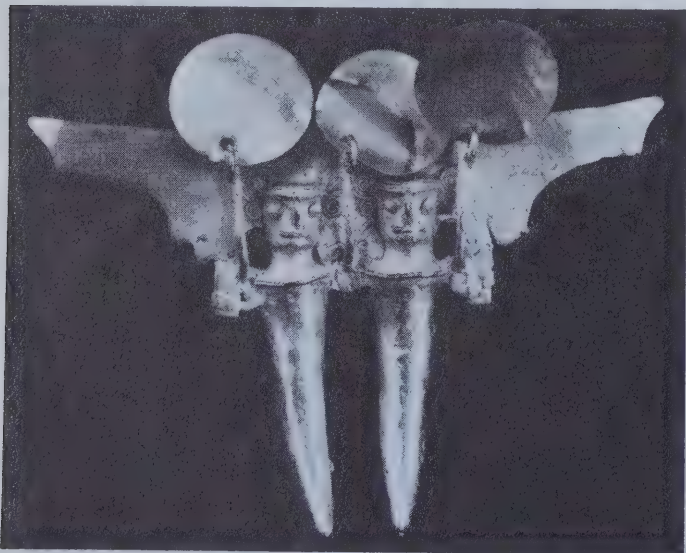
15. ARAWAK HUMAN SKULL, the forehead sheathed in a shaped gold plaque decorated in relief with three circles enclosed in a whorl pattern, the eye sockets rimmed with gold. *Possibly from Ecuador, presumably of 10th Century date.* (Marvin)  
8 inches : 20 cms. £90 : \$252.

#### PRE-COLUMBIAN GOLD ORNAMENTS

##### VERAGUAS

*The cast gold ornaments described below come from the District of Veraguas in Panama, a great gold manufacturing center between 1,000 and 1,500 A.D. The goldsmiths did not try to portray the true forms of nature but rather grotesque figures whose symbolism is unknown. Their culture was closely related to that of the Quimbayas working at approximately the same time at Antioquia.*

17. PECTORAL ORNAMENT, probably representing a lizard, with triangular head and protruding eyeballs, twin curling tails. (Emmerich)  
Length: 2-3/4 inches : 7 cms. £50 : \$140.



34. RARE DOUBLE IDOL PENDANT, with two anthropomorphic figures, the faces with beaked noses and protruding eyes, wearing a typical wide flattened headdress, the bodies shaped like the tooth of a sperm whale, the heads covered by three discs suspended from loops which the figures carry. (Gimpel)  
4-1/4 x 6-1/4 inches : 10.7 x 15.8 cms. £580 : \$1,624.

21. FROG PENDANT, elaborate double-tongue spirals terminating in serpents' heads. (Col. Harvey)  
2 x 2-1/2 inches : 5 x 6 cms. £200 : \$560.  
The frog and the double-headed serpent are considered symbols of fertility in the Pre-Columbian cultures.

26. JUMPING FROG PENDANT, protruding eyes, typical double tongue in the form of spirals terminating in triangular serpents' heads, the large back legs flattened, the front legs pierced for suspension. (Emmerich)  
2-1/4 x 2-1/2 inches : 5.5 x 6.2 cms. £460 : \$1,280.

28. TWO STYLIZED FIGURES OF LIZARDS, their legs joined in the center, carrying five short separate coils in their mouths, perhaps representing serpents' heads. (Emmerich)  
Length: 4 inches : 10 cms. £380 : \$1,064.

29. HEAVY PECTORAL ORNAMENT representing a stylized and grotesque figure of a jaguar, its teeth bared, the ears forming bells, the front legs pierced for suspension. (Gimpel)  
Length: 6 inches : 15.2 cms. £720 : \$2,016.

30. TUMBAGA FIGURE OF AN ANIMAL, perhaps a baby jaguar, depicted with teeth bared and in a crouching position. (W. Burne)  
Length: 2-1/2 inches : 6.3 cms. £90 : \$252.

32. PECTORAL ORNAMENT representing an anthropomorphic winged Deity, possibly the Bat-God, with flattened outstretched wings, the ears in the form of stylized reptile heads shown in profile. (Hewett)  
3 x 2-3/4 inches : 7.6 x 7 cms. £420 : \$1,176.

33. MONKEY PENDANT, depicted as double-headed and with almost fin-like feet, the circular ears decorated with a series of spiral circles, holding a serpent above its head in an arch. (Hewett)  
3-1/2 x 2-1/2 inches : 8.9 x 6.3 cms. £620 : \$1,736.

37. PENDANT in the form of a reptile with a human head, looking backwards. (S. Lee)  
1-3/4 inches : 4.4 cms. £45 : \$126.

42. TUMBAGA figure of a stylized bird, with large beak and pinlike eyes, the tail curling over its back towards the head. (Emmerich)  
Length: 1-1/2 inches : 3.8 cms. £60 : \$168.

43. SMALL PENDANT FIGURE of a stylized monkey, both hands holding each end of his tail which winds over his head forming an arch. (Cameo Corner)  
1-1/2 inches : 3.8 cms. £300 : \$840.

45. ANTHROPOMORPHIC FIGURE OF A MAN, with large hands and feet, beaked nose and slit eyes, the headdress in the form of small raised loops, this motif repeated as fingers. (S. Lee)  
2 inches : 5 cms. £85 : \$238.

47. LARGE CIRCULAR BREASTPLATE, hammered gold, with repousse decoration, in the form of four large raised bosses and the stylized figure of three reptiles, the border composed of two lines of small raised dots. (S. Lee)  
Diam: 6-1/2 inches : 16.5 cms. £80. : \$224.

50. SMALL EAGLE PENDANT of typical form with flattened, outstretched wings and tail, wearing a choker collar, the clawed feet and body stylized and indicated in relief in the form of a boss in the center of the pendant. (Presence des Arts)  
1-3/4 x 2-1/4 inches : 4.4 x 5.7 cms. £170. : \$476.

52. IMPORTANT EAGLE PENDANT of simple design, with protruding eyeballs, long sharply curving beak and elaborate flattened wings and tail, wearing a collar necklace, the feet and body represented in relief almost as a small boss in the center of the ornament. (Col. Harvey)  
2-3/4 x 3-1/2 in. : 7 x 8.9 cms. £600 : \$1,680.

*QUIMBAYA (c. 1300 A.D., from Colombia)*

53. PLAQUE headed by three perching birds, flanked on either side by stylized wings, the plaque itself adze-shaped, the beaks and eyes of the birds indicated by soldered gold wire. (Gimpel)  
5 x 3-1/2 inches : 12.7 x 8.9 cms. £520. : \$1,456.

57. NOSE ORNAMENT of plain penannular form, thick section, 3/4 inches : 2 cms.; another of one and a half spirals with flat disc terminals, 3/4 inches : 2 cms.; and a plain hollow rod, 1-3/4 inches : 4.4 cms. (K. J. Hewett)  
(Lot of 3) £20. : \$56.

62. NOSE ORNAMENT with large disc terminals, the hoop of flattened circular section. (Emmerich)  
1-3/8 inches : 3 cms. £45. : \$126.

*CHIBCA (c. 1300 A.D.)*

66. ANTHROPOMORPHIC MALE FIGURE, hollow cast, wearing a rectangular headdress and spirally decorated disc earrings, with a typical flattened stylized body tapering to indicate the legs. (W. Parker)  
3-3/4 inches : 9.5 cms. £100. : \$280.

67. VOTIVE FIGURINE OR TUNJO, of typical flattened form, the details of the body indicated by narrow strips of gold wire, wearing a beard, large earrings and a necklace. (Cameo Corner)  
2-3/4 inches : 7 cms. £300. : \$840.

69. MINIATURE FIGURE of a man, wearing soldered gold wire ornaments and carrying a rod in both hands. (Reiser)  
1-1/2 inches : 3.8 cms. £45. : \$126.

70. ANTHROPOMORPHIC VOTIVE FIGURINE OR TUNJO, represented by an elongated sheet of cast gold, the details picked out with strips of soldered gold wire, and a pectoral ornament shaped like an ellipsoidal ring, carrying two short rods in one hand and a knife in the other. 4-3/4 inches : 12 cms.; and a miniature dagger, 1-1/4 inches : 3.2 cms. (Gutman)  
(Lot of 2) £200. : \$560.

(To be continued in next issue)

PARKE-BERNET GALLERIES, New York  
January 13, 1962

*FRENCH EIGHTEENTH CENTURY FURNITURE  
SILVER, CLOCKS, TAPESTRIES, RUGS,  
AND CHINESE ART*

*CHINESE PORCELAIN AND POTTERY*

3. 'ORIENTAL LOWESTOFT' BOWL AND DISH, made for the Persian market. Deep bowl and shallow dish painted with blue and gold star rim bandings enclosing arrangements of floral sprays in iron red, blue and gold. Dish has age crack. *XVIII Century.* (Lot)  
Diams: 7-3/4 & 8 in. : 19.7 & 20.3 cms. £11 : \$30.

7. FIVE-COLOR BEAKER painted with an upper frieze depicting youths visiting ladies in a pavilion and two lower bandings of peach clusters, Buddha's-hand citrons and peony blossoms. *Wan Li.*  
Height: 15-1/2 in. : 39.4 cms. £50 : \$140.

8. TWO TERRA-COTTA STATUETTES of officials standing with hands clasped, wearing wide-sleeved coats, variously splashed in nasturtium brown and green, upon shaped and pierced plinths; the heads and lower portions of the figures unglazed. Some repairs as usual. *T'ang.* (Lot)  
H: 32-1/2 & 34-1/2 in. : 82.6 & 86.3 cms. £68 : \$190.

*CHINESE PAINTINGS*

11. STARLINGS IN AN OLD TREE, *by Cheng Sung-Ching.* Two cawing birds perched in the branches of a gnarled tree springing from rockery around which are growing reeds, iris and pink lotus floating on the waters of a pool; with archaistic inscription. *Signed.* Scroll, on silk. *Chia Ch'ing.* £12 : \$35.

12. THE THREE STAR GODS IN A GROVE, figures of the San Hsing standing in a grove of tall trees, a pool in the foreground with rockery. *With inscription and collectors' seals.* Scroll, on silk. *Ch'ing.* £19 : \$55.

*SILVER*

64. REGENCE COVERED ECUELLE, *by Jacques-Andre Delisle, Paris, c. 1720,* plain, shaped flange handles, the threaded dome cover with a knob finial above a fluted collar. Length: 9-1/4 in. : 23.5 cms. £330 : \$925.

66. LOUIS XVI HUILIER *by Nicholas Vial, Paris, 1789.* Shuttle-shaped plateau having a gallery pierced with a guil-loche banding and mock flutes, centering a colonette with fruit finial; fitted with two cut glass cruet bottles. Height: 11-1/2 in. : 29.2 cms. £80 : \$225.

67. LOUIS XV COFFEE POT *by Guillaume Pigeron, Paris, 1772.* Plain pyriform coffee pot having a spout with hinged cover and ivory scroll handle, the dome cover with an ivory pineapple finials and a scrolled billet; on hoof feet with es-cutcheon headings. *Mark of the Fermier-General Julien Ala-terre.* Height: 11 in. : 28 cms. £250 : \$700.



70. DIRECTOIRE COFFEE POT, *Paris 1793*. Egg-shaped body, infloriated spout and rosetted fruitwood handle, the hinged dome cover with pomegranate finial; on flaring paw feet with anthemion headings. *Re-assay mark of 1809*. Height: 9 in. : 22.8 cms. £39 : \$110.

71. LOUIS XV OCTAGONAL CANDLESTICKS, *Aix en Provence, 1745*. Flaring knopped octagonal standard ending in conforming candle socket, the *bobeche* with date mark of 1781; octagonal dome foot engraved with coat of arms, crest and supporters. *Maker's mark: C.P. and star, unidentified*. A pair. Height: 9-1/8 in. : 23 cms. £321 : \$900.

76. DIRECTOIRE COFFEE POT, *Paris circa 1800*. Pestle-shaped body, fluted spout and turned ebony handle, the hinged dome cover chased with an anthemion border, knob finial, scrolled billet; flaring hoof feet with shield-shaped headings. *Monogrammed. Maker's mark: L.I., M.B. and base, unidentified*. Height: 11 in. : 28 cms. £152 : \$425.

78. LOUIS XV AJOURE RECHAUD, *by Jean-Baptiste Le-roux, Lille, 1764*. Having a deep bowl with *ajoure* leaf border and three upright scrolled dish rests, the cavetto fitted with an *ajoure* brazier, turned fruitwood handle and skeletal tripod supports with fruitwood feet; engraved with coat of arms and crest. Length: 12-1/2 in. : 31.7 cms. £98 : \$275.

94. LOUIS XIV SILVER WINE TASTER, *by Michel Boesnier, Angers, 1714*. Plain bowl, engraved on exterior with an inscription, looped serpent handle. Length: 4-1/4 in. : 10.8 cms. £89 : \$250.

98. LOUIS XIV DISH, *by Claud Mancienne, Paris, c. 1700*. Small plain circular dish with molded rim. Diam: 6-7/8 in. : 17.2 cms. £50 : \$140.

100. REGENCE HEXAGONAL CANDLESTICKS, *by Jerome Reville, Renne, c. 1725*. Knopped and flaring hexagonal standard with conforming candle socket on a serpentine dome base. *Maker's mark: I.R., one apparently unmarked*. Height: 8-3/4 in. : 22.2 cms. £571 : \$1,600.

101. LOUIS XV REPOUSSE CHOCOLATE POT, *by Jean-Guillaume Vealle, Paris, 1754*. Pyriform vessel having a spout and turned fruitwood handle; hinged perforated dome cover with scrolled billet, on flaring tripod. Repousse, apparently at a later date, with frilled scrolls, floral swags, birds' heads and leafage and engraved with crest. *Mark of the Fermier-General Julien Berthe*. Height: 7-1/4 in. : 18.4 cms. £232 : \$650.

102. LOUIS XIV ROUND DISH, *Rennes circa 1710*. Gadrooned rim and chrysanthemum petal-molded sides. *Maker's mark; R.C., unidentified*. Diam: 9-1/4 in. : 23.5 cms. £232 : \$650.

103. REGENCE OCTAGONAL CANDLESTICKS, *Paris, 1716*. Knopped flaring octagonal standard ending in a matching socket, on slightly dished octagonal dome foot. *Mark of the Fermier-General Florent Sollier*. Height: 9 in. : 22.9 cms. £1,071 : \$3,000.

107. LOUIS XV HUILIER *by Julien-Boulogne Petit, Paris, 1768*. Cartouche-shaped cruet having a serpentine molded rim wrought with shell handles and fitted with two condiment bottle holders *repousse* and *ajoure* with grape clusters and scrolls; on shell-and-scroll feet. Has two fluted cruet covers. Length: 10-1/2 in. : 26.6 cms. £71 : \$200.

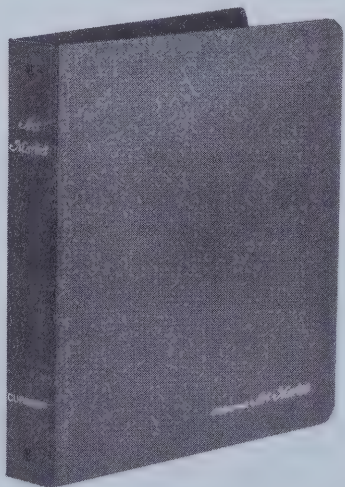
108. LOUIS XVI CANDLESTICKS *by Rene Pierre Ferrirr, Paris, 1785*. Having a paneled and knopped flaring standard supporting a conforming candleholder and *bobeche*; on threaded serpentine dome foot, *monogrammed*. *Mark of the Fermier-General Henri Clavel*. Height: 10-1/2 in. : 26.6 cms. £304 : \$850.

110. LOUIS XV PLATE, *by Antoine Bailly, Paris, 1762*. With reeded serpentine and petal-molded rim, the border engraved with a coat of arms and partially obliterated, probably by the revolutionnaires. *Mark of the Fermier-General Jean Jacques Prevost*. Diam: 11-1/4 in. : 28.5 cms. £116 : \$325.

112. REGENCE CHOCOLATE POT, *Paris, 1738*. Plain pyriform vessel having a flaring spout with hinged cover and a turned ebony handle, the pierced dome cover with a disc swivel cover and a scrolled billet; on scrolled tripod feet; the body engraved with a blank escutcheon. *Mark of the Fermier-General Louis Robin*. Height: 9-3/4 in. : 24.8 cms. £429 : \$1,200.

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113. LOUIS XV COFFEE POT, *Nantes, 1748*. Plain pyriform pot with paneled spout and ebony handle, the gadrooned cover having a knob finial and scrolled billet; on flaring scrolled feet having shield-shaped headings, the body engraved with a coroneted coat of arms. *Maker's mark: P.R., unidentified. Mark of the Fermier-General Louis Brunel.*  
Height: 9-3/4 in. : 24.8 cms. £357 : \$1,000.

114. LOUIS XV OCTAGONAL CANDLESTICKS, *by Jean Francois Balzac, Paris, 1772*. Having a knopped and flaring octagonal standard ending in a conforming candle socket on a dome foot with slightly serpentine rim. *Mark of the Fermier-General Julien Berthe.* Bobeches also fully marked.  
Height: 9-3/8 in. : 23.2 cms. £1,036 : \$2,900.

115. LOUIS XVI COVERED LEGUMIERE, *by Guillaume Pigeron and Francois Riel, Paris, 1772*. Deep circular dish having a molded rim and handles with shell terminals, the matching dome cover with knob finial and date mark of 1774. Engraved with coroneted coats of arms with supporters.  
Length: 11-3/4 in. : 29.8 cms. £607 : \$1,700.

116. LOUIS XV DINNER PLATE, *by Francois-Thomas Germain, Paris, 1761*. Plain with serpentine notched petal-molded rim, the border engraved with the crowned coat of arms of Catherine the Great of Russia. *Mark of the Fermier-General Eloi Brichard.* Heavy piece.  
Diam: 9-3/4 in. : 24.8 cms. £268 : \$800.  
Note: This plate is from a service which belonged to the Empress Catherine II of Russia (1729-1796).

117. LOUIS XV DINNER PLATE, *by Edme Pierre Balzac, Paris, 1764*. Plain, having a molded and notched serpentine rim. *Mark of the Fermier-General Elio Brichard.* Together with a later plate of conforming design by T. H. Henry. (Lot)  
Diam: 10 in. : 25.4 cms. £179 : \$500.

120. LOUIS XVI DEEP DISH, *by Roch-Louis Dany, Paris, 1789*. Circular with threaded rim, the border engraved with coroneted coat of arms and supporters; plain deep cavetto.  
Diam: 11-3/4 in. : 29.3 cms. £98 : \$275.

#### PAINTINGS AND DRAWINGS

133. FRENCH SCHOOL. "Marie Antoinette au Temple." Half-length portrait in profile to left, wearing a white fichu over a peacock blue dress. *Late XVIII Century.*  
25 x 19-3/4 in. : 63.5 x 50.1 cms. £18 : \$50.

137. PANNINI, Giovanni Paolo. "Roman Ruins." (*Italian: 1695 - 1768*). Depicting a figure in classical dress, accompanied by a retinue, conversing on the steps of a ruined temple before an equestrian statue; in the foreground other figures resting among pieces of fallen masonry.  
38 x 36 in. : 96.5 x 91.5 cms. £1,143 : \$3,200.

#### FRENCH FURNITURE AND DECORATIONS

143. LOUIS XV AND OTHER BRONZE DORE APPLIQUES. Pair of nude cupids; pair of cupids' heads surrounded by feathers, a winged cupid head, Corinthian capital and a displayed eagle. Some imperfections. *French XVIII-XIX Century.* (Lot of six.) £187 : \$525.

163. LOUIS XVI STATUARY MARBLE AND BRONZE DORE LYRE CLOCK, *by Le Roux, Paris, c. 1775*. The case supporting a fine swinging striking movement, the whole mounted in *bronze dore* with a sunburst cresting bearing swags of flowers, and outlined with beading enclosing sprays of blossoms and leaves; on stepped oval socle conformingly mounted. Has glass cloche, imperfect.  
Height: 22 in. : 56 cms. £259 : \$725.

171. PAIR ADAM CUT GLASS, ROCK CRYSTAL AND ORMOLU CANDELABRA. Leaf-wrought vasiform standard, a spray of graduated scrolls hung with cut glass and rock crystal drops, crested by a sphere, and five S-scroll candle arms with urn-form beaded candleholders, all conformingly hung with drops; resting on a Wedgewood blue jasper ware waisted plinth relief-molded in white with classical figures and rams' heads; on ormolu leaf-wrought base with lion's-head and leaf feet. Fitted for electricity. Some imperfections. *English, XVIII Century.*  
Height: 27-1/2 in. : 70 cms. £536 : \$1,500.

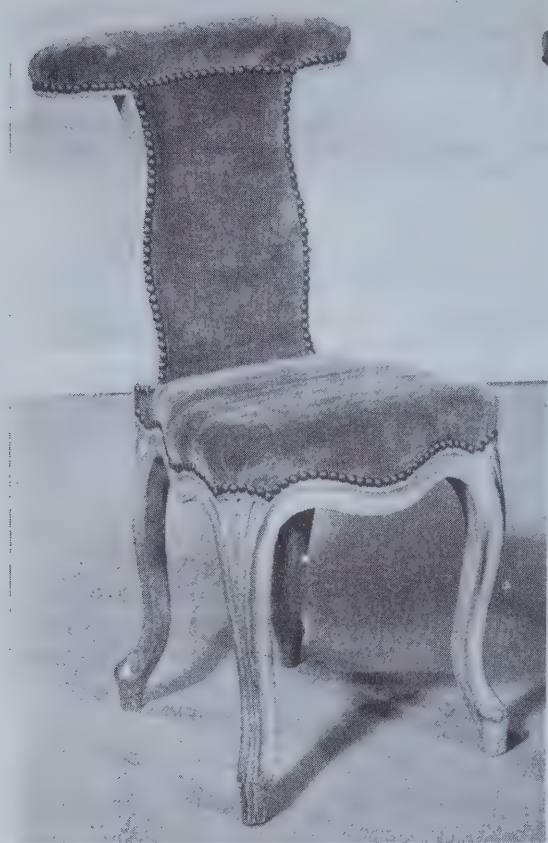
180. COMPO BUST PORTRAIT OF Mme. Du BARRY, *by Augustin Pajou, French: 1730-1809*. Well-modeled bust portrait looking to left, her hair dressed with long curls, and wearing a loose decollete dress; on shaped socle and brecciated marble columnar pedestal.  
Height of bust: 26-1/2 in. : 67 cms.  
Height of pedestal: 43-1/2 in. : 108 cms. £268 : \$750.  
Note: The marble bust of Mme Du Barry by Pajou is in the Louvre.  
Exposition, Cent Portraits de Femmes, Paris, 1909.

181. PAIR ADAM CUT GLASS CANDELABRA. Short floriform standard supporting a small bowl fitted with two upscrolling and two S-scroll candle arms with floriform candleholders and grease pans, having a snake ornament and a central steeple member continuing to a canopy with urn finial, all elaborately hung with tear drops and bead chains. On dark green glass waisted plinths decorated in gold with classical ornament and applied with ormolu paterae and ram's heads, one of varying design from the other; ormolu waisted bases, with ball feet. Some imperfections. *English, XVIII Century.*  
Height: 31-3/4 in. : 80 cms. £857 : \$1,800.

184. LATE LOUIS XVI ACAJOU TILTING-TOP TRIPOD TABLE *by Joseph Gengenbach (dit Canabas).* Circular dished top tilting over a stop-fluted pestle-form standard rising from a circular plateau and ogival tripod carved at the knee with fluted panels. *Stamped CANABAS with ME* on top of block. *French, XVIII Century.*  
Height: 29-1/2 in. : 101 cms.  
Width: 24-1/2 in. : 61 cms. £80 : \$225.

189. SET OF FOUR LOUIS XVI CARVED AND PAINTED SIDE CHAIRS. Molded and beaded retangular back, the angular cresting carved with a foliated rosette on guilloche-carved supports, enclosing a panel in striped beige brocade and matching loose seat, the seat rail conformingly carved; on round tapering step-fluted legs with reeded brace-lets and bulbous toes. Painted white, and enriched in pale blue and rose. Some imperfections. *Italian, Late XVIII Century.* £114 : \$320.





192. PAIR LOUIS XV CARVED AND PAINTED VOYEUSES IN ROSE RED VELVET by *Claude Chevalier* (M. E. 1768). Narrow waisted upholstered back continuing to a flat cresting rail, the seat with serpentine front; molded serpentine seat rail continuing to slender ribbed cabriole legs carved with a shell motive, and with scroll toes. Painted pale yellow. Each stamped beneath front seat rail C. Chevalier. French, XVIII Century. £1,071 : \$3,000.

194. LOUIS XVI ACAJOU CONSOLE-DESSERT. Galleried D-shaped top inset with a *bleu turquin* marble plateau, projecting over a shallow compartmented frieze drawer flanked by pivoting drawers at the sides; on four round tapering stop-fluted supports continuing to matching legs conjoined by a galleried self-stretcher. The whole mounted in *bronze dore*. French, XVIII Century. Height: 35-1/2 in. : 89 cms. Length: 49 in. : 125 cms. £929 : \$2,600.

195. PAIR LOUIS XV CARVED WALNUT FAUTEUILS, by *George Jacob* (M. E. 1765). Canted and molded cartouche-shaped back, the serpentine carved cresting, outscrolling open arms with armpads and knuckled handrests on swirl-molded supports; serpentine seat rail carved to match the back, and continuing to ribbed cabriole legs, each carved at the knee with a single flower, foliated toes. Back, seat, armpads in blue green satin lampas patterned with beige and white flowers. Both stamped JACOB on inside of seat rails. Some careful repairs. French, XVIII Century. £1,357 : \$3,800.

198. LOUIS XVI BRASS-MOUNTED ACAJOU BOUILLOTTE TABLE. Galleried circular white tapestry marble top (cracked) over a paneled drum frieze, mounted with brass moldings and cappings, and fitted with two pullout candle slides and two small drawers; on matching square tapering legs. French, Late XVIII Century.

Height: 28 in. : 71 cms.

Diam: 25-1/4 in. : 64 cms.

£429 : \$1,200.

114. LOUIS XV CARVED, PAINTED AND PARCEL-GILDED CANAPE A CORBEILLE. Molded bowed back crested with an arrangement of roses and leafage continuing to incurvate closed arms with armpads, the whole resting on waisted struts and swirl-reeded arm supports, frontal seat rails with bouquets of flowers matching the cresting; on slightly cabriole legs with scroll toes. Painted cream enriched with gilding. In pale celadon silk floral damask, imperfect with matching loose seat cushion. Some restorations to underframing. French, XVIII Century.

Length: 6 ft. 6 in. : 198 cms.

£765 : \$2,100.

215. PAIR EMPIRE ACAJOU GUERIDONS, WITH BRASS LAVABOS. Plain deep brass bowl, on three quadrangular supports crested with bronze dore Egyptian female busts and terminating in lion-paw feet; enclosing two trilateral stretchers and matching base. French, circa 1810.

Height: 35-1/2 in. : 90 cms.

Diam: 14 in. : 36 cms.

£339 : \$950.

216. LOUIS XVI CARVED BEECHWOOD BERGERE by *Paul Francois Jean* (M. E. 1784). Flaring molded fan-shaped back and bowed cresting rail crisply carved, closed arms with armpads and reeded knuckled handrests on incurvate supports, matching serpentine seat rail carved with a spray of serrated leaves; on short round stop-fluted legs with crested floral dies. In dark green velvet, with loose seat cushion. Stamped under front rail P. F. JEAN, French, XVIII Century.

£393 : \$1,100.

208. LOUIS XVI CARVED AND GILDED WALL MIRROR. Upright frame with guilloche-carved border, crested by an oval medallion of Apollo suspended by bowknotted ribbons and flanked by a pair of *adosses* crane-like birds, on scrolls of leafage which continue to matching arrangements of serrated leaves and rosaces at the shoulders; having foliated strut supports and leaf pendant. Italian, XVIII Century.

Height: 5 ft. 8 in. : 172 cms.

Width: 32 in. : 82 cms.

£116 : \$325.

223. LOUIS XV INLAID KINGWOOD AND TULIPWOOD SERPENTINE-FRONT COMMUNE, by *Leonard Boudin* (M. E. 1761). Oblong *bois de Jordaine* marble top with molded serpentine front and outset rounded corners, the conforming slightly *bombe* case having two small drawers flanking a smaller central drawer, above two long drawers, all faced with shaped quarter panels of tulipwood enclosed by bandings of finely figured *palissandre*; outset curvilinear stiles and deep shaped apron continuing to splayed feet. The whole richly mounted in *bronze dore* with foliated rococo scroll handles, escutcheons, *chutes* and *sabots*. Stamped L. BOUDIN with ME, twice on top of right front stile. French, XVIII Century.

Height: 34-1/2 in. : 87 cms.

Length: 50-1/2 in. : 129 cms.

£982 : \$2,750.

224. LOUIS XV RICHLY CARVED WALNUT ARMOIRE. Molded curvilinear pediment crested with shell motive and leaf scrolls, over a deep border of overlapping leaves, the body with two arched cupboard doors, the molded upper panels surmounted by scallop shells flanked by foliated scrollings, asymmetrical lower panels; rounded stiles continuing to short cabriole legs with hoof feet conjoined by a strapwork apron. Some imperfections. *French, XVIII Century*. Height: 7 ft. 4 in. : 233 cms. Width: 56 in. : 140 cms. £286 : \$800.

229. LOUIS XV INLAID PALISSANDRE AND TULIPWOOD REGULATOR. Cartouche-shaped case enclosing a striking and chiming movement, chimes of later date, and black and white enamel dial; resting on a tall lyriform lower case and waisted plinth, all faced with finely figured quartered panels of tulipwood within wide *palissandre* bandings. Richly mounted in *bronze dore* with foliated elongated C-scrolls with dragon heads, a sun-burst female mask, rosetted scrolls and guilloche moldings. Some repairs. *French, XVIII Century*. Height: 6 ft. 11 in. : 201 cms. Width: 19-1/2 in. : 49.5 cms. £464 : \$1,300.

232. LATE LOUIS XVI CARVED WALNUT CANAPE. Plain molded back carved with three crestings of leaf scrollings, continuing to deep closed arms, conformingly carved seat rail; on round tapering fluted legs carved with collars of leafage and strapwork, rosette cresting. In blue and cream striped silk. Some imperfections. *French, Late XVIII Century*. Length: 7 ft. 1 in. : 216 cms. £73 : \$200.

#### TAPESTRIES and CARPETS

247. LOUIS XV AUBUSSON VERDURE TAPESTRY, depicting a peaceful forest setting with a pair of leopards and a perched pheasant beneath huge shade trees, on the banks of a stream; in the central clearing a large chateau and peaked mountains, smaller houses in the distance. *Circa 1740*. 7 ft. 5 in. x 13 ft. 2 in. : 226 x 401 cms. £571 : \$1,600.

248. IMPORTANT LOUIS XIV BEAUVAIS GROTESQUE-RIE TAPESTRY AFTER J. B. MONNOYER AND JEAN BERAINE by *Philippe Behagle*. "Tenture de Managerie." Exquisitely and colorfully woven in silks and wools with a central arrangement of two lion tamers with a pair of lions before an arrangement of scarlet and gold striped drapery suspended by blue ribbons and cords from an architectural niche; flanked by two open arbors of grapevines, each bearing an umbrella arrangement supporting festoons of vines and mantles of drapery beneath which leopards are seen attacking a bull, and a man taming a group of dogs respectively. Above the architectural arrangements is a display of sumptuous bouquets of flowers flanked by steps with perched birds and further pendants of crossed arrow-filled quivers with garlands of flowers. All woven on a brilliant mustard yellow ground, and bordered with old gold, yellow and buff overlapping leaf bands interrupted by large foliated escutcheons. *Circa 1700*. 10 ft. x 12 ft. 1 in. : 305 x 368 cms. £2,500 : \$7,000.

249. VERY RARE REGENCE NEEDLEPOINT PERGOLA HANGING by *Orphee Regnault*. Colorfully worked with a central golden yellow arched pergola crested by masks and entwined with grapes and vines enclosing a fantastic garden urn filled with arrangements of honeysuckle, roses, poppies and lilies in the manner of Monnoyer, on a shaded blue ground; at the base of the urn, hounds in pursuit of a wild animal and a goat-like mask. The pergola is surmounted by festoons of grapes and flowers pendanting blue bow-knotted ribbons and crossed arrow-filled quivers above two pear-shaped cartouches with baskets of fruit and perched exotic birds, the trumpet-shaped necks with ram's head handles bearing an ass and a lion, and a cat and a rabbit, respectively; each device supported by a bearded male mask. The whole on a ground of two-toned beige infloriated lattice, having a three-quarter beige border of erect stems of leaves. Signed REGNAULT ORPHEE FECIT CELI GNIEO. *Circa 1725*.

7 ft. 6 in. x 6 ft. 11 in. : 232 cms. x 211 cms. £571 : \$1,600.

259. LOUIS XIII NEEDLEPOINT LONG CARPET. Golden yellow field, worked with a repeat pattern of yellow stellate motives on a shaped sapphire blue ground flanking a formalized arrangement of huge green and yellow bell flowers linked by scrolling strapwork to an alternate design of conjoined scrolls, cresting and pendanting leafage. Wide border worked in the colors of the field with large tile motives pendanting with fleur-de-lis linked by matching designs of bell flowers and leaf scrolls, both ends enclosing the initial R; having two wide guard bands of angular vines bearing heads of aster-like blossoms and each bordered by ribbons. Some repairs and restorations. *XVII Century*. 23 ft. 5 in. x 7 ft. 4 in. : 714 cms. x 223 cms. £804 : \$2,250.

261. VERY IMPORTANT LOUIS XVI AUBUSSON ARMORIAL CARPET. Vivid sky blue shaded field centering a huge quadrilobed butterfly-shaped medallion outlined in laurel and swags bearing sprays of flowers, enclosing a coronet coat of arms of the family of D'Acquin, with supporters, on a snuff brown ground; the medallion is hung with four baskets of flowers at the corners and four agricultural trophies. At the corners are large scrolling sprays of leafage and bouquets of flowers and fruit. The whole within a shaded cinnamon frame of interlaced strapwork, and an outer apple green border with a running design of garlands of carnations, roses, asters and other flowers. Some skilful repairs as usual. *Circa 1785*. 22 ft. 3 in. x 18 ft. 10 in. : 678 x 574 cms. £2,857 : \$8,000.

263. CHARLES X AUBUSSON MEDALLION CARPET. Sage green field, patterned with tan flower heads and centering a large bone white medallion of floral and leaf motives garlanded with swags of flowers, enclosed by a framework of running stems of blossoms alternate with flower-filled baskets, matching spandrels conjoined by erect stems of aster heads and leafage. Shaded mocha brown wide border of voluted leaf scrollings, centering large lilac flower heads and terminals of buds. Some repairs as usual. *Circa 1825*. 16 ft. 3 in. x 15 ft. 8 in. : 495 x 477 cms. £250 : \$700.

267 Lots ..... Total of Sale: £48,412 : \$135,565.



**CLASSIFIED ADVERTISING***(continued from page 264)***GLASS AND SILVER**

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**INTERNATIONAL****Art Market****is the Place to Market Art****Book Reviews**

**THE STRANGE LIFE OF OBJECTS, 35 Centuries of Art Collecting and Collectors**, by Maurice Rheims. 275 pp., including index, illustrated. Atheneum Publishers, New York. \$6.75.

In his opening sentence M. Rheims tells us that, "those who are persistently on the look-out for works of art tend to divide into three main types—the dedicated collector, the dilettante and the curio-hunter." This is a book for all three types. It is also for the impecunious and the vicarious collectors who delight in reading about things they can only dream of owning, and for those to whom any new area treated with taste and imagination provides fascination.

M. Rheims is equipped to a rare degree for the task he has set himself—telling the story of collecting from its very beginnings. He is one of the leading French commissaires-priseurs, or auctioneer appraisers of Paris, a title which requires a high level of scholarship on the whole broad spectrum of art and antiques. In addition he is a fascinating raconteur, brimming with the color and anecdotes of his profession.

He writes, for instance, of the exhibition before the sale of all of Mlle. Deschamps' possessions in April, 1760 in the Rue Saint-Nicholas. Quoting Barbier, "There was the additional pleasure of seeing Mlle. Deschamps (the ex-mistress of the Duc d'Orleans) being a decent and modest hostess in her own flat... There were bailiffs at the door; tickets were distributed at the gate-house to those who had an air of distinction; there were more than sixty ladies there of the first rank, all from the old and moneyed nobility, who in a previous age would never have dared enter such a house."

If there is a flaw in his book it is, for American readers, that we are not accustomed to thinking in terms of sesterces, drachmas, Napoleons, Saxon crowns or other exotic monies and even the conversion table he provides in the appendix is inadequate. He tells us, for instance, that "activity throughout the art world is on the annual scale of more than one hundred thousand million old francs." That's a big amount to swallow, in any currency, but if we can't visualize it as 100,000,000,000 old francs and don't know that this converts into \$200,000,000 (roughly 500 old francs to the dollar), it's meaningless.

We also find it regrettable that the publishers decided to change M. Rheims selection of pictures for this English edition. It seems hard to believe that the author's own good taste wouldn't have been more suitable to his text.

But these are minor reservations and should not be permitted to interfere with an otherwise highly pleasurable reading experience. The author has whetted our appetite and we hope that at some future date he will see fit to expand, for another book, some of the incidents that he was able to treat only briefly in this one.—BAK

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# INTERNATIONAL *Art Market*

CURRENT WORLD MARKET PRICES OF ART, ANTIQUES & OBJETS D'ART

VOL. II, NO. 1

NEW YORK, N. Y.

MARCH, 1962

## *Picasso: An American Tribute*

Jean Cocteau quotes Picasso as having said, "Everything is a miracle. It's a miracle we don't melt in our bath!" Picasso, himself the miracle-man of modern art, is to be honored in this, his eightieth year, by a cooperative venture of such magnitude we can only regard it as New York City's most extraordinary art effort.

Conceived by the spirited volunteers of the Public Education Association (and being presented as a benefit on its behalf), each of nine of this city's leading art galleries will exhibit simultaneously a different aspect of Picasso's career. The show, entitled "*Picasso, An American Tribute*," will run from April 25th through May 12. The more than 300 works to be shown include paintings (from all his periods), drawings and sculpture, loaned by individuals and museums from throughout the United States. Many have never before been exhibited publicly.

Tickets may be purchased from any of the following galleries or from The Public Education Association, 20 West 40th Street, New York 18, N.Y. General admission to all galleries, \$5.00. Single admission to any one gallery, 75¢. Student admission, all galleries, \$2.00; any one gallery, 25¢.

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## INTERNATIONAL

# Art Market

A MONTHLY REPORT ON CURRENT  
WORLD MARKET PRICES OF ART,  
ANTIQUE FURNITURE AND  
OBJETS D'ART

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## March

21—Modern Paintings, Drawings and Sculpture, from the collections of Mr. and Mrs. Charles Goldman, Arthur Murray and others.

24—French and other Furniture, Linens and Laces, Decorative Objects and Oriental Rugs and Tapestries.

27—Americana and other Books, Broad-sides, Incunabula, Latin-American imprints, Maps and Serials.

## April

10—Autographs and Manuscripts.  
12—Modern Paintings.  
17—Modern Prints.

**SOTHEYBY & CO.**  
34 New Bond Street  
London W. 1, England

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Mr. Peregrine Pollen  
717 Fifth Avenue  
New York 22, New York  
PLaza 8-2891

## April

10—The Somerset Maugham Collection of Impressionist and Modern Paintings, including works by Sutherland, Bonnard, Gauguin, Laurencin, Leger, Toulouse-Lautrec, Lepine, Matisse, Monet, Picasso, Renoir, and Utrillo.

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*N.B. In all cases where pictures are sold, the medium, unless otherwise stated, is oil on canvas. Names of buyers, if available, appear in parentheses following catalogue descriptions.*

SOTHEBY & CO., London, December 13, 1961.

### Modern British Drawings, Paintings and Sculpture

43. INNES, James Dickson. "Landscape with a lake." Board. (Agnew)

11-1/4 x 15-1/2 inches : 29 x 39 cms. £600. : \$1,680.

Exhibition: Graves Art Gallery, Sheffield, *Works by J. D. Innes*, March 1961, no. 32.

53. JOHN, Augustus, O.M., R.A. "Portrait of Ronald Firbank." Pencil. *Signed, unframed.* (El Dieff)

16-1/2 x 12-1/2 inches : 42 x 34 cms. £280. : \$784.

Drawn circa 1914.

66. SARGENT, John Singer, R.A. "Corfu." Watercolor. (Agnew)

13-3/4 x 19-1/2 inches : 35 x 50 cms. £320. : \$896.

Collection: Miss Sargent.

Exhibition: Royal Academy Winter Exhibition 1926.

71. BEARDSLEY, Aubrey. Bookplate for John Lumsden Propert. Pen and Indian ink. *Signed with Beardsley's Japanese mark, inscribed "Ex libris John Lumsden Propert" and dated 1893.* (Colnaghi)

7-3/4 x 4-7/8 inches : 20 x 12 cms. £280. : \$784.

First published in the *Yellow Book*, Vol. I, 1894, a quarterly magazine of which Beardsley was art editor. Propert wrote *The History of Miniature Art*, published in 1887.

See: H. C. Marillier, *The Early Work of Aubrey Beardsley*, 1899, page 51 (repr.).

88. BEERBOHM, Sir Max. "Literary Figures of the Nineties." Group of twenty-one caricatures in profile, including Bernard Shaw, Lytton Strachey, Oscar Wilde, G. K. Chesterton, Rudyard Kipling, etc. Black and white paint against a blue background. Canvas laid down on board. Shape irregular. (El Dieff)

38-1/4 x 48 inches : 97 x 122 cms. £280. : \$784.

Formerly in the artist's home, Villino Chiaro, Rapallo.

112. MUNNINGS, Sir Alfred, P.R.A. "Passing the Number Board." Three horses with jockeys up. Board. (Newman)

20 x 24 inches : 51 x 61 cms. £600. : \$1,680.

127. SARGENT, John Singer, R.A. "My Dining Room." (de Lancey)

27-3/4 x 22-3/4 inches : 70 x 58 cms. £750. : \$2,100.

Painted circa 1903.

Collection: W. G. de Glehn.

See: The Hon. Evan Charteris, *Sargent*, 1927, pp. 115 and 287.

128. SARGENT. "Group with Parasols." (Nicholson)

21 x 27-3/4 inches : 53 x 70 cms. £900. : \$2,520.

In the group from left to right are: Mrs. Palmer, Mrs. Ormond (Violet Sargent), L. A. Harrison and L. F. Harrison. Collection: W. G. de Glehn.

See: The Hon. Evan Charteris, *Sargent*, 1927, p. 295.

Exhibition: Royal Academy, 1926, no. 23; Royal Academy, 1940, *British Painting since Whistler*, no. 460.



126. SICKERT, Walter Richard, A.R.A. "The Objection." *Signed and dated 1917.* (Roland, Browse & Delbanco)

32-1/2 x 19-1/2 inches : 83 x 50 cms. £950. : \$2,660.

The scene is the interior of the studio in Warren Street where Sickert worked.

See: Lillian Browse, *Sickert*, 1960, pp. 31, 76, 77 and plate 70. Exhibition: British Council, Tokyo, *Contemporary Painting*, 1952.

134. MOORE, Henry, C. H. "Standing and seated figures." Watercolor heightened with white, squared. *Signed, recto.*

"Recumbent and standing figures." Watercolor heightened with white. *Signed, verso, unframed.* (Marlborough Fine Art)

7-1/8 inches : 18 x 25 cms. £700. : \$1,960.

138. SMITH, Sir Matthew. "Daffodils." (Roland, Browse & Delbanco)

30 x 23 inches : 76 x 58 cms. £700. : \$1,960.

Painted in 1923.



139. SMITH. "Odalisque." (Roland, Browse & Delbanco)  
23-1/4 x 45-1/4 inches : 59 x 115 cms. £400. : \$1,120.  
Painted in 1926.

143. SMITH. Still Life. (Roland, Browse & Delbanco)  
39 x 31-3/4 inches : 99 x 81 cms. £800. : \$2,240.  
Painted in 1948.  
Exhibitions: Leeds, 1949, *Yorkshire Artists*; Venice, 1950,  
*Biennale*, British Pavilion, no. 60.

157. MOORE. "Study for sculpture in free relief." Gouache  
and colored chalks. *Signed*. (Marlborough Fine Art)  
14-3/4 x 21-3/4 inches : 37 x 55 cms. £950. : \$2,660.  
Executed in 1938.

160. NICHOLSON, Ben. "White Relief, A5, 1934." Chinese  
white on panel mounted on board. (Gimpel)  
27-1/2 x 18-1/4 inches : 70 x 46 cms. £850. : \$2,380.  
Collection: Sir Kenneth Clark, sold at Sotheby's 5th October,  
1954, lot 81.

165. EPSTEIN, Sir Jacob. "Madonna and Child." Lead  
maquette. *Signed*. (Leicester Galleries)  
Height: 13-1/4 inches : 34 cms. £450. : \$1,260.  
A study for the Cavendish Square sculpture.



224. NICHOLSON. "Gwithian." *Signed on the reverse, in-  
scribed and dated May 1955*. (Copplesstone)  
42-1/4 x 42-3/16 inches : 77 x 77 cms. £2,800. : \$7,840.

See: *Ben Nicholson, work since 1947*, Vol. 2, with an intro-  
duction by Herbert Read, Lund Humphries 1956, plate 134  
(reproduced in color); Werner Haftmann, *Painting in the  
Twentieth Century*, 1960, vol. II, page 520; Catalogue of  
the second Kassel Documenta, *Kunstnach 1945*, 1959, page  
305.

Exhibition: Sao Paulo Biennial, 1957, and subsequently Rio  
de Janeiro and Buenos Aires, no. 27.

166. EPSTEIN. "Kitty with long hair." Bronze on a compo-  
sition base. (Kent)  
Height overall: 19 inches : 48 cms. £550. : \$1,540.  
Kitty sat for this portrait in 1944.  
See: Sir Jacob Epstein, *Epstein: An Autobiography*, 1955,  
p. 183 (repr.).

169. MOORE, Henry, C.H. "Warrior." Bronze on a wooden  
base. (Piccadilly Gallery)  
Height overall: 9-3/4 inches : 25 cms. £1,300. : \$3,640.

171. JOHN, Augustus, O.M., R.A. "The Serving Maid."  
Portrait of a native girl in a pink dress. *Signed*. (Muirhead)  
21 x 16-1/2 inches : 53 x 42 cms. £700. : \$1,960.

172. RICHARDS, Ceri. "Blue Figures." *Signed and dated  
'49*. (Beaton)  
23-3/4 x 25-3/4 inches : 60 x 91 cms. £420. : \$1,176.

175. MOORE, Henry, C.H. "Woman in an underground  
shelter feeding a child." Pen and ink, colored chalks and gray  
wash. *Signed*. (Marlborough Fine Art)  
10 x 7-3/4 inches : 25 x 20 cms. £850. : \$2,380.  
Collection: William McQuitty.

179. SUTHERLAND, Graham, O.M. "Fallen Tree against  
Sunset." Pencil and gouache. *Signed and dated 1940*. (Mrs.  
T. G. Winter)  
11-1/2 x 8-1/2 inches : 29 x 22 cms. £480. : \$1,344.

180. SUTHERLAND. "La petite Afrique, II." *Signed and  
dated '53*. (Marlborough Fine Art)  
72 x 36 inches : 183 x 91 cms. £1,100. : \$3,080.  
See: Douglas Cooper, *The Book of Graham Sutherland*, 1961,  
p. 132, repr.

181. NOLAN, Sidney. "Leda and the Swan." Board. *Signed  
with initial*. (Dr. A. Herxheimer)  
47-3/4 x 35-3/4 inches : 121 x 91 cms. £550. : \$1,540.

196. SUTHERLAND, Graham, O.M. "Forms with black  
background." Gouache. *Signed and dated 1949*. (Marl-  
borough Fine Art)  
15-1/4 x 13-3/4 inches : 39 x 35 cms. £260. : \$728.

220. HITCHENS, Ivon. "Blue Door, No. I." *Signed*. (M.  
N. Halperin)  
19-3/4 x 25-3/4 inches : 50 x 65 cms. £360. : \$1,008.

223. NICHOLSON, Ben. "Composition, 1933." Oil and  
pencil. *Signed and dated on the reverse*. (Muirhead)  
19-5/8 x 15-1/2 inches : 50 x 39 cms. £850. : \$2,380.  
Collection: Michael Sadler.

228. SMITH, Sir Matthew. "Pink roses in a green vase with  
two apples on a table." (F. Partridge)  
21-1/4 x 17-1/2 inches : 54 x 44 cms. £1,100. : \$3,080.

229. HITCHENS, Ivon. "Lilies and Piano." *Signed with  
initials*. (Sandelson)  
25-1/4 x 21 inches : 64 x 53 cms. £420. : \$1,176.

232. RUSSELL-FLINT, Sir William, R.A. "Two Models and a Dancer." *Signed.* (Frost & Reed)  
19-1/2 x 29-1/2 inches : 50 x 75 cms. £850. : \$2,380.  
Exhibition: Royal Academy 1953, no. 1.



248. JOHN, Augustus, O.M., R.A. "Notre Dame de Martigues." Panel. *Signed.* (A. Tooth)  
21-1/2 x 13 inches : 55 x 33 cms. £950. : \$2,660.  
Painted in 1910.

Exhibitions: Johannesburg, British Council Empire Exhibition, no. 230; Temple Newsam, 1946, *John*, no. 15.; Royal Academy, 1954, Diploma Gallery, *John*, no. 103.

251. SPENCER, Sir Stanley, R.A. "The Cottage at Wangford." (A. Tooth)  
19-1/2 x 29-1/2 inches : 50 x 75 cms. £550. : \$1,540.  
Painted in 1937.

252 Lots ..... Total £42,524. : \$119,067.

PETER WILSON of Sotheby's, London, guest auctioneer  
Los Angeles County Museum, California  
December 10, 1962

### Museum Art Auction

held for the benefit of the  
Los Angeles County Museum of Art  
and sponsored by the Junior Art Council

(The following sale was distinguished largely by the fact that the hammer was wielded by Peter Wilson, managing director of Sotheby & Co., London, who contributed his talents as an auctioneer.)

1. GUILLAUMIN, Jean Baptiste Armand. "Le Drageur." Pastel. *Signed.*  
10 x 24-3/4 in. : 25.3 x 62.8 cms. £179 : \$500.

2. EAKINS, Thomas. "Woman's Head." *Unsigned.* On back, "Eakins Estate, 1939, Babcock Galleries" (agent); and an oil study of shoulders and legs of a horse for "Fairman Roger's Four in Hand."  
10-1/2 x 8-1/2 in. : 26.6 x 21.6 cms. £607 : \$1,700.

3. PENNELL, Joseph. "Brooklyn Bridge." Watercolor. *Signed.*  
12-3/4 x 10-1/4 in. : 31.1 x 26 cms. £179 : \$500.

4. PENNELL, "Obelisk." Pastel and gouache. *Signed.*  
9-1/2 x 13-3/4 in. : 24.2 x 35 cms. £143 : \$400.

5. HASSAM, Childe. "East Gloucester in War Time." *Signed and dated 1919, and again on back "CH" (in circle) "1919."*  
25 x 30 in. : 63-1/2 x 76.2 cms. £1,785 : \$5,000.

7. SIGNAC, Paul. "La Fontaine a St. Paul." Watercolor. *Signed.*  
11-3/8 x 15-3/8 in. : 28.4 x 38.5 cms. £571 : \$1,600.  
Painted about 1925.

12. EILSHEMIUS, Louis Michel. "Proctor's 58th Street." Panel. *Signed.*  
20 x 28-1/2 in. : 50.7 x 71.4 cms. £393 : \$1,100.

13. ROUAULT, Georges. "Pierrot." Oil on paper. *Signed.*  
13 x 11 in. : 33 x 28 cms. £2,500 : \$7,000.

16. VAN DONGEN, Kees. "Laitiere Hollandaise." Watercolor. *Signed.*  
26-3/8 x 21-1/2 in. : 66.5 x 54.5 cms. £821 : \$2,300.

20. PECHSTEIN, Hermann Max. "Head of a Woman." Brush and ink. *Signed.*  
20-1/2 x 14-1/2 in. : 52 x 36.7 cms. £214 : \$600.

21. BOMBOIS, Camille. "Bathers." *Signed.*  
18 x 25-1/2 in. : 45.7 x 64.7 cms. £429 : \$1,200.

23. UTRILLO, Maurice. "Ecouen." Gouache. *Signed, dated 1923.*  
11 x 12-7/8 in. : 28 x 32.7 cms. £1,429 : \$4,000.



27. CHAGALL, Marc. "Les Amants." Watercolor. *Signed*.  
25-1/4 x 19 in. : 64 x 48.3 cms. £3,929 : \$11,000.

30. GROMAIRE, Marcel. "Eiffel Tower." Watercolor. *Signed, dated 1931*.  
17-3/4 x 12-3/4 in. : 45 x 32.3 cms. £536 : \$1,500.

38. VENARD, Claude. "Paysage Abstrait." *Signed*.  
29-1/2 x 29-1/2 in. : 75 x 75 cms. £821 : \$2,300.

47. BUFFET, Bernard. "Self-Portrait." *Signed, dated '55*.  
38 x 51 in. : 96.5 x 129.6 cms. £1,000 : \$2,800.

48 Lots ..... Total of Sale: £28,311 : \$79,270

SOTHEBY & CO., London  
December 13, 1961

### Works by Pavel Tchelitchev

The property of Dame Edith Sitwell, D.B.E.

(An unusual sale of the work of a comparatively rare artist. Some doubts as to its success were expressed in advance, but brisk bidding by American firms ensured that it did well. — T.M.)

1. Studies for a portrait of Dame Edith Sitwell. Brush and Indian ink. *Signed, inscribed and dated 1928, septembre, recto and verso*. (Durlacher Bros.)  
15 x 10-1/2 in. : 38 x 27 cms. £300 : \$840.

Studies for the portrait in the Tate Gallery.

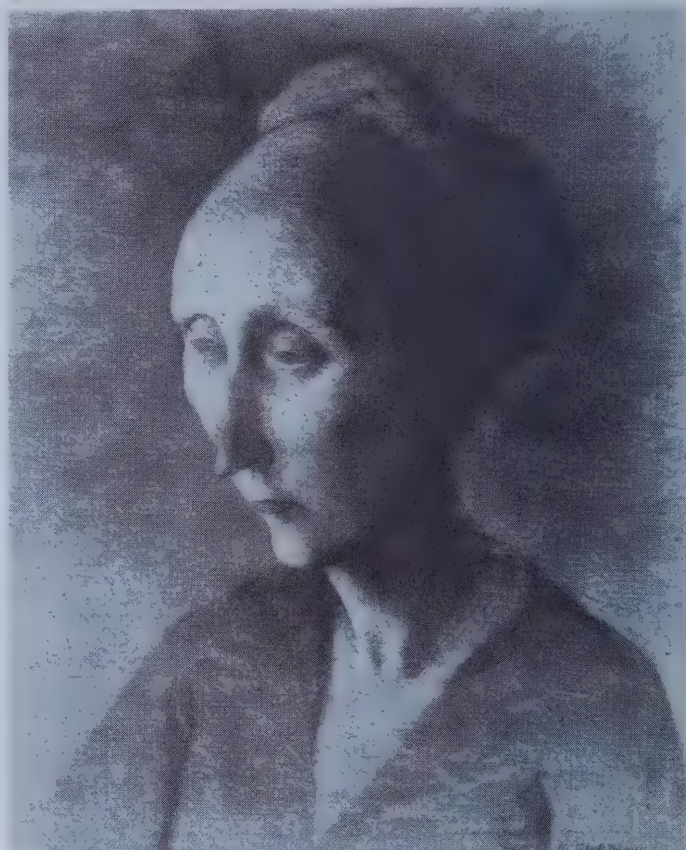
8. "Two nude boys." Watercolor and gouache. *Signed and dated '29*. (Durlacher Bros.)  
22 x 17 in. : 56 x 43 cms. £360 : \$1,008.

10. "The blue clown." Watercolor. *Signed, inscribed and dated (Paris, Nov. 1929)*. (Knoedler)  
22 x 17-1/4 in. : 56 x 44 cms. £300 : \$840.

17. "Portrait nature-morte." Study of two robed figures. *Signed and dated '31*. (Durlacher Bros.)  
50-1/2 x 34-1/2 in. : 128 x 88 cms. £800 : \$2,240.



26. "The Green Venus." Nude in a hammock. *Signed*. (Durlacher Bros.)  
31-3/4 x 51-1/4 in. : 81 x 130 cms. £900 : \$2,520.



2. Portrait of Dame Edith Sitwell, head and shoulders, in a red dress. Canvas. *Signed*. (El Dieff).  
31-1/2 x 24-1/4 in. : 80 x 62 cms. £1,200 : \$3,360.

Dame Edith Sitwell's manuscript of the preface to the catalogue of this sale was sold with this lot.

22. "Bathers by the Seashore." A nurse with children in the foreground. Pen and blue ink. *Signed, inscribed and dated 31(?)*. (Durlacher Bros.)  
13-5/8 x 16-3/8 in. : 35 x 42 cms. £450 : \$1,260.

24. "Girl with red hair, climbing a tree." Watercolor and gouache. *Signed and inscribed*. (Durlacher Bros.)  
24-1/2 x 18-3/4 in. : 62 x 48 cms. £550 : \$1,540.

A study for the painting *Metamorphosis* in the Metropolitan Museum of Art, New York.

30. "The Lovers' Embrace." Pen and ink with sepia wash. *Signed*. (G. Schab)  
16-1/2 x 10 in. : 42 x 25 cms. £320 : \$896.

36. "My face from left." Sepia ink drawn with the brush. *Signed and inscribed*. (Durlacher Bros.)  
11-3/4 x 7-1/2 in. : 30 x 19 cms. £700 : \$1,960.

39. Dame Edith Sitwell, a portrait mask. Colored wax with sand on wire on a wooden base. (Durlacher Bros.)  
Height overall: 28-1/4 in. : 72 cms. £1,000 : \$2,800.  
Executed in 1930.

39 Lots ..... Total: £10,350 : \$28,980.



CHRISTIE, MANSON & WOODS, London  
February 13th, 1962

### English and Continental Miniatures

8. ENGLEHEART, George. Captain Phipps. Three-quarter face to the right, gaze directed at the artist, wearing blue uniform with white facings; in plain metal-gilt frame. (M. Stelman)  
Oval, height: 1-1/2 in. : 3.8 cms. 34 gns. : \$100.

11. PLIMER, Nathaniel. A Gentleman. Three-quarter face to the left, wearing brown coat with white cravat and powdered hair; in gold frame, the back set with plaited hair. (Kaufmann)  
Oval, height: 2-5/8 in. : 6 cms. 65 gns. : \$191.

15. PLIMER, Andrew. Georgiana, Duchess of Devonshire. Half-length, seated in a landscape, three-quarter face to the right, wearing a voluminous white muslin dress and holding a small bunch of wild flowers; in gold frame with pearl border. *Signed with initials and dated 1786.* (H. E. Backer)  
Oval, height: 3 in. : 7.6 cms. 195 gns. : \$573.

17. MILES, Edward. King George III and Queen Caroline; and their five daughters by various artists of the English School, dressed in white muslin and colored dresses, mounted together on red velvet in a leather wall frame. (H. E. Backer)  
145 gns. : \$426.

18. BOIT, P. The Duke and Duchess of Marlborough. A wooded landscape, the Duke seated, wearing a brown shirt, and the Duchess in scarlet dress and tricorne hat, holding a gun; in metal-gilt frame with shell borders. *Signed and dated 1712.* (Hearn)  
Rectangular, height: 4-3/4 in. : 12.1 cms. 98 gns. : \$288.

23. LENS, Bernard. Sarah, Duchess of Marlborough. Nearly full face, wearing a simple dress with upswept hair; in ebonized wood frame. *Signed and dated 1705.* (Notcutt)  
Oval, height: 4 in. : 10.2 cms. 50 gns. : \$147.

28. SYKES, F. King George III. Profile to the right, wearing scarlet coat with gold brocade with black and white cravat, with powdered hair; in original shagreen case. *Signed on the reverse and dated 1764.* (Lavender)  
Oval, height: 2-1/8 in. : 5.4 cms. 30 gns. : \$88.

41. CARREIRA, Rosalba. A Lady. Nearly full face, wearing pink dress and blue cloak and with a black pearl necklace and ear-rings; in ivory and tortoiseshell frame. (A. G. Tite)  
Oval, height: 3-1/4 in. : 8.3 cms. 24 gns. : \$70.

58. SCHOOL OF HILLIARD. Lord Darnley. Three-quarter face to the left, wearing gold embroidered white doublet and white ruff with blue riband; in gold frame. (Leggatt)  
Oval, height: 1-3/4 in. : 4.4 cms. 300 gns. : \$882.

61. ZINCKE, C. F. Queen Anne. Full face, wearing ermine edged blue cloak; the frame pierced with scrolls and shells and caryatid figures at the sides and enriched with diamonds. (Leggatt)  
Oval, height: 1-1/2 in. : 3.8 cms. 180 gns. : \$529.

64. SPICER. The Hon. Lieut. General Edward Cornwallis. Three-quarter face to the left, wearing scarlet military uniform with blue facings, grey waistcoat and powdered and dressed hair; in gilt pierced fluted frame, with his name enamelled on white on a riband around the top. (Reffold)  
Oval, height: 2-1/4 in. : 5.7 cms. 55 gns. : \$161.

85. AUGUSTIN, J. B. Jacques. King Louis XVIII. Nearly full face, wearing blue uniform with gold epaulettes and decorations, with powdered hair; in narrow gold frame with an outer border of sapphires and diamonds. (Saunders)  
Octagonal, 2-1/2 in. : 6.3 cms. 270 gns. : \$793.

92. ISABEY, Jean Baptiste. The Empress Marie Louise, holding in her arms the infant Napoleon II, wearing white muslin and with a garland of flowers; in ormolu frame. *Signed and dated 1815.* (Davidge)  
Oval, height: 5-1/4 in. : 13.3 cms. 155 gns. : \$455.

93. ISABEY. La Marquise de Grammont. Three-quarter face to the right, wearing muslin white dress and veil, with yellow border and with flowers in her wind-swept hair; in ormolu frame. *Signed.* (H. E. Backer)  
Oval, height: 5-1/4 in. : 13.3 cms. 620 gns. : \$1,822.

98. LES FRERES HUAUT. Queen Mary. Nearly full face, wearing decollete blue dress, red cloak and with pearls in her flowing hair; set in the lid of a shell-shaped tortoiseshell box, with gold sides engraved with shells, scrolls and foliage. *Signed on the reverse.* (Schidlof)  
Oval, height: 1-5/8 in. : 4.1 cms. 410 gns. : \$1,205.

100. PETITOT, Jean. Madame de Sevigne. Three-quarter face to the right, gaze directed at the artist, wearing decollete dress with pearl necklace and ear-rings and pink and white ostrich feathers in her hair; inset in the lid of a circular tortoiseshell box with plain gold mounts. *Paris third standard gold discharge for 1809-1819.* (H. E. Backer)  
Oval, height: 1 in. : 2.5 cms.  
Box diameter: 3-3/8 in. : 8.6 cms. 160 gns. : \$470.

101. PETITOT. Madame de la Valliere. Nearly full face, wearing mauve dress with gold embroidered coat, pearl necklace and ear-rings; inset in the lid of a circular blond tortoiseshell box with plain gold mounts. *Paris third standard gold discharge for 1798-1809.* (H. E. Backer)  
Oval, height: 1-1/4 in. : 3.2 cms. 220 gns. : \$646.

179 Lots ..... Total of sale: £ 9,976 : \$27,932.

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SOTHEBY & CO., London, November 20, 1961  
(continued from February issue)

### African Sculpture

#### Ashanti



Lot 110. Detail.

110. GOLD NECKLACE composed of finely cast small pendants in the form of openwork bells, each separated by two small cruciform beads and a flat circular disc, the whole strung together with thread and attached to a heavy circular central pendant in the form of a land-crab. *Gold Coast.* (K. J. Hewett)  
£480. : \$1,344.

111. GOLD FIGURES OF LIONS, long thick manes, tails curled back over their bodies, one with its head turned slightly to the left, the other to the right, both standing on circular bases with four flat loops for attachment, the bases and bodies of the animals pierced with a pattern of diamond-shaped holes of varying sizes. *Gold Coast.* (Spillius)  
Width: 2-1/4 inches : 5.6 cms.  
Length: 1-1/4 inches : 3.1 cms. £980. : \$2,744.

#### Warega

73. FLAT IVORY SPOON, the wide handle with numerous small rounded indentations, two long holes in the center, dark brown patina. *Provenance—Katumpi.* (Reiser)  
7 inches : 17.8 cms. £10 : \$28.

94. IVORY FIGURE, double-faced with pointed chin, arched eyebrows, slit eyes, light patina, plain body. *Provenance—Lungungu.* (K. J. Hewett)  
4 inches : 10 cms. £40 : \$112.

99. STANDING FEMALE IVORY FIGURE, fine concave face with protruding elliptical eyes, ears pierced, cylindrical neck, thighs and legs, no body, yellow patina. *Provenance—Idemba.* (K. J. Hewett)  
3-1/2 inches : 8.8 cms. £30. : \$84.

104. IVORY MASK with elongated face, almond-shaped eyes and mouth pierced, nose slightly off-center to the right, arcaded eyebrows, pattern of dots punched on the forehead, yellow patina, sides with four holes. *Provenance—Alimasi.* (K. J. Hewett)  
5 inches : 12.7 cms. £50. : \$140.

106. WOODEN MASK, straight nose, pierced slit eyes and mouth, the face covered with kaolin, the wood showing through on the eyebrows, nose and chin, bondo fiber beard, handle for carrying on the back. *Provenance—Kobongola.* (K. J. Hewett)  
Length of mask: 8 inches : 20.3 cms.  
Overall length with beard: 20 inches : 50.8 cms. £180. : \$504.

#### Benin

137. BRONZE ARMLET of cylindrical form with four openwork standing male figures divided by panels of basketwork, the edges with bands of loops to which are attached small crotals. (*Presence des Arts*)  
5 inches : 12.6 cms. £120. : \$336.

138. BRONZE AEGIS, with a horse and European rider in early 17th Century dress, wearing a short sheathed sword, hair combed out straight (hat missing), holding the chain bridle in the left hand; the ground covered with a pattern of circles on small dots, the edge with eyelets. (K. J. Hewett)  
5 x 5 inches : 12.7 x 12.7 cms. £400. : \$1,120.



Above: Lot 137.

Below: Lot 138.





Lot 149: Detail.

149. BRONZE PLAQUE cast with a crocodile in relief with a fish in its mouth, with tail turned back, the texture of the skin indicated by a regular series of lozenge-shaped protuberances, the ground of the plaque with a continuous chain pattern over dots; green and brown patina. (Schnell)  
16 x 7-1/2 inches : 40.6 x 19 cms. £900. : \$2,520.

135. CAST BRONZE HEAD OF A DECEASED OBA, with high coral choker, the headdress with agate or coral rosettes, twelve bands of coral and two of plaited hair falling down on each side of the head, tribal marks above each eye and an agate pendant in the center of the forehead, with a hole in the crown for the support of a carved ivory tusk, fine dark patina. (K. J. Hewett)  
Average thickness of bronze about 3/8 inches : .9 cms.  
Height overall: 10-1/2 inches : 26.6 cms.  
Hole for tusk, diam.: 3 inches : 7.6 cms. £2,800. : \$7,840.

136. SMALL STANDING BRONZE FIGURE of a young warrior, with tiered stylized hair, pendants falling down on the shoulders, a coral choker, small waistband of beads, fine old patina. (K. J. Hewett)  
6-1/2 inches : 16.5 cms. £280. : \$784.

146. BRONZE HEAD OF A QUEEN with a high reticulated headdress covered with a network of coral or agate beads, tribal marks over the eyes, a high choker (badge of rank), and a band of twisted rope pattern on the projecting base. (Gimpel)  
18-1/2 inches : 47 cms. £1,900. : \$5,320.

147. BRONZE CIRCULAR STAND FOR A TUSK, four standing female figures attached on the outside, two of them holding small figures of birds, the others beating tambourines with sticks; the areas between the figures with bands of interlaced strap-work, projecting base and top. (Gimpel)  
Height: 9-3/4 inches : 24.8 cms.  
Diam. of vertical hole: 2-3/4 inches : 7 cms. £1,100. : \$3,080.

150. BRONZE PLAQUE with a young man standing, holding a large wind instrument which is slung over his left shoulder, wearing four twisted armlets and a short skirt-like garment, with cylindrical ear plugs and a domed helmet, with a diaper patterned and dotted background; fine dark brown patina. (Schnell)  
15-3/4 x 7-1/2 inches : 40 x 21.5 cms. £1,400. : \$3,920.

151. BRONZE FIGURE OF A WARRIOR, wearing a coral choker, and agate headdress, three tribal marks above each eye, bands of coral covering his chest, the skirt decorated with guilloche pattern, knives, human and animal masks, coral anklets and bracelets, carrying a sword (upper part missing) in his right hand, a sistrum in his left hand ornamented with a full-length figure; cast solid. (Gimpel)  
16 inches : 40.6 cms. £1,200. : \$3,360.

152. BRONZE EXECUTION GROUP, with three large and three diminutive figures standing on a square raised bronze base, the captive kneeling handcuffed in the center, with two guards, each holding staffs behind, flanked also by two small figures, one holding a staff, the other pointing a flintlock gun, a smaller figure stands behind the group, two human masks decorate the front; fine old patina. (Gimpel)  
Height: 14 inches : 35.5 cms.  
Width: 13-1/2 inches : 34.3 cms. £1,300. : \$3,640.



152.

152 Lots ..... Total of Sale: £27,343. : \$76,560.



CHRISTIE, MANSON & WOODS, Ltd., London  
February 5th, 1962

### English and Welsh Ceramics

from the collection of the late The Hon. Lady Shelley-Rolls

5. PAIR OF COALBROOKDALE bottles and stoppers, encrusted and decorated in colors with trailing bands of flowers on a blue ground. (Dombey)  
Height: 10 in. : 25.4 cms. 32 gns. : \$94.

6. PAIR OF COALPORT two-handled vases and covers, with entwined snake handles, painted in colors in the Swansea style with bouquets and sprays of flowers with gilt borders. (Sewell)  
Height: 4-1/4 in. : 10.8 cms. 12 gns. : \$35.

12. DAVENPORT two-handled vase, of slender classical form, with gilt dolphin's head handles, painted in colors with bunches of pink roses with green leaves, within gilt borders. *Bearing the Swansea mark in red.* (Collant)  
Height: 11-3/4 in. : 30 cms. 10 gns. : \$29.

13. TWO-HANDLED VASE, of compressed classical form, with gilt dolphin's head handles, painted in colors with flowers, on a continuous pink and purple ground, the borders with gilt arabesque foliage. *Bearing a Nantgarw mark in orange.* (Nyman)  
Height: 6-1/4 in. : 16 cms. 32 gns. : \$94.

14. PAIR OF DAVENPORT trumpet-shaped spill vases, painted with pink roses and gilt foliage, within pink dentil rims. (H. Davis)  
Height: 4-3/4 in. : 12 cms. 32 gns. : \$94.



25. NANTGARW plate, from the MacIntosh service, the center painted in colors with an exotic bird in a landscape, the border with four panels of flower sprays, outlined with gilt C-scrolls, and enriched with shells, foliage and scale ornament. *Impressed Nantgarw C.W. mark.* (Kyrle Fletcher)  
Diameter: 9-1/4 in. : 23.5 cms. 620 gns. : \$1,820.  
c.f. *Nantgarw Porcelain*, by W. D. John, Color Pl. 24.

17. SET OF THREE SPODE two-handled vases, painted in colors with bouquets of flowers, the reverses gilt with arabesque foliage, the necks with roses, within gold borders, the handles rising from the shoulders to the lips, from oviform bodies below. (Boswell & Ward)  
Height: 6-3/4 in. : 17 cms. 90 gns. : \$264.

21. LONGTON HALL figure of a girl, emblematic of Summer, holding a sheaf of corn under her right arm, with a dancing boy by her feet, on pink shell and scroll base. (Canterburys)  
Height: 6-1/2 in. : 16.5 cms. 20 gns. : \$58.  
c.f. *Longton Hall Porcelain*, by Bernard Watney, Pl. 18c.

28. SWANSEA plate, the center painted in colors by Thomas Baxter with Jesus and the Woman of Samaria, with gilt borders. *Script mark Swansea.* (Du Boulay)  
Diameter: 8-1/4 in. : 21 cms. 200 gns. : \$58.

31. PART OF A SWANSEA cabaret consisting of a tea pot and cover, with gilt winged eagle's head spout; slop basin; milk jug; cup with caryatid handle; shaped square tray. Painted in colors in the *de Junic* manner with bouquets of gilt with sprays of foliage and anthemion medallions. *Swansea marks in red.* (Private buyer) 260 gns. : \$765.

36. CROWN DERBY two-handled vase, of classical form, painted in colors possibly by Samuel Keys with flowers on a pink and dark purple ground, the handles inset with swan medallions, the border, and stem gilt with arabesque foliage, on a square gilt base. (Boswell & Ward)  
Height: 12-3/4 in. : 32.4 cms. 65 gns. : \$191.

45. CROWN DERBY figure of a peacock, perched on a tree stump, encrusted with flowers and with a cornucopia decorated in colors, on gilt scroll base. (Rodgers)  
Height: 7-1/2 in. : 19 cms. 12 gns. : \$35.

48. PAIR OF DERBY groups of the Welsh Tailor and his wife, represented riding goats, decorated in colors on green and gilt scroll bases. (Boswell & Ward)  
Height: 6 in. : 15.2 cms. 50 gns. : \$147.  
After the original Meissen models. Also c.f. *Derby Porcelain*, by F. B. Gilhespy, No. 146.

55. DERBY set of the Four Continents, represented as children, Europe in pink cloak and flowered blue skirt, holding a cornucopia of fruit, Asia as a girl holding a flaming vase with a camel lying by her feet. America in feathered head-dress with a sheaf of arrows slung from his shoulder, his right foot resting on a crocodile, Africa kneeling on a lion, holding a cornucopia of fruit, on gilt scroll bases. (Boswell & Ward)  
Height: 8-1/2 in. : 21.6 cms. 80 gns. : \$235.  
c.f. *Crown Derby Porcelain*, by F. B. Gilhespy, Pl. 88, fig. 159.

56. PAIR OF DERBY figures of a lady and gentleman, the man in pink and yellow hat, green coat, red waistcoat and floral breeches, holding a lamb and posy of flowers, with a basket of flowers by his side, the lady with pink bodice and flowered skirt, her green apron filled with flowers, holding a basket of eggs. (Canterburys)  
Height: 6-3/4 in. : 17 cms. 150 gns. : \$308.

60. DERBY candlestick, formed as a dog, seated before a flowering tree, with two birds perched in the branches, supporting a foliage candle nozzle, the base modelled with wave ornament, and turquoise and foliage scrolls. (Amor)  
Height: 8 in. : 20.3 cms. 45 gns. : \$132.

c.f. *Crown Derby Porcelain*, by F. B. Gilhespy, Pl. 80, fig. 145.

65. TWO CHELSEA DERBY two-handled cups, covers and saucers, painted with oval medallion portraits *en grisaille* on a red ground, and with classical vases and husk festoons, with blue and gilt gadrooned borders, with cone finials. (Hodges)

Height: 4-1/4 in. : 10.8 cms. 48 gns. : \$141.

69. BOW shell center-piece, the upper part modelled with three shells, surrounding the central column, encrusted with shells and marine plants, the shell receptacles painted in colors with flowers, within pink borders, similarly supported on columns and marine plants encrusted with shells, with three slightly larger shells below, similarly decorated and encrusted. (Delomosne)

Height: 8 in. : 20.3 cms. 44 gns. : \$129.

71. BOW group of two birds, their plumage decorated in red, blue and green, represented perched on a forked tree stump, encrusted with flowers, decorated in colors with a dog seated by the side with splashed brown markings, on plain rockwork base. (Amor)

Height: 6 in. : 15.2 cms. 135 gns. : \$396.

76. BOW standing figure of Una and the Lion, emblematic of Earth holding a cornucopia and flowers, in floral dress with mauve and yellow lined coat, on pierced purple and blue scroll base. (Delomosne)

Height: 9-1/2 in. : 24.1 cms. 40 gns. : \$117.

c.f. *the English Ceramic Circle Exhibition Catalogue*, 1948, No. 200.

77. BOW standing figure of a Bacchanal, emblematic of Autumn wearing purple floral lined cloak, with a hare suspended from his belt, holding a cup and bunch of grapes, standing by a large ewer, on scroll base encrusted with flowers. (Collet)

Height: 10-1/2 in. : 26.7 cms. 18 gns. : \$53.

c.f. *Bow Porcelain*, by F. Hurlbutt, Pl. 51.

82. PAIR OF BOW candlesticks, modelled as the New Dancers, standing before bocage trees, with brightly colored flowers, the boy with pink hat, pink-lined yellow coat, and blue-flowered trousers, the girl with yellow hat, pink bodice, and blue-flowered skirt, the bases encrusted with flowers in colors, each on four scroll feet, enriched in turquoise and gold, with puce wave-pattern apron, each with one metal foliage branch, supporting a porcelain nozzle, and wax pan, modelled with scrolling foliage, decorated in blue and gold. *Blue dagger and red anchor marks*. (Blackwell)

Height: 9 in. : 23 cms. 50 gns. : \$147.

c.f. *Bow Porcelain*, by F. Hurlbutt, Pl. 45.

88. PAIR OF CHELSEA candlesticks, modelled as groups of two cocks and a hen with chicks before flowering may blossom bocages, each with pierced gilt scroll nozzles on green rockwork bases modelled with shells, scrolls and wave pattern. *Late gold anchor period*. (Nicholls)

Height: 9-1/4 in. : 23.5 cms. 240 gns. : \$706.

91. PAIR OF "GIRL IN THE SWING" white candlesticks, modelled as a man holding a fish, and a girl holding a basket in both hands, standing before trees, supporting foliage nozzles, on plain waved circular rockwork bases. (Amor)

Height: 8-1/4 in. : 21 cms. 450 gns. : \$1,323.

96. CHELSEA oviform pot pourri vase and cover, the claret vase supported by three terminal female figures on lion's paw feet, the sides and cover modelled with festoons of flowers, on shaped circular base painted *en grisaille* with trophies, with gilt borders. (Filkins)

Height: 11 in. : 28 cms. 20 gns. : \$58.

c.f. *Schreiber Collection*, No. 239.

98. PAIR OF WORCESTER (CHAMBERLAINS) ice pails, covers and liners, of classical form, with gilt shell handles, the pierced covers surmounted by dolphins, the sides finely painted in colors with bouquets of flowers within shaped panels, with gilt borders, on a mottled dark blue ground gilt with stars and dotted ornament. (Vandekar)

Height: 12-1/2 in. : 31.8 cms. 85 gns. : \$250.

110. WORCESTER bucket-shaped jardiniere, with gilt dolphin's head handles, the detached stand on three lion's paw feet, the panels painted in colors with bouquets of flowers, by *Mary Ann Loftus*. (Boswell & Ward)

Height: 5-3/4 in. : 14.6 cms. 26 gns. : \$76.

100. PAIR OF WORCESTER slender oviform two-handled vases, with trumpet necks and square bases, with gilt dolphin and shell handles, painted in colors with exotic birds and gilt with elaborate scrolling foliage. *Marked New China Works, Worcester, in red*. (Delomosne)

Height: 9 in. : 23 cms. 44 gns. : \$129.

117. WORCESTER blue and white lobed oval tureen, cover and stand, with shell handle, the cover modelled with a rose spray, decorated with bouquets and sprays of fruit and flowers. (Christoff)

Width: 11 in. : 28 cms. 65 gns. : \$191.

139. PAIR OF WORCESTER oval baskets with branch handles, modelled with flowers, the exteriors painted yellow and modelled in relief with May blossom, the interiors painted in colors with bouquets and trailing sprays of flowers, with gilt rims. *First period*. (Delomosne)

Width: 7 in. : 17.8 cms. 170 gns. : \$500.

140. WORCESTER lobed oval chestnut bowl and cover, the branch handles modelled in relief and painted in colors with flowers, the exterior modelled in relief with May blossom on a trellis-work ground, the pierced cover similarly decorated. (Newman)

Width: 8 in. : 20.3 cms. 70 gns. : \$206.

159 Lots ..... Total of sale: £ 7,723 : \$21,624.



SOTHEBY & CO., London  
February 2nd, 1962

**English Pottery, Oriental Rugs & Carpets,  
Tapestries and English Furniture**

7. LARGE LUSTRE JUG, the ground in silver lustre, decorated in resist technique with fruiting vine, one side with a river landscape and on the reverse with a man drinking outside a public house, *with angular strap handle. Dated 1813.* (Boswell & Ward)  
Height: 10-1/4 in. : 26 cms.

8. WHIELDON COW CREAMER on flat green-glazed base with brown edge, the cow with its head turned slightly to one side, its hide colored in sponged black and ochre, a milkmaid seated at its side. (Boswell & Ward)  
Width: 7-3/4 in. : 19.7 cms. £38 : \$106.

16. PERFORMING DOGS. (1) Staffordshire group of two performing dogs, dressed up and dancing to the music of a bagpipe played by a man on a rocky support above, while a girl holding another dog watches; and (2) a Tithe Pig group with a farmer, his wife and the parson on a scroll molded base and with may-tree support. (Boswell & Ward) (Lot)  
(1) 8-1/2 in. : 21.5 cms. (2) 8-1/4 in. : 21 cms. £80 : \$224.  
For the model of the first see Earle, *Early Staffordshire Pottery*, p. 224, fig. 640; and for the second, fig. 636.

19. PAIR OF STAFFORDSHIRE figures of the Widow of Zarephath, and Elijah and the Ravens, both on red plinths and with garland surrounds, the Widow shown with her son, a cruse of oil and a barrel, Elijah seated by a stream with two ravens. (Boswell & Ward) (Lot)  
9-3/4 in. : 24.8 cms. £20 : \$56.

20. THE LION AND THE UNICORN. Pair of Walton figures, the lion lying with one paw on the orb and wearing a crown, the unicorn also with a crown, bushy mane and a chain. *Marks impressed.* (Boswell & Ward)  
5-1/2 in. : 14 cms. £90 : \$252.

27. STAFFORDSHIRE group of a circus man in Turkish costume, leading a dancing bear, the base edged in scrolls and with borage support. (E. Simmonds)  
8-1/2 in. : 21.6 cms. £55 : \$154.

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30. ANTONY AND CLEOPATRA, *by Enoch Wood*, the former in armor with a yellow toga, his right hand on the hilt of his sword, Cleopatra with a flowered drapery, the asp entwining her left arm, both on grassy mound bases molded and painted with flowers. Pair. (Ambler)  
12 in. : 30.5 cms. £30 : \$84.

Further examples are illustrated by Earle, *Early Staffordshire Pottery*, p. 191, nos. 535 and 537, and Spelman, *Lowestoft Porcelain*, in error, pl. XCIV and XCV.

41. BULL BAITING GROUP *by Obadiah Sherratt*, showing the bull with head down, tossing one dog which another attacks, the bull tethered with a heavy rope, and with a man standing with arms raised at one end, the rectangular base supported on six bracket feet, and inscribed *Now Captain Lad - Bull Beating.* (Stanley)  
13-1/2 in. : 34.3 cms. £42 : \$117.

Bemrose, *19th Century Pottery and Porcelain*, illustrates an example of this group, pl. 34b.

42. THE RED BARN MURDER. Two Staffordshire groups, one of W. Corder, the murderer, before the judge, standing on one side of a flared vase, while on the other stands Corder and Miss Marten, his victim; the other representing the red barn, brightly colored with thatched roof, and with a sheep and two doves outside. (Stanley)  
9-1/4 & 7 in. : 23.5 & 17.8 cms. £150 : \$420.

46. PAIR OF ENOCH WOOD figures of Tom Cribb and Molineux, both wearing yellow knee breeches and pink stockings, standing on grassy mounds with legs apart and fists raised in pugilistic attitude, the American with black body and curly hair. (S. Blanchard)  
8-3/4 in. : 22.2 cms. £180 : \$504.

47. POLITO'S MENAGERIE *by Obadiah Sherratt*, a group of exotically dressed entertainers including two organ grinders, a drummer and two trumpeters, the upper part as a poster molded in low relief with an elephant, a tiger, a lion and monkeys, and inscribed round the outside *Polito's Menagerie of the Wonderfull Burds and Beasts from most parts of the World.* All supported on footed platform. (Boswell & Ward)  
12-1/4 in. : 31 cms. £520 : \$1,456.

Polito and his animals were one of the earliest menageries to arrive in England; see Bernard Hughes, *Country Life Annual*, 1957, p. 58.

54. PAIR OF DERBY groups of Neptune and Amphitrite, the former with yellow and floral cloak, standing on a dolphin, on pierced rockwork base encrusted with shells, the latter in mauve floral dress, standing by a lion with an upturned cornucopia, on similar base encrusted with fruit. (Dombey)  
Height: 9-1/2 & 9-1/4 in. : 24.1 and 23.5 cms. 32 gns. : \$94.

**Oriental Rugs & Carpets**

55. PAIR OF KASHAN silk rugs each with a shaped claret field centered by a flower-filled cream and ivory blue pole medallion, dark blue lotus borders. (Sloan St. Gallery)  
6 ft. 7 in. x 4 ft. 3 in. & 6 ft. 9 in. x 4 ft. 4 in.  
200 x 130 cms. & 206 x 132 cms. £310 : \$868.

65. DONEGAL tufted carpet, the shaped beige field centered by a circular pink medallion enclosing an elaborate multi-colored patera surrounded by scallopshells and scrolling acanthus leaves in pink, green, blue and yellow, within a beige border of similar scrolling leaves and flowers and narrow twisted oak-leaf and bead and ribbon borders in green and sepia. (B. Crowther)

12 ft. 11 in. x 10 ft. 1 in. : 394 x 307 cms. £150 : \$420.

66. DOUBLE-SIDED KASHAN prayer rug, one side in silk, the other wool, the former with a wine-red cypress tree on a pale blue *mihrab* filled with flowers, within claret and lime-green bird and floral borders; the reverse with a similar design, the dark blue cypress tree against a red ground, within pale blue and white borders. (R. Stent)

6 ft. 3 in. x 4 ft. : 190 x 122 cms. £250 : \$700.

70. ANTIQUE SHIRVAN carpet of small size, the ivory field with four dark blue flower-filled cruciform medallions surrounded by brightly-colored flowering branches, enclosed by two blue and white Vitruvian scroll borders and a green border of multi-colored cabbage roses. (Holcroft)

11 ft. 7 in. x 4 ft. 10 in. : 353 x 147 cms. £190 : \$532.

71. SPANISH tufted carpet, the rectangular pale-blue field overlaid with an ivory diamond centered by a gold sun, hung with swags of summer flowers, at each end ivory panels contain three blue flowerheads surrounded by roses, within pale claret borders filled with summer flowers in ivory, gold and sepia, the corners with green and gold bosses and with outer stripe and blue wave borders, *signed at one corner R.F.T. and at another G. Stuyck - MD 1812.* (C. John)

13 ft. 3 in. x 9 ft. 8 in. : 404 x 294 cms. £190 : \$532.

75. KIRMAN carpet, tobacco field filled with scrolling wine-red branches dividing brightly colored flowers picked out in white, within two floral borders and a flower-filled red and mushroom turret border. (Mundell)

18 ft. x 12 ft. 3 in. : 549 x 374 cms. £280 : \$784.

79. STUART needlework carpet, the field scattered with brightly-colored flowers, chiefly in pink, red, yellow and shades of blue, some tied with red ribbon, enclosed by a bright red border of giant foliage. (C. John)

9 ft. 4 in. x 7 ft. 2 in. : 285 x 218 cms. £880 : \$2,464.

### Tapestries

90. LOUIS XIV GOBELINS TAPESTRY from *The Loves of the Gods* series. Venus and Apollo seated on a gold bench, a cherub entwining them with flowers; above them a chariot drawn by a pair of prancing horses enveloped in cloud, to the right a large bed bedecked with swags and drapery and beside it a marble table with a pitcher, a mirror and an overflowing jewel casket; behind, a river and in the distance classical ruins, at their feet hunting paraphernalia, to the left putti holding a torch and consoling hounds, beside them a spaniel teases duck and hounds bring a stag to bay beneath the walls of a temple; seen through the branches of trees, within a four-sided border of arabesques, strapwork, acanthus leaves and chains of summer flowers interrupted by a phoenix, trophies of arms, scallop-shells and the top of the border centered by the mask of Eros. (Fiano)

10 ft. 2 in. x 16 ft. 11 in. : 310 x 516 cms. £1,450 : \$4,060.

93. THE STORY OF PERSEUS. Early Renaissance mythological tapestry, the four-sided border woven with fruit, flowers and foliage, some suspended by ribbons caught up in rings and the top border inscribed: *Gaudet uterque parans aras Danarius heros diis tribus iustaurat ducitur Andromede*; in the center the hero is kneeling before a triple altar on which sacrifices are burning in honor of the gods seen in the clouds above; in the left corner, Perseus wearing the helmet of Hades is holding the head of Medusa and is in the act of rescuing Andromeda, the sea-monster's head seen below emerging from the water and surrounded by scarlet coral; in the upper left hand corner Pegasus is seen in flight and on the right hand the marriage of Perseus and Andromeda, the figures in late gothic costume. *Brussels, circa 1520.* (Holcroft)

13 ft. 6 in. x 17 ft. 4 in. : 412 x 529 cms. £1,800 : \$5,040.

The subject was probably suggested by Ovid's *Metamorphoses*. See Gobel, Vol. I, part I, p. 137 ff. See also Gobel, Vol. II, part I, No. 266, for an illustration of a similar composition.

### English Furniture and Decorations

95. SMALL LEAD CISTERN the front with shaped and molded panels enclosing the initials *A.R.*, with a medallion of St. George slaying the dragon, cabochons surrounded by acanthus leaves and a scallop-shell and ten small busts in low relief and centered by a medallion with the Prince of Wales plumes. *Dated 1725.* (Rubin)

Width: 2 ft. 6 in. : 76 cms.

Height: 3 ft. : 91 cms.

£100 : \$280.

98. 18th CENTURY CHINESE MIRROR PAINTING. Rectangular mirror painted with an empress seated in a lacquered chair beside a watergarden, her ladies standing behind her and another group bearing gifts; to the right a vermillion lacquer pavilion, in a carved wood and gilt frame. (Temple Williams)

Overall height: 1 ft. 11 in. : 58.4 cms.

Overall width: 2 ft. 11 in. : 89 cms.

£290 : \$812.

101. IRISH WALL MIRRORS. A pair, elongated oval form the borders formed of alternate faceted white and water-green lozenges, *some of the lozenges missing.* *Late 18th century.* (Loewenthal)

Width: 2 ft. 7 in. : 78.7 cms.

£240 : \$672.

105. PAIR OF LATE GEORGE I PIER GLASSES, the carved wood and gilt frames with key corners and sanded borders, the friezes overlaid with scrolling acanthus foliage and the swan neck pediments centered by foliate cartouches, partly in water gilt. (Murrell)

Height: 5 ft. 7 in. : 170 cms.

Width: 3 ft. 2 in. & 3 ft. 1 in. : 97 and 94 cms. £360 : \$1,008.

106. RENAISSANCE WALNUT BUFFET containing cupboards and two-drawers, the upper and lower parts with fielded architectural panels painted *en grisaille* with figures of Samson and a Warrior, Charity, Cinon and Pero and flanked by caryatid pilasters carved with satyrs and Roman warriors, the overhanging cornice carved with petal ornament and the outward-curved plinth with palmettes. *Italian, 16th century.* (J. A. de Waart)

Width: 4 ft. 9 in. : 145 cms.

Height: 6 ft. : 183 cms.

£170 : \$476.





94. QUEEN ANNE BRASS CHANDELIER with twelve scrolled and knopped candle branches arranged in two tiers, supporting tall urn-shaped candle-nozzles and simple circular molded drip-pans, the baluster stem encircled by a band of "S"-scrolls which are attached to the stem by lugs, the acorn-shaped terminal fitted with a cross bar for adjusting the height of the chandelier. (Skinners Company)  
Diameter: 3 ft. 5 in. : 104 cms.  
Height: 3 ft. 8 in. : 112 cms. £1,450 : \$4,060.

107. AMERICAN MAHOGANY CIRCULAR DINING TABLE raised on a divided central column and resting on a plinth raised on boldly-curved lion-paw feet, with six loose leaves which can be inserted to extend the table to 12 ft./366 cms. *First half of the 19th century, possibly by Duncan Phyfe.* (Cleeve)

Width: 5 ft. 4 in. : 163 cms. £310 : \$868.

Formerly belonging to Andrew Low of Savannah, Georgia, and from the dining-room of the house which he built there in 1847.

The tradition in the family is that Mr. Low purchased the table from Duncan Phyfe.

108. GEORGE II MAHOGANY CARD TABLE, the rectangular baize-lined folding top with projecting key corners and raised on cabriole legs carved at the knees with acanthus leaves and ending in claw-and-ball feet. (Rubin)  
Width: 2 ft. 6 in. : 77 cms. £70 : \$196.

109. CHIPPENDALE ARMCHAIR in mahogany, the back with a shaped top rail carved with flowerheads and flame moldings and the broad vase-shaped splat pierced with interlaced strapwork carved with foliage, with curved arms ending in scrolled handles, with a stuffed seat and tapering legs. (C. Batin)  
£75 : \$210.

114. JAMES II WALNUT HIGH BACK CHAIR, the back with an arched end pierced cresting, supported by free-standing turned columns with club-shaped arms, the scrolled legs joined by a pierced stretcher. (Mrs. E. Barker) £32 : \$89.

115. REGENCY COROMANDELWOOD SOFA TABLE with two drawers, the banded top with a wide outer border of zebrawood and a narrower inner border, on square end pillar supports and splayed brass-capped feet. (Rubin)  
Width: 3 ft. : 91 cms. £150 : \$420.

119. REGENCY COROMANDEL DINING TABLE or breakfast table, the rectangular top with rounded corners and cross-banded in kingwood, the frieze inlaid with narrow pearwood lines and interrupted by gilt-metal paterae, on a short octagonal stem and high quadruple curved legs with paterae and anthemion appliques, ending in lion paw feet. (H. Jackson)  
Width: 4 ft. 8 in. : 143 cms. £300 : \$840.

122. QUEEN ANNE JAPANNED CABINET, the upper part with a molded double arched cornice, arches at the sides, a pair of doors enclosing numerous long and short drawers, a pair of semi-circular hinged flaps in the arches and with four drawers in the lower part, decorated inside and out with chinoiserie in red and tones of gilt on a black ground and with well-engraved and pierced strap-hinges and escutcheons. (Temple Williams)

Height: 6 ft. 5 in. : 196 cms.

Width: 3 ft. 5 in. : 104 cms.

£170 : \$476.

137. GEORGE I POLE SCREEN with contemporary rectangular banner in *gros* and *petit point* needlework heightened with silk and worked with an urn of brightly-colored summer flowers against a tobacco ground, within a yellow framework interrupted by masks and griffin heads and with a walnut baluster stand with tripod feet. (Quinneys)

Banner: 2 ft. 5 in. x 2 ft. 2 in. : 73.7 x 66 cms. £45 : \$126.

154. CARVED MID-18th CENTURY WINDOW SEAT in walnut with a serpentine front, the curved ends with two shaped and molded rails and a top rail carved with interlaced "S"-scrolls, acanthus leaves and chains of foliate leaves, the seat rail carved and pierced with similar motifs and raised on slender molded cabriole legs headed by chains of oak leaves and ending in scrolls.

Width: 6 ft. 11 in. : 211 cms.

£210 : \$588.

158. ADAM MAHOGANY WINE COOLER, of oval form, the supports in the form of reeded balusters carved almost in the round and continuing to turned feet, zinc lined, enclosed by a lid carved with a radiating fan pattern. (Baring)  
Width: 2 ft. 3 in. : 69 cms. £110 : \$308.

160. SET OF SIX LATE 18th CENTURY MAHOGANY ARMCHAIRS, the arched backs with canework panels and free-standing reeded uprights headed with formal flowerhead paterae, the arms with curved and reeded supports and fluted handles, with bow-fronted seat rails and reeded and tapered legs, with loose-cushion seats in buttoned bottle-green velvet. (Norman Adams)  
£1,500 : \$4,200.

157. EARLY GEORGE II CHINA DISPLAY CABINET in mahogany, finely inlaid with engraved brass and with gilt-metal mounts, the upper part with a pair of arched doors inset with bevelled glass enclosing shelves and divided by pitted panels carved with giltwood paterae, acanthus leaves and medallions of Roman emperors and headed by Corinthian capitals; the broken-arched cresting carved with parcel-gilt foliage and surmounted by three finials in the form of gilt-metal portrait busts of three Roman emperors, the center one of Caesar Augustus, the break-front lower part with two drawers, the top one fitted and inlaid with brass diaper, with engraved lock plates and handles and raised on cabriole legs mounted at the knees with plumed girls'-masks and ending in broad pad feet; the whole inlaid with scrolling brass lines, lion-masks, arabesques and baskets of fruit, the interior of the doors also with engraved brass panels with emblems of the Order of the Golden Fleece. (Hart)

Height: 7 ft. 8 in. : 234 cms.

Width: 4 ft. 6 in. : 137 cms.

£1,100 : \$3,080.

The style of the brass inlay makes it probable that this piece is by Abraham Roentgen who was working in England between 1731-1738 in the workshops of a London cabinet-maker named Geon. He specialized in "engraving, marquetry and the mechanics of cabinet-making." He returned to Germany and continued to make fine furniture in the English style of the mid-18th century, several examples of which are obviously based on plates in Chippendale's *Director*. He specialized in furniture made of fine wood inlaid with brass lines with engraved ornament, ivory and mother-o'-pearl. The *Directory of English Furniture* illustrates a rosewood supper table inlaid with engraved brass and probably by Abraham Roentgen, Vol. III, page 207, fig. 15.

161. LATE 18th CENTURY MAHOGANY BREAK-FRONT BOOKCASE, the doors of the upper part with gothic-pattern glazing-bars, a simple molded cornice and an arched cresting inlaid in shaded pearwood with a fan medallion and surmounted by an urn, the lower part with a center writing drawer with compartments enclosed by a leather-covered slide, a cupboard below and with four drawers at either side; the frieze of the lower part with the unusual feature of a banding of marquetry in Tunbridge Wells technique. (Winifred Williams)

Height: 8 ft. 7 in. : 262 cms.

Width: 7 ft. : 214 cms.

£1,500 : \$4,200.

168. 19th CENTURY INLAID MARBLE-TOPPED TABLE, the circular mosaic top inlaid with a central medallion of a Pompeian design of four doves in blue, white and pink perched on the rim of a gold bowl from which one is drinking, within a border of seven brightly-colored butterflies, with an ormolu rim chiselled with lotus, acanthus leaves, with an inverted baluster stem and tripod legs in bronze and with ormolu leaf mounts ending in paw feet. (Kerin)

Diameter: 1 ft. 11 in. : 58 cms.

£240 : \$672.

171. CHINOISERIE LEATHER SCREEN of eight leaves, painted with a continuous design of long-tailed birds perched in the branches of flowering trees, mainly in gold on a black ground, with blossoms in red, white and blue, the outer panels with borders of flowering trees and urns. *Early 18th century*. (Ayres)

Each fold: 9 ft. 3 in. x 1 ft. 8 in. : 282 x 51 cms. £160 : \$448.

173. PAIR OF EARLY GEORGE III MAHOGANY TORCHERES, the circular tray tops with rope turned borders, on cluster column stems and tripod legs carved at the sides with panels of ribbing. (Norman Adams)

Height: 2 ft. 11 in. : 89 cms.

£300 : \$840.

175. ADAM HALL LANTERN, the hexagonal gilt-metal frame with rams'-heads and anthemion at each corner joined by swags and miniature fanlights. (Mallett)

Height: 2 ft. 10 in. : 87 cms.

£220 : \$616.

176. SET OF EIGHT PAINTED ARMCHAIRS of unusually generous proportions, the cartouche-shaped backs with flower and leaf crestings, the arms clasped to the backs by leaves, with broad serpentine-fronted seats and cabriole legs carved at the knees with leaves and flowers, in white and gilt and the covers differing. *Louis XV taste. Mid-18th century*. (Mallett)

£1,400 : \$3,920.



179. PAIR OF MID-18th CENTURY MARBLE SPHINXES, each vigorously carved as a lion's body with massive paws overlapping the plinths. The shoulders draped with frilled shawls and the necks with Elizabethan ruffs, each with the head of a woman with parted waved hair bound with ribbons and wearing feather headdresses; with a pair of late 18th century Adam rectangular plinths in waxed pine finely carved with a series of bead and reel moldings, the sides with fluted and molded panels. (Mallett)

Height of plinths: 2 ft. 5 in. : 73.7 cms.

Height of sphinxes: 2 ft. 6 in. : 76.2 cms.

Width of sphinxes: 2 ft. 7 in. : 78.2 cms.

£950 : \$2,660.

Formerly in the collection of the Earl of Jersey.

189 Lots ..... Total of sale: £41,724 : \$116,827



SOTHEBY & CO., London  
January 18th, 1962

### English and Continental Silver

This first important British sale of 1962 was notable for its wide range of prices. There was something for everybody from the modest collector to the great museum from among the 161 lots of silver and plate totalling \$146,084 (£52,173).

Of exceptional interest are the comparisons between the prices paid for the same lots at this auction and auctions a few years earlier at Sotheby's. The danger of losing silver through burglary had prompted some in England to forecast a levelling out of silver prices. This sale confirmed that nothing of the sort has happened. On the contrary really fine pieces continue to increase in value, sometimes startlingly.

An early George I silver-gilt monteith (lot 128) which sold for \$1,484 (£530) in 1940 fetched \$10,080 (£3,600). A Charles II silver-gilt ewer (Lot 145) increased from \$2,940 (£1,050) in 1954 to \$8,960 (£3,200). A Charles II silver-gilt salver (Lot 144) rose from \$868 (£310) in 1954 to \$4,480 (£1,600).

A notable increase in price was also registered for a pair of French two-light candelabra by David Wurtz of Strasbourg (Lot 112), which sold for \$3,780 (£1,350) as against \$2,240 (£800) in 1958.

3. GEORGE III SALVER, chased with husk festoons near the shaped border, otherwise plain, on claw and ball feet, *by Robert Rew, 1774, 9 ozs. 4 dwts. (Rolleston)*  
Diameter: 7 in. : 17.8 cms. £32 : \$89.

6. 18th CENTURY IRISH MILK JUG, helmet-shaped, with an applied molded girdle and wavy rim, leaf-capped double-scroll handle, on three paw and lion mask supports, *Dublin circa 1760, 9 ozs. 5 dwts. (Walter)*  
Height: 5 in. : 12.7 cms. £17 : \$47.

12. GEORGE III BACHELOR'S TEAPOT, the spherical body engraved with a crest above an applied beaded girdle, curved spout, flat loose cover, wood handle and finial, on narrow rim foot, *marked on base and lid, by Charles Wright, 1779, 8 ozs. 5 dwts. (all in). (N. Bloom)*  
Height: 4 in. : 10.2 cms. £32 : \$89.

17. COMMONWEALTH SEAL-TOP SPOON, parcel-gilt, *maker's mark S.V. (Stephen Venables) 1659. (Mayfair)*  
£40 : \$112.

19. ELIZABETH I SEAL-TOP SPOON, parcel-gilt, vase-shaped, *maker's mark a crescent enclosing W., 1591. (D. Scher)*  
£65 : \$182.

21. GEORGE III IRISH HOT-WATER JUG, vase-shaped, chased with laurel festoons pendent from medallions the lower part with leafage, the spout and domed lid decorated to match, ivory handle, on square base, *marked on body and cover, by John Craig, Dublin, 1773, 30 ozs. 5 dwts. (all in). (Kaye)*  
Height: 12-3/4 in. : 32.4 cms. £90 : \$252.

23. PAIR OF GEORGE II OVAL SAUCE BOATS, engraved with identical contemporary crests, the sides decorated with curved flutes, shaped gadroon rims and leaf-capped double-

scroll handles, each on three shell feet, *by Frederick Kandler, 1754, 31 ozs. (Kaye)*  
Length: 8 in. : 20.3 cms. £23 : \$658.

25. SET OF TWELVE SCOTTISH TABLE FORKS, old English thread pattern, engraved with identical crests, *maker's mark R.C., Assay Master Hugh Gordon, Edinburgh, circa 1755, 30 ozs. 15 dwts. (How of Edinburgh)* £30 : \$84.

31. PAIR OF GEORGE II TABLE CANDLESTICKS with faceted stems and circular knops, the shaped square bases engraved with identical crests, *marked on bases and sconces, by William Gould, 1736, 31 ozs. 2 dwts. (Garrard)*  
Height: 6-3/4 in. : 17.1 cms. £310 : \$868.

34. GEORGE III TWO-BOTTLE CRUET-FRAME, with applied cartouche, shell and scroll supports and central handle, *by Samuel Wood, 1767, 9 ozs. 16 dwts., the cruets with later silver mounts. (Kaye)* £35 : \$98.

35. GEORGE I COFFEE POT, the tapered cylindrical body engraved with a later crest, otherwise plain, straight spout, wood handle and domed cover, on molded base, *marked on body and lid, by Augustine Courtauld, 22 ozs. 18 dwts. (Kaye)*  
Height: 9-1/2 in. : 24.1 cms. £330 : \$924.

45. GEORGE III IRISH COFFEE POT, the baluster body engraved with a contemporary monogram, swan-neck spout, wood handle and domed cover with cone finial, *marked on body and lid, probably by John Craig, Dublin, 1771, 23 ozs. 11 dwts. (N. Bloom)*  
Height: 10-1/2 in. : 26.7 cms. £110 : \$308.

49. GEORGE II WAITER of plain design, with "Chippendale" border, on three hoof feet, *by Robert Abercromby, 1738, 7 ozs. 4 dwts. (Kaye)*  
Diameter: 6-1/4 in. : 15.9 cms. £35 : \$98.

50. PAIR OF GEORGE II TABLE CANDLESTICKS, the fluted baluster stems chased on the shoulders with shell motifs, on hexagonal bases decorated to match, *marked on bases and sconces, by John Cafe, 1751, detachable nozzles, 36 ozs. 3 dwts. (Kaye)*  
Height: 8-1/2 in. : 21.6 cms. £150 : \$420.

60. GEORGE II TWO-HANDLED CUP with plain bell-shaped bowl applied below the molded girdle with lobes alternating with vertical panels chased with shells, lozenge and other designs, everted lip scroll handles capped with leafage, on rim foot, *by John White, 1732, 50 ozs. 14 dwts. (Flugel)*  
Height: 7-1/2 in. : 19 cms. £105 : \$294.

61. GEORGE II COFFEE POT, the tapered cylindrical body engraved with contemporary armorials in a scrolling foliate cartouche, faceted swan-neck spout, wood handle and domical lid with turned finial, on molded base, *by Simon Pantin, 1730, 29 ozs. (all in). (C. Nicholls)*  
Height: 8-1/4 in. : 21 cms. £440 : \$1,232.

63. CHARLES II PORRINGER, the ogee body pricked with initials above a typical embossed decoration of Stuart flowers and foliage with a hound on one side and a stag on the other, caryatid scroll side handles, *maker's mark W.W. between mullets and pellets*, 1668, 9 ozs. 16 dwts. (Shrubsole)  
Height: 4-1/4 in. : 10.8 cms. £145 : \$406.

97. EARLY QUEEN ANNE TANKARD, by Benjamin Pyne, with perfectly plain cylindrical barrel and scroll handle, everted lip, the cap-shaped cover with lion couchant thumb-piece, on spreading molded rim foot, *fully marked*, 1702, 34 ozs. 9 dwts. (Lumley)  
Height: 8 in. : 20.3 cms. £1,050 : \$2,940.

An unusual feature is the appearance of the maker's mark on the lower part of the handle, a separately cast section, in addition to the normal handle mark.

100. CAPE SNUFF BOX with gilt interior, *suitable for cigarettes*, the cover, bearing a coat-of-arms, and the base with waved and "bright-cut" foliate engraved borders, by William Lotter, circa 1830, 6 ozs. (How of Edinburgh)  
Width: 3-1/2 in. : 8.9 cms. £125 : \$350.

103. AMERICAN CASTER, the baluster body with an applied band of beading repeated on the cover and spreading circular foot, spherical finial, by Myer Myers, New York, circa 1790, 3 ozs. (Kaye)  
Height: 6 in. : 15.2 cms. £40 : \$112.

105. PAIR OF SWISS CIRCULAR STRAWBERRY DISHES with waved molded rims and flat bases, the sides chased with hooped decoration, otherwise perfectly plain, *maker's mark E.M.G., Vevey*, circa 1750, 15 ozs. 18 dwts. (Blank)  
Diameter: 7 in. : 17.8 cms. £390 : \$1,092.

107. PAIR OF AMERICAN PILLAR TABLE CANDLESTICKS, by John Noyes, with lobed and fluted column stems, double-tiered octagonal gadroon bordered bases with circular lobed bands between repeated on the fixed nozzles, *maker's mark twice repeated*, Boston, circa 1700, 38 ozs. (all in, stems loaded but not bases). (M. Cotton)  
Height: 8-3/4 in. : 22.2 cms. £165 : \$462.

119. CHARLES II YORK TUMBLER CUP, showing traces of an engraved crest, contemporary initials beneath, by Robert Williamson, 1680, 3 ozs. 5 dwts. (Gray)  
Diameter: 3 in. : 7.6 cms. £320 : \$896.

123. CHARLES II WINE CUP, the almost cylindrical bowl with slightly everted lip, otherwise plain, baluster stem and circular foot with reeded edge, *maker's mark G.S. crozier between*, 1663, 7 ozs. 5 dwts. (Kaye)  
Height: 6-1/4 in. : 15.9 cms. £230 : \$644.

125. CHARLES II PLATTER of plain design, the flat border with reeded rim, *maker's mark A.H. mullet above and below in a shaped shield*, 1678, 13 ozs. 11 dwts. (Garrard)  
Diameter: 10-1/2 in. : 26.7 cms. £380 : \$1,064.

126. WILLIAM III DISH, the center of the deep well slightly raised and engraved with contemporary armorials in a foliate mantling, the flat border with reeded and cable rim, *maker's mark a monogram*, 1697, 48 ozs. 16 dwts. (Lumley)  
Diameter: 16 in. : 40.6 cms. £1,850 : \$5,180.



112. PAIR OF FRENCH TWO-LIGHT CANDELABRA, by David Wurtz, the baluster stems decorated with curving scrolls, reeded borders and shaped domical bases engraved with later coats-of-arms; the scrolling branches applied with leafage, depend from urns with pinecone finials and laurel festoons, rocaille drip-pans, *Strasbourg, the candlesticks 1759, the branches 1775, weight of branches 39 ozs. 3 dwts.* (Rubenstein)  
Height: 12-1/4 in. : 31.1 cms. £1,350 : \$3,780.

The arms are those of Stone.

Formerly in the collection of the late William Stone, Albany, W. I.

128. EARLY GEORGE I SILVER-GILT MONTEITH, by Benjamin Pyne, the detachable crown-shaped rim outlined with scrolls, shells and pendants, the bowl engraved with contemporary armorials in a scrolling foliate cartouche, the drop side handles secured by applied scale ornamented volutes with a shell beneath, on circular molded foot, *marked on base and rim*, 1715, 143 ozs. 2 dwts.; and an unmarked liner with shell-pattern grips, 49 ozs. 10 dwts., total weight 192 ozs. 12 dwts. (Shrubsole)  
Diameter: 14 in. : 35.6 cms. £3,600 : \$10,080.

The arms are those of Cutler, perhaps of Bloherly, co. Leicester.

Formerly in the collection of Anthony de Rothschild.

Exhibitions: Queen Charlotte's Loan Exhibition, 1929, No. 432; Loan Exhibition of the Reign of Queen Anne, 1934, No. 588; Red Cross Exhibition, 1935, No. 24.



127. CHARLES I TANKARD with plain tapered cylindrical barrel, scroll handle and cap-shaped cover with bifurcated thumbpiece, on molded base, *marked on body and cover, maker's mark an orb and cross, 1661, 25 ozs.* (Ziendenberg)  
Height: 6 in. : 15.3 cms. £1,100 : \$3,080.

131. SMALL CHARLES I WINE CUP with bell-shaped bowl, perfectly plain except for the small initial IT below the lip on one side, baluster stem, on spreading circular base with reeded edge, *marked on foot and bowl, maker's mark I.G. over a covered cup, 1640, 4 ozs. 7 dwts.* (Jessop)  
Height: 4-3/4 in. : 12.1 cms. £820 : \$2,296.



145. CHARLES II SILVER-GILT EWER, the body encircled by a molded girdle above which is engraved a coat of arms which matches that on the preceding lot, the lower part of the body with "cut-card" work decoration, simple handle and plain curved spout, the hinged, slightly domed cover with scroll billet and turned finial springing from a "cut-card" work medallion, on circular molded foot, *marked on body, lid and foot, maker's mark R. M. in monogram, 1671, 34 ozs. 4 dwts.* (N. Bloom)  
Height: 8 in. : 20.3 cms. £3,200 : \$8,960.

Exhibited at the Royal Scottish Museum, Edinburgh, from January 1927 to October 1953.

This and the preceding lot are illustrated and discussed in an article entitled *Silver given by Charles II to the Duchess of Richmond* by E. Alfred Jones, *The Connoisseur*, March 1933, pp. 146 and 147.

137. GEORGE III IRISH OVAL CAKE BASKET, engraved in the center with contemporary armorials, the sides pierced with alternating scale and interlaced waved designs with embossed wheatears at intervals, gadroon rim and openwork swing handle, the base with corded edge, *marked on base, rim, and handle, by John Lloyd, Dublin, 1775, 32 ozs. 16 dwts.* (Berger)  
Width: 13 in. : 33 cms. £130 : \$364.

142. WILLIAM AND MARY TANKARD, the tapered cylindrical barrel engraved with a scrolling foliate cartouche, scroll handle and overhanging cap-shaped cover with corkscrew thumbpiece, on molded base, *marked on body, lid and handle, maker's mark R. T. (Robert Timbrell?), 1694, 30 ozs. 16 dwts.* (N. Bloom)  
Height: 7-1/2 in. : 19 cms. £350 : \$980.

143. PAIR OF WILLIAM III PILLAR TABLE CANDLE-STICKS with reeded and fluted stems, on double-tiered octagonal bases engraved with identical contemporary armorials in plumed cartouches, with gadroon borders, cable pattern bands between, repeated on the fixed nozzles, *maker's mark R. S. between mullets, 1695, partially loaded, estimated weight 44 ozs.* (Thaulow)  
Height: 9-1/2 in. : 24.1 cms. £800 : \$2,240.

144. CHARLES II SILVER-GILT SALVER on foot, engraved with armorials, otherwise plain, simple molded border, the underside decorated with "cut-card" work, on a circular molded foot, *marked on rim and foot, maker's mark W. W., fleur-de-lys below, 1671, 33 ozs. 19 dwts.* (A. Black)  
Diameter: 11-1/4 in. : 28.6 cms. £1,600 : \$4,480.

148. PAIR OF GEORGE III TEA CADDIES AND COVERS, the baluster bodies repousse and chased with birds, Chinese figures, baskets of flowers and foliate sprays, engraved with small later crests, the domed lids with flower finials, on openwork bases, *marked on bases and covers, by Samuel Taylor, 1768, 21 ozs. 12 dwts. Contained in a contemporary shagreen case with silver mounts.* (Kaye)  
Height: 5-1/2 in. : 14 cms. £125 : \$350.

154. CHARLES I BOWL, the center repousse and punched with a rose head and stylized flowers radiating from it to the sides which are lobed into eight panels, on simple capstan foot with threaded lower edge, *maker's mark C. R. in monogram, 1634, 10 ozs. 7 dwts.* (Surrey)  
Diameter: 7-3/4 in. : 19.7 cms. £750 : \$2,100.

157. GEORGE I TWO-HANDLED CUP AND COVER, by Paul de Lamerie, the bell-shaped bowl with applied girdle, plain except for contemporary armorials engraved on one side within a scrolled architectural and foliate cartouche flanked by demi-figures, repeated on the domed cover which has an urn finial, the double-scroll handles capped with leafage, on spreading pedestal foot, *fully marked on body and lid, 1717, 71 ozs. 18 dwts.* (Smythson)  
Height: 12-1/4 in. : 31.1 cms. £2,000 : \$5,600.

158. TWO MATCHING GEORGE II OVAL SOUP TUREENS AND COVERS by *Paul de Lamerie*, engraved with identical contemporary armorials below Barons' coronets, the bodies resting on claw and ball feet headed by boldly modelled lion masks, the drop handles formed as twin sea serpents with shells applied immediately below, the rims reeded and ribbon tied. The slightly domed covers have handles matching those on the tureens enclosed within applied and chased shaped oblong moldings and shell motifs, a band of engraved beads running below the coats of arms bordered by formal diaper, scroll and foliate designs, *marked on bases and lids, 1734/37, modern liners, 359 ozs. 13 dwt. (Shrubsole)*  
Width: 13-3/4 in. : 34.9 cms. £6,300 : \$17,640.

The arms are those of Philip Yorke, created Baron Hardwicke in 1733, when he became Lord Chief Justice, and his wife Margaret, daughter of Charles Cocks of Worcester, whom he married in 1719. He was Lord Chancellor in 1737 and was created Earl of Hardwicke in 1754.

A Chinese porcelain mug, circa 1720, bearing the same armorials, is illustrated in Sir Algernon Tudor-Craig's *Armorial Porcelain of the Eighteenth Century*, p. 15.

159. PLAIN CYLINDRICAL JAMES II TANKARD, with reeded everted lip, the domed cover similarly bordered with corkscrew thumbpiece, scroll handle engraved with contemporary initials, on molded rim foot, *marked on body, lid and handle, maker's mark T.C., a fish above, 1685, 24 ozs. 17 dwts. (Flugel)*  
Height: 6-3/4 in. : 17.1 cms. £250 : \$700.

160. WILLIAM III MONTEITH BOWL, the body decorated with ten ovals within repousse and chased C-scroll cable borders, one enclosing engraved armorials, formal foliate motifs between, all on a matted ground. The drop handles are suspended from boldly modelled lion masks, an applied molding at the lip repeated on the lower border of the detachable crown-shaped rim, its upper edge similarly decorated with scrollwork and cherubs' heads at intervals, on lobed rim foot, *fully marked on bowl and rim, by John Jackson, 1700, 94 ozs. 3 dwts. (Garrard)*  
Diameter: 14 in. : 35.6 cms. £2,050 : \$5,740.

The arms are those of Sir William Honeywood of Evington, co. Kent, who succeeded his father as 2nd Baronet in 1670, and his wife, Anna Christiana, whom he married in 1675, daughter of Richard Newman of Fifehead Magdalen, co. Dorset.

161. COMMONWEALTH SALVER ON FOOT, engraved in the center with contemporary armorials below a foliate mantling, a crested helm above, the slightly raised border repousse and chased with an unusual running band of flowers and leafage on a matted ground, the scalloped edge with punched shell motifs, on spreading capstan foot, *marked on salver and foot, maker's mark A.M. in monogram (probably A. Moore), 1657, 46 ozs. 17 dwts. (How of Edinburgh)*  
Diameter: 15-1/4 in. : 38.7 cms. £3,200 : \$8,960.  
The arms are those of Chester, of Amesbury, co. Wiltshire.

PARKE-BERNET GALLERIES, Inc., New York  
January 20th, 1962

### American Furniture, Pewter, Silver & Decorations

from the collection of Mrs. Virginia F. Giannestras  
of Cincinnati, Ohio

#### Silhouettes

3. THE FRIZLE FAMILY: THREE SILHOUETTES. Bust portraits to right and left of Debra, Allen, and Rufus. In circular pewter frames, mounted in a single wood frame. *Leyden, Mass., 1828.*

9-1/2 x 13 in. : 24 x 33 cms.

£47 : \$130.

5. SIX PORTRAIT SILHOUETTES. Bust portraits to left and right of an elderly lady, Electra and Ethan Crandall, and two children. Mounted in three frames. Small imperfections. *American School, circa 1820-1830.*

Heights 3-1/4 in. to 3-1/2 in. : 8 to 9 cms.

£38 : \$105.

6. SIX PORTRAIT DRAWINGS AND SILHOUETTES. Bust and half-length portraits of two ladies, George Allen, R. Morgan and two other gentlemen, one in Revolutionary military costume. *One signed T. H. Wentworth, and one dated 1828. Framed.*

Heights: 3 to 4 in. : 8 to 10 cms.

£61 : \$170.

#### Bennington & Other Tortoise Shell Ware

16. COW CREAMER, TWO BOTTLES AND MUG. Cow creamer lacks cover; two figural bottles and pyriform mug. Splash brown and cream glazes. (Lot)  
Heights: 4-1/2 to 10 in. : 11 to 25 cms.

£34 : \$95.

23. THREE TABLE ARTICLES. Fluted two-handle covered tobacco jar, square trivet and a hound-handle pitcher; mottled brown and cream glazes. Two by Lyman, Fenton & Co. Small chips. (Lot)

£50 : \$140.

24. MUFFIN DISH AND PAIR SQUARE DISHES. Oblong two-handled muffin dish with spirally-fluted molds, square dish with shell-molded border; rich mottled brown glazes. Small chip to one. (Lot)

Lengths: 15 and 9-1/2 in. : 38 and 24 cms. £61 : \$170.

Note: The muffin dish was exhibited at the Henry Ford Museum, Dearborn, Mich., in 1960.

#### Early American and Other Pewter

42. THREE PLATES. Plain with molded rim. Touch marks underfoot. *Jos. and Thos. Danforth, Middletown, Conn., c. 1733-88. (Lot)*

Diameters: 7-3/4 in. : 20 cms.

£47 : \$130.

44. DEEP DISH AND BAPTISMAL DISH. Each plain with molded rim, the border of one engraved with inscription. *Thos. Danforth II, Middletown, Conn., w. 1755-82. (Lot)*

Diameters: 13-1/4 & 14-1/4 in. : 34 & 36 cms. £36 : \$100.

161 Lots ..... Total of Sale: £ 52,173 : \$146,084.



**Oriental Lowestoft (Chinese Export)**

63. BLUE AND GOLD LIGHTHOUSE COFFEE POT AND ARMORIAL OCTAGONAL PLATTER. Coffee pot with interlaced reeded handle, monogrammed, dome cover with lichee finial; platter centering a mantled and monogrammed escutcheon with crest and motto. Both have blue and gold rim borders. Small abrasions to the platter. *Circa 1795.*

Height of Pot: 10 in. : 26 cms.

Length of Platter: 15-3/4 in. : 40 cms. £89 : \$250.

64. FAMILLE ROSE PUNCH BOWL, DECORATED WITH MEN O' WAR. Painted on the interior with an iron red rim and floral sprig, the exterior with a wavy and lappet rim border above two men o' war flying British flags, between floral clusters. Has two age cracks. *Circa 1795.*

Diameter: 10-1/2 in. : 27 cms. £89 : \$250.

65. BLUE AND WHITE ARMORIAL PUNCH BOWL FORMERLY OWNED BY ALEXANDER HAMILTON. Deep musical bowl, decorated in underglaze blue with a 'brocade' and lappet rim banding enclosing a small floral cluster, the exterior with two mantled monogrammed escutcheons with figural crests, matching borders and floral devices. *Circa 1800.*

Diameter: 13-3/4 in. : 35 cms. £286 : \$800.

From David Stockwell, Wilmington, Del.

**Early American Silver**

67. FOUR SILVER TABLESPOONS AND PAIR SILVER SAUCE LADLES. All plain with spatulate handles, monogrammed. *By Jno. Myers, Abraham Carlile and Chaudrons & Rasch. Philadelphia, circa 1790-1810. (Lot)* £22 : \$60.

70. SILVER CREAMER, urn-shaped with looped handle, monogrammed. *By Sam'l Richards, Philadelphia, Pa., w. 1785.*

Height: 5-3/4 in. : 15 cms. £64 : \$180.

71. SILVER TWO-HANDLED COVERED SUGAR BOWL AND CREAMER. Urn-shaped vessels with ribbed collars and foliated rims, the handles wrought with acanthus leafage. Monogrammed. *By Stodder & Frobisher, Boston, Mass., w. 1817.*

Heights: 5-3/4 & 8 in. : 15 & 20 cms. £43 : \$120.

73. SIX SILVER JULEP CUPS, plain with molded rims, variously monogrammed. *By Bennet & Fletcher, William Kendrick, Jos. Verne and others. Kentucky and Ohio, circa 1820-50.*

Heights: 3-1/2 to 3-3/4 in. : 9 to 10 cms. £161 : \$450.

75. PAIR SILVER SAUCE BOATS having a tall flaring spout, bead-and-leaf rim banding and a leaf-wroughtupscrolling handle; on stepped dome foot. *By Thos. Fletcher, Philadelphia, Pa., fl. 1814-50.*

Length: 8-3/4 in. : 22 cms. £86 : \$240.

76. SILVER TEA SERVICE. Teapot with ebonized handle, two-handled covered sugar bowl and creamer; lobed vessels of oval section, teapot and sugar bowl having dome covers with knob finials. Monogrammed. *By Wm. Thompson, New York, N. Y., w. 1815-34.*

£152 : \$425.

77. SILVER TEAPOT, urn-shaped of slender oval section, having reeded rim bandings and a fruitwood loop handle, the hinged dome cover with urn finial; bright-cut with a bow-knotted leaf wreath enclosing a monogram. *By Jno. McMullin, Philadelphia, Pa., 1765-1843.*

Height: 9-1/2 in. : 24 cms.

£110 : \$300.

78. PAIR SILVER TRIPOD SALTS, circular with molded rim, on shell- and hoof-tripod feet. Monogrammed. *By Jno. Hancock (?), Boston, Mass., fl. 1732-72.*

Diameter: 2-3/4 in. : 7 cms.

£72 : \$200.

**American Furniture and Other Decorations**

86. COLONIAL INFANTRY COMMISSION of Wm. Munson, Gentleman, as fourth first Lieutenant in a Regiment of Foot. Printed document signed by John Hancock and attested by Ch. Thomson, Sec'y and countersigned by Ph. Schuyler, Albany, April 15th, 1776. Together with a grant of land to Rollin C. Hubbard in Kalamazoo County, Michigan, May 1, 1839. Framed. (Lot)

£43 : \$120.

88. EARLY PENNSYLVANIA SLIPWARE BOWL AND TWO DISHES. Deep bowl with crimped rim and pair of circular dishes; decorated in cream slip with wavy lines and leafage, on brown grounds. Rim of bowl chipped. (Lot)

Diameter: 13-1/2 in. & 8 in. : 34 & 21 cms. £22 : \$60.

95. PARCEL-GILDED MAHOGANY BANJO CLOCK WITH EGLUMISE DECORATION by Simon Willard, Boston, Mass. Drum clock having a face painted with maker's name, brass spread-eagle finial; above a trunk and plinth inset with eglomise panels painted with American eagles and shields. Has shaped bracket. Small imperfections. *c. 1810.*

Height of clock: 31-1/2 in. : 81 cms.

Height of bracket: 9 in. : 23 cms.

£277 : \$775.

96. SHERATON PAINTED AND DECORATED MINIA-TURE CHEST OF DRAWERS. Oblong top with outset rounded corners above four long drawers flanked by ring-turned three-quarter round stiles continuing to baluster-turned round legs; painted to simulate graining and paneling. *American, circa 1810.*

Height: 21-1/2 in. : 54 cms.

£116 : \$325.

99. EARLY AMERICAN INLAID CHERRYWOOD MINIA-TURE CHEST OF DRAWERS. Plain upright chest of three graduated long drawers, shaped apron and bracket feet.

Height: 18-1/2 in. : 47 cms.

£80 : \$225.

105. PAIR HEXAGONAL MELON-TOP ANDIRONS by Wm. Holmes, Boston. Hexagonal standard crested with a large melon and a bell-shaped finial, on arched spurred supports ending in snake feet, the incurvate returns with matching finials. *Signed, c. 1790.*

Height: 21-3/4 in. : 55 cms.

£107 : \$300.

106. EARLY VICTORIAN DECORATED PAPIER-MACHE TEA TRAY ON STAND. Oval valanced tray painted with a peacock above a cluster of roses, in a romantic landscape setting, on decorated and ebonized stand of later date. Small imperfections. *English, circa 1840.*

Length: 33 in. : 84 cms.

£80 : \$225.

107. SHERATON PAINTED AND DECORATED RUSH SEAT FANCY CHAIR with broad crest rail above arrow splats, rod arms, on turned legs; stenciled with oak leaves and acorns on a black ground. *American, circa 1820.*

£29 : \$80.

108. QUEEN ANNE CARVED CHERRYWOOD TABLE with oblong dished top, above a plain frieze and a valanced convex apron curving to angular slightly cabriole legs and slipper feet. *New England, XVIII Century.*

Height: 27 in. : 69 cms.

Length: 30-1/2 in. : 78 cms.

£500 : \$1,400.

109. HEPPLEWHITE MAPLE CANDLESTAND. Plain circular top, above a pedestal-shaped standard and flaring tripod. *American, Late XVIII Century.*

Height: 25-1/2 in. : 65 cms.

Diameter: 16-3/4 in. : 43 cms.

£22 : \$60.

110. WINDSOR PAINTED BRACE-BACK ARMCHAIR, nine-spindle bow-back with two-spindle brace, turned arm supports, the saddle seat on raked baluster-turned legs with bobbin stretchers. Painted brown. *New York, XVIII Century.*

£89 : \$250.

112. SHERATON CARVED MAHOGANY WORK TABLE, by Samuel McIntyre. Oblong top having canted corners with outset semicircular stiles, the front edge carved with an ovolo reeded banding, above a cock-beaded frieze drawer and a pullout workbag slide; flanked by half-round stiles with upright leafage and continuing to slightly swelling reeded round tapering legs. *Salem, Mass. circa 1800.*

Height: 29 in. : 74 cms.

Width: 21 in. : 53 cms.

£750 : \$2,100.

113. WINDSOR FAN-BACK SIDE CHAIR. Arched incurvate crest rail above turned supports, the saddle seat on raked baluster-turned and stretchered legs. *American, Late XVIII Century.*

£22 : \$60.

114. CHIPPENDALE CARVED MAHOGANY CLAW-AND-BALL-FOOT CORNER CHAIR. Horseshoe backrest with ogival cresting above vase-shaped splats of interlaced strapwork and fluted round tapering supports, the frontal angular cabriole leg carved at the knee with acanthus leafage and ending in a claw-and-ball foot; the slip seat in old gold lampas. *Massachusetts, XVIII Century.*

£714 : \$2,000.

115. HEPPLEWHITE CHERRYWOOD AND MAPLE TILTING-TOP TRIPOD TABLE. Plain circular top above a pedestal-shaped standard and arched tripod ending in snake feet. *American, Late XVIII Century.*

Height: 27-1/2 in. : 70 cms.

Diameter: 29-1/2 in. : 75 cms.

£47 : \$130.

116. CHIPPENDALE CARVED AND INLAID MAHOGANY SERPENTINE CARD TABLE, by John Townsend. Hinged top of serpentine contour with fluted edge, above a conforming valanced frieze with gouge-carved border, the dies inlaid with fan paterae; stop-fluted square legs having fret-carved brackets, one leg swinging as a gate support. *Newport, R.I., XVIII Century.*

Height: 28-1/2 in. : 73 cms.

Length: 31-1/2 in. : 79 cms.

£964 : \$2,700.

Described and illustrated in Albert Sack, *Fine Points of Furniture*, 1950, p. 280.

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117. HEPPLEWHITE CARVED MAHOGANY SIDE CHAIR. Serpentine crest rail above a pierced and fluted square tapering stretchered legs, the serpentine-front seat in ivory brocade. *American, Late XVIII Century.*

£31 : \$85.

118. CHIPPENDALE SHELL-CARVED MAHOGANY SIDE CHAIR, WITH CLAW-AND-BALL FEET, by Benjamin Frothingham. Flaring back having a serpentine crest rail with fluted terminals, and centering a carved shell device, above a vasi-form interlaced strapwork splat; the angular cabriole legs carved at the knees with acanthus leafage and having turned recessed stretchers, continuing to claw-and-ball feet; the seat in old gold and gray striped satin. *Charleston, Mass., XVIII Century.*

£795 : \$2,250.

Note: A chair of similar design, except for details of the pierced splat, is illustrated in Albert Sack, *Fine Points of Furniture*, 1950, p. 44.

119. QUEEN ANNE PAINTED MAPLE CIRCULAR TAVERN TABLE. Plain circular top extending over a valanced frieze and raked slender round tapering legs ending in button feet. Painted brown. *New England, XVIII Century.*

Height: 26 in. : 66 cms.

Diameter: 26 in. : 66 cms.

£500 : \$1,400.

121. CHIPPENDALE SHELL-CARVED MAHOGANY SIDE CHAIR WITH CLAW-AND-BALL FEET. Back with fluted slightly flaring uprights, the serpentine crest rail ending in scrolled terminals and centering a carved shell enclosed by whorls, above a pierced vase-shaped splat; on shell-carved cabriole legs and claw-and-ball feet; the slip seat in ivory brocade. *Philadelphia, XVIII Century.*

£197 : \$550.





125. ADAM CARVED AND GILDED WOOD AND GESSO OVERMANTEL MIRROR. Oblong mirror in three sections with a narrow foliated frame, crested with a central urn filled with wheatears and blossoms and flanked by smaller rosettes and urn finials united by leaf swags. Small imperfections. *American (?)*, Late XVIII Century.

Height: 34-1/2 in. : 88 cms.

Length: 48-1/2 in. : 123 cms.

£205 : \$575.

128. SHERATON INLAID MAHOGANY AND BRANCH SATINWOOD SERPENTINE CARD TABLE, attributed to William Hook. Demicartouche-shaped hinged top, the edges inlaid with checkered banding and satinwood, the conformingly shaped frieze inlaid with a central branch satinwood medallion flanked by oblong panels; on a slightly swelling reeded round tapering legs, one leg swinging as a gate support. Small repair to top. *Salem, Mass., circa 1800.*

Height: 29 in. : 74 cms.

Length: 38 in. : 97 cms.

£464 : \$1,300.

130. CHIPPENDALE CARVED MAHOGANY TILTING-TOP TRIPOD TABLE WITH CLAW-AND-BALL FEET. Circular frame dished top tilting and revolving about a bird-cage support, a knob ring-turned standard and an arched tripod ending in carved claw-and-ball feet. *Philadelphia, XVIII Century.*

Height: 30-1/2 in. : 77 cms.

Diameter: 36 in. : 93 cms.

£790 : \$2,200.

132. CHIPPENDALE CARVED MAHOGANY SLANT-FRONT WRITING DESK OF TOWNSEND-GODDARD DESIGN, with thumb-molded front opening to an interior fitted with a central shell-carved small drawers, numerous valanced pigeonholes and backs of drawers, the lower having ogival fronts; above four graduated and thumb-molded long drawers fitted with large bat-wing brasses; on ogee-bracket feet. *Newport, R.I., XVIII Century.*

Height: 43 in. : 109 cms.

Width: 38-1/2 in. : 98 cms.

£679 : \$1,900.

Note: The form and proportions of this desk, as well as the shell-carved interior drawer, are characteristic of the Townsend-Goddard School. A similar example is illustrated in Ralph E. Carpenter, *The Arts and Crafts of Newport, R.I.*, 1954, p. 73.

134. CHIPPENDALE CARVED MAHOGANY SIDE CHAIR, formerly owned by President Willard of Harvard. Open back with cable-fluted uprights, serpentine crest rail and pierced vase splat with interlacing strap scrolls beneath a drapery swag with silhouetted 'tassel' pendant, slip seat cover in white damask, molded rails, on cabriole legs with claw-and-ball feet. *Rhode Island, XVIII Century.*

£197 : \$550.

Note: An attached notice states: "This chair belonged to President Willard of Harvard College and was bought by me of Mrs. Emily W. Willard whose husband was a great-grandson of the President. The remaining five chairs (apparently referring to the original set) belonged to the late Mrs. John Bartlett, a grand-daughter and now belong to Miss Theodore Willard." Part of this advice is also on a photograph signed F. H. Bigelow.

A pair of chairs from this set which belonged to Joseph Willard, President of Harvard College, 1781-1804, were exhibited at the Harvard Tercentenary Exhibition, 1936, and described and illustrated in the catalogue, no. 252, pl. 45. Collection of Francis Hill Bigelow, Cambridge, Mass.

Collection of George M. Curtis, Parke-Bernet Galleries, 1948.

135. CHIPPENDALE CARVED MAHOGANY SIDE CHAIR WITH CLAW-AND-BALL FEET. Virtually identical with the preceeding; the cabriole legs are without the scrolled ears. Slip seat in white oyster damask. *Rhode Island, XVIII Century.*

£214 : \$600.

136. QUEEN ANNE INLAID WALNUT LOWBOY. Oblong thumb-molded top inlaid with quartered panels enclosed by feather bandings and extending over a case of five conformingly inlaid drawers, the cockbeaded and arcaded apron fitted with acorn pendants and continuing to slender angular cabriole legs ending in pad feet. *New England, Early XVIII Century.*

Height: 32 in. : 84 cms.

Length: 33-1/2 in. : 88 cms.

£857 : \$2,400.

137. CHIPPENDALE CARVED AND PARCEL-GILDED MAHOGANY EAGLE 'CONSTITUTION' WALL MIRROR. Shaped frame having a foliated and gilded bezel and outer border enclosed by floral and leaf fillets, beneath an egg-and-dart rosetted swanneck cresting centering a finely carved spread eagle perched upon a cluster of blossoms springing from a rococo scroll; the whole enclosing a beveled mirror panel. Small imperfections. *Philadelphia, XVIII Century.*

Height: 55-1/4 in. : 139 cms.

Width: 27-1/2 in. : 67 cms.

£643 : \$1,800.

138. CHIPPENDALE CARVED MAHOGANY AND IVORY SILK DAMASK WING CHAIR, WITH MARLBOROUGH FEET. Having an arched canted back, closed sides, outscrolling arms and loose seat cushion in ivory floral damask; on chamfered quadrangular legs with recessed stretcher and ending in block feet. *Philadelphia, XVIII Century.*

£1,250 : \$3,500.

Note: The Marlborough foot began to supercede the cabriole leg in the Colonial chairs about 1755-60; but surviving samples are relatively scarce.

Exhibited at the Henry Ford Museum, Dearborn, Mich., 1960.

139. CHIPPENDALE CARVED MAHOGANY TILTING-TOP PIECRUST TABLE WITH CLAW-AND-BALL FEET. Having a circular piecrust top tilting over a standard carved with spiralling upright leafage above a gadrooned urn-shaped number, the shell-carved arched tripod ending in claw-and-ball feet. *Charleston(?)*, S.C., XVIII Century.

Height: 29 in. : 74 cms.

Diameter: 24-1/2 in. : 63 cms.

£322 : \$900.

145. CHIPPENDALE CARVED AND PARCEL-GILDED MAHOGANY WALL MIRROR. Upright frame with foliated gilded bezel and outer border, having a rosetted swanneck cresting enclosing a floral and leaf cartouche; beveled mirror panel. Some restorations to crest. *American*, XVIII Century.

Height: 53 in. : 135 cms.

Width: 25 in. : 65 cms.

£179 : \$500.

146. CHIPPENDALE CARVED MAHOGANY OXBOW-FRONT WRITING DESK, hinged slant front opening to an interior with an inlaid central cupboard door and numerous small drawers and pigeonholes, four graduated and cockbeaded serpentine long drawers below; the molded apron continuing to carved and bracketed claw-and-ball feet. *Massachusetts*, XVIII Century.

Height: 45 in. : 114 cms.

Width: 45 in. : 114 cms.

£179 : \$550.

147. CHIPPENDALE CARVED MAHOGANY DROP-LEAF DINING TABLE WITH SIX CLAW-AND-BALL FEET. Oblong top having two deep drop leaves extending over a plain frame and round tapering legs ending in finely carved claw-and-ball feet, two extra legs swinging as gate supports. *New York*, XVIII Century.

Height: 27-1/2 in. : 67 cms.

Length: 5 ft. : 155 cms.

£800 : \$2,250.

148. SHERATON CARVED MAHOGANY SOFA by *Duncan Phyfe*. Having a paneled crest rail carved in low relief with a central motive of bow-knotted wheat sheaves flanked by bow-knotted and tasselled drapery swags; the reeded ogival arms ending in scrolled terminals above leaf-carved and reeded baluster-shaped supports continuing to a reeded apron and matching round tapering legs with brass toecaps; the back, closed sides and seat in mauve floral damask. *New York, N.Y. circa 1800*.

Length: 6 ft. 7 in. : 204 cms.

£1,643 : \$4,600.

Note: A sofa of similar design is illustrated in Nancy McClelland, *Duncan Phyfe and the English Regency*, 1939, pl. 144.

152. QUEEN ANNE CARVED CHERRYWOOD HIGHBOY, in two parts, the upper having a molded cornice above four thumb-molded long drawers; the lower section with a single frieze drawer above three short drawers, shaped apron below continuing to angular cabriole legs and pad feet. *New England*, XVIII Century.

Height: 6 ft. : 186 cms.

Width: 39-1/2 in. : 100 cms.

£313 : \$875.

153. SHERATON CARVED MAHOGANY SMALL SOFA, panelled and reeded back rail, the ogival arm supports on pestle-shaped uprights continuing to reeded round legs, cast-tered; the back, closed sides and seat in rose pink worsted damask. *New York, circa 1810*.

Length: 54 in. : 137 cms.

£268 : \$750.

154. HEPPLEWHITE INLAID MAHOGANY SERPENTINE FRONT SIDEBORD, three cockbeaded drawers, double slightly recessed cupboard doors below inlaid with fan spandrels and flanked by deep drawers, all in flame mahogany; on two frontal pentagonal tapering legs, the others quadrangular. *New England*, Late XVIII Century.

Height: 40 in. : 102 cms.

Length: 5 ft. 6-1/2 in. : 172 cms.

£822 : \$2,300.

155. PINE PEWTER CUPBOARD, upright with open-shelved superstructure having shaped closed sides, the extended counter above three frieze drawers and a paneled cupboard door opening to shelved interior. *New England*, XVIII Century.

Height: 6 ft. : 186 cms.

Length: 40-1/2 in. : 103 cms.

£89 : \$250.



160. QUEEN ANNE FAN-CARVED CHERRYWOOD HIGHBOY. In two parts, the upper with molded cornice above five thumb-molded long drawers, the lower section with a long frieze drawer above three short drawers, one carved with a fan device; the arcaded apron continuing to cabriole legs with scrolled ears, restored, ending in pad feet. *New England*, XVIII Century.

Height: 6 ft. 2 in. : 191 cms.

Width: 39-1/2 in. : 102 cms.

£518 : \$1,450.





133. FOUR CHIPPENDALE CARVED MAHOGANY SIDE CHAIRS, WITH CLAW-AND-BALL FEET, *attributed to Benjamin Randolph*. Flaring back with serpentine crest rail centering a pierced and frilled roundel bearing conforming pendants interlaced with the vasiform strapwork splat, the scrolled and valanced seat rail continuing to angular cabriole legs carved at the ears with graceful leaf sprays and ending in finely carved claw-and-ball feet; the slip seats in wine red corduroy. £5,000 : \$14,000.

Note: A pair of chairs of this design, but with leaf carving on the knees, are in the Karolik Collection in Boston, and a second pair from that suite was sold with the Reginald M. Lewis Collection at Parke-Bernet on March 24, 1961 for \$12,000 each. The difference in price may be accounted for by the fact that one of the Lewis chairs bore on the rear seat rail, the cabinet maker's label: *Benjamin Randolph, At the Sign of the Golden Bell, in Chestnut Street, Philadelphia*. The chairs in the Karolik collection are illustrated in E. J. Hipkiss, *Eighteenth Century American Art*, 1941, p. 152, no. 89, and described as "The first carved work to be exhibited and published with the label of Benjamin Randolph."

Collection of Clarence Miles, Brooklyn, New York.

157. SHERATON INLAID CHERRYWOOD CORNER CUPBOARD. In two parts, the upper with a coved cornice above cupboard doors opening to a shelved interior, the lower section having matching cupboard doors and bracket feet; inlaid with fan paterae and small sprays of leafage. *American, Late XVIII Century*.

Height: 7 ft. 2-1/2 in. : 226 cms.

Width: 39 in. : 171 cms.

£80 : \$225.

158. CHIPPENDALE SHELL-CARVED CHERRYWOOD HIGHBOY WITH CLAW-AND-BALL FEET. In two parts, the upper with coved cornice above two short and four long thumb-molded and graduated drawers; the lower section with an arrangement of five drawers above a valanced apron; on shell-carved angular cabriole legs and claw-and-ball feet. Finished mahogany. *Pennsylvania, XVIII Century*.

Height: 6 ft. 4 in. : 196 cms.

Width: 45 in. : 115 cms.

£393 : \$1,100.

164. OUDENARDE VERDURE TAPESTRY PANEL depicting a crane before a small tree-shaped pool, a castle to the rear. Some repairs and imperfections. *XVIII Century*. 5 ft. 4 in. x 4 ft. 10 in. : 165 x 150 cms.

£39 : \$110.

165. EARLY AMERICAN PATCHWORK QUILT patterned with colorful triangles and squares of printed cottons within a tan border of flower-filled vases.

8 ft. 6 in. x 9 ft. 2 in. : 263 x 284 cms.

£39 : \$110.

166. SHERATON CARVED MAHOGANY TESTER BED by *Samuel McIntire*. Shaped headboard flanked by tapering quadrangular uprights; the footposts with reeded swelling members cupped in upright leafage above a similarly carved baluster member with foliated collar and punchwork ground; continuing to reeded tapering legs. *Salem, Mass., circa 1800*.

Height: 7 ft. : 217 cms.

Width: 58 in. : 150 cms.

£714 : \$2,000.

Note: This bed was originally owned by Dr. Timothy Shepherd of Hopkinton, Mass., and descended through his family to Mrs. Morton Sharp (Mary Keys), of Lexington, Ky. A similar example is illustrated in Albert Sack, *Fine Points of American Furniture*, 1950, p. 95.

166A. PAIR PHILADELPHIA CHIPPENDALE CARVED MAHOGANY SIDE CHAIRS, *in the manner of Thomas Tufts*. Having a back with flaring fluted uprights and leaf carved serpentine crest rail above a pierced 'Gothic' strapwork splat, arcaded and foliated apron, angular cabriole legs carved with cabochons and leafage and ending in claw-and-ball feet; slip seat in old gold floral texture fabric.

£304 : \$850.

173. PAIR PAINTED WINDSOR BOW-BACK ARM-CHAIRS having a seven-spindle bow crest above a horse-shoe back rail, the saddle seat on splayed turned and stretchered legs. Painted black and heightened with yellow. *American, XIX Century*.

£97 : \$270.

177 Lots ..... Total of sale: £29,280 : \$83,985.

# INTERNATIONAL *Art Market*

CURRENT WORLD MARKET PRICES OF ART, ANTIQUES & OBJETS D'ART

VOL. II, NO. 2

NEW YORK, N.Y.

APRIL, 1962

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APR 27

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## *Spring Sale of Modern Art in New York*

The high point of the spring auction season in New York was the sale of modern drawings and paintings held at Parke-Bernet Galleries on March 21. It was an evening sale with all the trimmings that have come to be expected of such events. The main auditorium and its balcony were filled, with standees around the walls, and an overflow audience in what is normally the main exhibition room followed the proceedings via large-screen television. Bidding in all three sections was spirited.

Top prices for the evening went to a group of three Sisleys, a winter scene (lot 84) bringing \$72,500. This was far from the record \$126,000 paid for a Sisley at the Palais Galliera, Nov. 30, 1961, but was well above the average price for this artist's works.

A Bonnard nude (lot 80) of the same period as the one which brought \$101,000 in the Juviler sale at Parke-Bernet, brought a disappointing \$50,000. A group of Monets showed again the wide range of prices that works by this artist bring, from a low of \$37,500 for a landscape and for a still life, to a high of \$65,000 for a small, handsome painting in the water lily series. An unusual early Mondrian painting of a Gothic church (lot 94) brought \$47,000, a record price at auction for his work. A Boudin landscape brought \$18,000.

Of special interest were the prices reached by lesser modern French artists. A Valtat "Femme au Canape" went to \$10,000; a charming Rafaelli, some of whose paintings have sold recently well below \$1,000, brought \$3,250.

There was also an interesting sculpture group, highlighted by a Degas dancer at \$15,000.

The details follow:

5. TOULOUSE-LAUTREC, Henri de (French: 1864-1901). "Deux Jockeys." Sketch of two jockeys astride galloping mounts rounding a turn; indication of a hill and figures in the distance. Pen and ink.

4-3/4 x 7-3/4 in. : 12 x 19.2 cm.

DM 6.800; NF 8.500; Gns. 578; \$1,700.

(continued on Page 313)



Rubens: "Portrait of the Duke of Lerma," to be sold as the only lot in an auction authorized by the Spanish Minister of National Education, May 4, 1962. Peter Wilson, managing director of Sotheby & Co., will go to Madrid to conduct the sale. The Government has waived all claims and will issue an export license to the buyer on payment of a 30 per cent export tax.

PARKE-BERNET GALLERIES, INC., New York  
March 21, 1962

### **Modern Paintings, Drawings and Bronzes**

Collected by Mr. and Mrs. Charles Goldman, owned and sold by order of the Mathilda and Charles Goldman Foundation and from the estate of the Late Martha A. Alford and other owners.

3. FEININGER, Lyonel (American: 1871-1956). "Coastal Scene." Outlines of buildings and a spire at the water's edge, with a figure in a skiff in the foreground; shaded golden-tan sky. Charcoal and wash. Signed at lower left FEININGER, and dated at lower right 27.9.46.

12 x 18-1/4 in. : 30.5 x 46.3 cm.

DM 6.800; NF 8.500; Gns. 578; \$1,700.



## INTERNATIONAL

# Art Market

A MONTHLY REPORT ON CURRENT  
WORLD MARKET PRICES OF ART,  
ANTIQUÉ FURNITURE AND  
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Zurich, Switzerland

## April

21—French Furniture and Decorative Objects, Greek and Russian Icons, Tapestries and Rugs, estates of the Late Elsie Ferguson Egan, Fannie Brown, and others.

24—First Editions and other rare Books, estate of the Late Roland Bruce Barrett and others.

27—Modern Graphic Art, from various owners including David Rust; works by Bonnard, Braque, Buffet, Chagall, Matisse, Miro, Picasso, Renoir, Rouault, Toulouse-Lautrec, Cross, Delacroix, Degas and Munch.

28—Dorothy Doughty Birds, the collection of Lloyd Ward.

28—English Furniture and Decorations.

## May

4—Chinese Art.

5—Continental and other Furniture and Decorations.

8—Book Sets and Fine Bindings, collection of the Baron Eugene de Rothschild and others.

11—English and other Furniture and Decorations.

16—Modern Paintings, Drawings and Sculpture, benefit of the America-Israel Cultural Foundation.

22—Books.

(continued on page 334)

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*N.B. In all cases where pictures are sold, the medium, unless otherwise stated, is oil on canvas. Names of buyers, if available, appear in parentheses following catalogue descriptions.*

DM 7.200; NF 9.000; Gns. 612; \$1,800.

6-1/2 x 9-1/2 in. : 16.5 x 24 cm.

15 x 11 in. ; 38 x 28 cm.

11-1/2 x 8 in. : 29.2 x 20.3 cm.

RM 00.000.31

12 x 18-1/2 in. : 30.5 x 47 cm.

15 x 18-1/4 in. : 38 x 46.3 cm.

22 x 13-1/2 in. : 55.8 x 34.2 cm.

13-1/2 x 21-1/4 in. : 34.3 x 54 cm.

FOR SALE: "The Sleeping Child." On canvas. Russian copy of Italian School painting after Raphael. 33-3/4" x 14-1/4". Elaborate deep gold leaf frame. Violet I. Gunther, "Choice Antiques," 460 E. 25th St., Erie, Pa., Tel. GL 4-2334.



32. HOMER, Winslow, N.A. "Sea and Rocks During Storm." A stony promontory juts out from the right into the stormy ocean, the foam-crested breakers boiling up over the rock-strewn surface at center. Watercolor. *Signed at lower right HOMER, and dated 1894.*

14-1/2 x 21 in. : 36.8 x 53.3 cm.

DM 52.000; NF 65.000; Gns. 4,425; \$13,000.

### Modern Sculpture

33. DAUMIER, Honore. (French: 1808-1879). "Le Niais." Bronze. Caricature bust of a sneering man, with curly hair, wearing a jabot and jacket with heavy rolled collar. No. 25 of 30 casts. *Impressed with initials MLG (vide infra).*

Height: 5-1/4 in. : 13.3 cm.

DM 10.000; NF 12.500; Gns. 850; \$2,500.

Note: The sitter, a member of the French Parliament of 1833, has been variously identified as Admiral Verhuel and Girod de l'Ain. Caricature busts of thirty-six members of the Parliament were modeled by the artist in clay and subsequently used as models for lithographs. The originals, in the collection of M. Philippon, were acquired in 1925 by M. Maurice le Garrac, who had them cast into bronze by Barbedienne; the original models were destroyed after reproduction. Most of the castings were limited to twenty-five examples, but seven, of which this lot is one, were cast in an edition of thirty.

34. RENOIR, Pierre Auguste (French: 1841-1919). "Head of Coco." Bronze. Portrait of Claude, the artist's youngest son, the ears and brow covered by locks of hair. *Signed on left side of neck RENOIR.* No. 18 of 21 casts. *Cire perdue* cast by C. Valsuani. Has plinth.

Height: 10-1/2 in. : 26.7 cm.

DM 9.000; NF 11.250; Gns. 765; \$2,250.

Executed in 1908.

36. MAILLOL, Aristide Joseph Bonaventure (French: 1861-1944). "Seated Woman." Bronze. Slender figure, wearing a simple form-fitting dress, seated on a rectangular block, supporting herself with her left arm. *Signed with monogram M.* Cast by Alexis Rudier, Paris.

Height: 8-1/4 in. : 21 cm.

DM 6.000; NF 7.500; Gns. 510; \$1,500.

38. POMPON, Francois (French: 1855-1933). "Petit Poulet." Bronze. Almost life-size standing figure of a chick, with short tail feathers; circular base. Polished brown patina. *Signed on base POMPON, and inscribed Ep.(reuve) d'artiste.*

Height: 9-1/4 in. : 23.5 cm.

DM 8.000; NF 10.000; Gns. 680; \$2,000.

39. EPSTEIN, Jacob (British: 1880-1959). "Swimmer." Bronze. Graceful female figure with long hair, her slender arms outstretched in an attitude of swimming. Golden patina. Length: 25 in. : 63.5 cm.

DM 7.000; NF 8.750; Gns. 595; \$1,750.

40. LACHAISE, Gaston (American: 1882-1958). "Torso." Bronze. Truncated nude female figure with exaggerated breasts, balancing on one leg. Black patina. Black marble socle.

Height: 9-1/4 in. : 23.5 cm.

DM 10.000; NF 12.500; Gns. 850; \$2,500.

Collection of ex-King Farouk of Egypt, Cairo.

41. GLICENSTEIN, Enrico (American: 1870-1942). "Portrait Head." Bronze. A young woman with short hair drawn back in a knot, facing slightly to right. *Signed at lower left GLICENSTEIN, No. 1.* Golden patina. Cast by the Roman Bronze Works, N.Y.

Height: 19-1/2 in. : 49.5 cm.

DM 6.400; NF 8.000; Gns. 545; \$1,600.

43. KOLBE, Georg (German: 1877-1947). "Kneeling Woman." Bronze. Vigorously modeled kneeling figure of a woman, her head turned to one side, her hands resting on her hips. *Signed on the left knee with initials G.K., and numbered III.*

Height: 21 in. : 53.3 cm.

DM 13.000; NF 16.250; Gns. 1,106; \$3,250.

44. LEGER, Fernand (French: 1881-1955). "Acrobats." Bronze bas-relief. Three nude figures with entwined arms and legs, against a cloud-shaped background. *Signed at lower right F. LEGER 2/8* (no. 2 of eight casts).

19-1/2 x 17-1/2 in. : 49.5 x 44.5 cm.

DM 8.000; NF 10.000; Gns. 680; \$2,000.

Note: One of a small number of casts (see above) executed from the original terra cottas by permission of Mme. Leger after the death of the artist, for the benefit of the Musee Fernand Leger at Biot (Alpes-Maritimes). This and the following lot (no. 45) are the first to appear at public sale in America.

45. LEGER, Fernand. "Head of a Woman." Bronze bas-relief. Irregularly outlined rectangular plaque depicting the head of a woman with long hair, her hands held near her face. *Signed at lower left F. LEGER 1/8* (no. 1 of eight casts). 18 x 13-1/4 in. : 45.7 x 33.6 cm.

DM 10.000; NF 12.500; Gns. 850; \$2,500.

See note to the preceding.

46. EPSTEIN, Jacob. "Haile Selassie." Bronze. Head of the Ethiopian Emperor with short tightly curled hair, mustache and beard, an indication of a scarf about his neck.

Height: 14 in. : 35.5 cm.

DM 12.000; NF 15.000; Gns. 1020; \$3,000.

47. MATISSE, Henri (French: 1896-1954). "Tete de Jeanette-II." Bronze. Portrait head with unswept hair arranged in a roll. *Signed on back of head with initials H.M., and inscribed with the numeral 7.* *Cire perdue* cast by C. Valsuani. Has marble plinth.

Height: 10-1/2 in. : 26.6 cm.

DM 12.260; NF 15.325; Gns. 3,065; \$9,000.

Note: The sculptor executed five different heads of *Jeanette* within a single year at Issy-les-Moulineaux, the first being done directly from the model Jeanne Vaderin, a young woman who was staying at Clamart for a convalescence. Executed about 1910-11.

47A. DEGAS, Hilaire Germain Edgar (French: 1834-1917). "Arabesque over the right leg, left arm in line." Bronze. Figure of a ballerina balancing on one leg, the other extended to rear, her right hand outstretched. *Signed on base DEGAS.* *Cire perdue* cast by A. A. Hebrard, cast no. 3/G. Brown patina.

Length: 16-1/2 in. : 41.9 cm.

DM 60.000; NF 75.000; Gns. 5,102; \$15,000.

## Modern Paintings

49. GRIS, Juan (Spanish: 1887-1927). "The Book." A knife, a pipe and a green apple are arranged on an open book near a white compote containing another piece of fruit; the whole on a brown table top within a red painted 'frame.' *Signed at lower right JUAN GRIS, and dated '24.* 9-1/2 x 13 in. : 24 x 33 cm.

DM 24.000; NF 30.000; Gns. 2,040; \$6,000.

51. UTRILLO, Maurice (French: 1883-1955). "La Tour Eiffel." Figures in a narrow shop-lined street, the outline of the Eiffel Tower dominating the hazy pale blue sky. *Signed at lower right MAURICE UTRILLO, V.*

18 x 15 in. : 45.7 x 38 cm.

DM 42.000; NF 52.500; Gns. 3,580; \$10,500.

Note: A MS certificate by M. Paul Petrides, dated Paris, October 18, 1956, was given to the purchaser.

52. LAURENCIN, Marie (French: 1855-1956). "Femme aux Tulipes." Half-length figure of a young woman, wearing headdress and veil in shades of rose, holding a bouquet of pink and white tulips. *Signed at upper right MARIE LAURENCIN.*

18 x 15 in. : 45.7 x 38 cm.

DM 16.000; NF 20.000; Gns. 1,360; \$4,000.

55. RENOIR, Pierre Auguste (French: 1841-1919). "La Grecque." Half-length figure of a young Grecian girl, in profile to right, dressed in a white chiton and displaying a henna red cape.

10-3/4 x 8-3/4 in. : 27.3 x 22.2 cm.

DM 15.000; NF 18.750; Gns. 1,275; \$3,750.

Collection of Ambroise Vollard, Paris.

Collection of Margaret Thompson Biddle, Paris, 1957.

56. RENOIR. "Fille avec Bas Rouges." Full-length figure of a young peasant girl, wearing a simple dark blue dress and red stockings, standing in a landscape, with an indication of hills sketched in the background. *Signed at lower right RENOIR.*

13 x 9-1/2 in. : 33 x 24 cm.

DM 84.000; NF 105.000; Gns. 7,150; \$21,000.

Painted about 1885.

Collection of Ambroise Vollard, Paris.

57. COROT, Jean Baptiste Camille. "Jeune Femme jouant de la Mandoline dans l'Atelier." A young woman, wearing an off-the-shoulder gown with a full skirt of golden yellow satin, and with a red cap on her head, seated, playing a mandolin in a studio, turned to half-left before a canvas on an easel; behind her is a darkened doorway leading to another room. Cradled panel. *Signed at lower left COROT.*

17-1/4 x 13-1/4 in. : 43.8 x 33.6 cm.

DM 140.000; NF 175.000; Gns. 11,900; \$35,000.

Painted about 1870.

58. MONTICELLI, Adolphe Joseph Thomas (French: 1824-1886). "Landscape with Figures." At center, a young woman dressed in a long white gown is seated in a chair in a shaded corner of a garden; around her, female attendants, a couple in conversation; at left, two women accompanied by four

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DM 14.000; NF 17.500; Gns. 1,190; \$3,500.

59. PISSARRO, Camille (French: 1831-1903). "Tete de Pay-sanne." Bust portrait of a plump young woman gazing up to right, wearing a shaded green dress; her hair is concealed by a colorful kerchief in tones of orange, green and yellow. Gouache on carton, mounted on cradled panel. *Stamped at lower left with initials C.P.*

16-3/4 x 18-1/2 in. : 42.5 x 47 cm.

DM 40.000; NF 50.000; Gns. 3,400; \$10,000.

61. RENOIR, Pierre Auguste. "Paysage, Cagnes." In the right foreground, a girl wearing a wide-brimmed straw hat and a salmon pink dress, is seated in profile to left, watching a toy sailboat on a small pool before her; the scene enclosed by thick foliage and trees, against a clouded blue summer sky. *Signed at lower left RENOIR.*

13 x 16-3/4 in. : 33 x 42.5 cm.

DM 124.000; NF 155.000; Gns. 10,545; \$31,000.

62. MONET, Claude (French: 1840-1926). "Cabane de Dou-aniers." View from a height looking down on a small cabin with high pitched roof, enclosed by the undulating verdant surface of a huge rocky cliff, with three sailboats on the misty bluish-green waters of the ocean at right. *Signed at lower left CLAUDE MONET, and dated '82.*

23-3/4 x 29 in. : 60.3 x 73.7 cm.

DM 220.000; NF 275.000; Gns. 18,700; \$55,000.



62A. VLAMINCK, Maurice de (French: 1876-1958). "Scene de Village." A road leads from the foreground toward a growth of bluish-green foliage in the middle distance; a row of white buildings enclosed by a low fence at left, a stone wall opposite. Gouache and watercolor. *Signed at lower left VLAMINCK.*

19-3/4 x 25-1/2 in. : 50.2 x 64.8 cm.

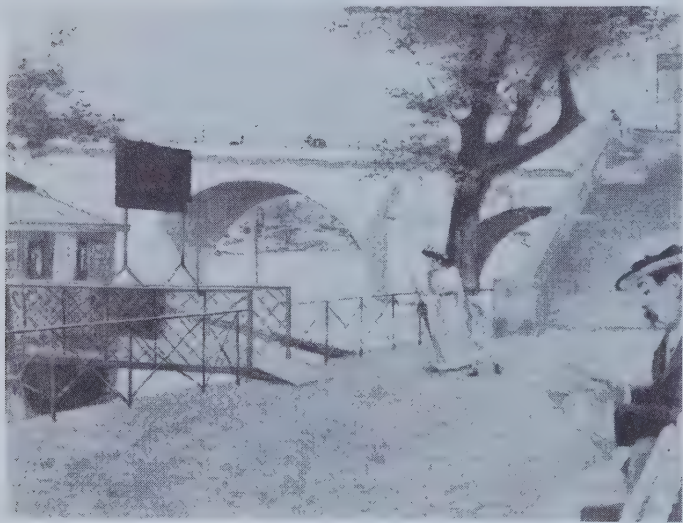
DM 26.000; NF 32.500; Gns. 2,215; \$6,500.

Painted about 1925-1930.

63. RAFFAELI, Jean Francois (French: 1850-1925). "La Seine au Pont Royal." A woman holding her little boy by the hand is seen rushing toward the landing stage beside the quay, with a man in a straw hat reading a newspaper at right.

19-1/4 x 25-1/2 in. : 48.9 x 64.8 cm.

DM 13.000; NF 16.250; Gns. 1,105; \$3,250.



Lot. 63.

64. SOUTINE, Chaim (Lithuanian: 1894-1944). "Calf with Red Curtain." Carcass of a calf suspended by one hoof, against a shaded background of green and violet; at left, brilliant scarlet drapery. *Signed at lower left SOUTINE.*

31-3/4 x 19-1/4 in. : 80.7 x 48.9 cm.

DM 68.000; NF 85.000; Gns. 5,800; \$17,000.

Painted about 1924.

66. BOUDIN, Eugene Louis. "Effet de Lune." Expanse of calm water enclosed by flat areas of grassy coastal landscape; in the middle distance, houses illuminated by the pale rays of the full moon. *Signed at lower left E. BOUDIN.*

19-3/4 x 29-1/4 in. : 50.2 x 74.3 cm.

DM 72.000; NF 90.000; Gns. 6,125; \$18,000

67. MONET, Claude. "Falaises a Varangeville." View from a bluish-gray beach looking out to sea, with the curving mass of a stone cliff receding into the distance beneath a pale clouded sky. *Signed at lower left CLAUDE MONET, and dated '82.*

24 x 32-1/4 in. : 61 x 84 cm.

DM 150.000; NF 187.500; Gns. 12,750; \$37,500.

68. SISLEY, Alfred (French: 1839-1899). "Les Bords du Loing a Moret." A red-roofed house, surrounded by trees, stands in the right foreground on the grassy bank of the river which flows into the distance, bordered by verdant foliage before a bluish cliff, with three other white houses at

the water's edge; at left a barge is moored before a row of tall trees; clouded summer sky above. *Signed at lower right SISLEY, and dated '86.*

21 x 28-1/2 in. : 53.3 x 72.4 cm.

DM 240.000; NF 300.000; Gns. 20,410; \$60,000.

69. VALTAT, Louis (French: 1869-1952). "Femme au Canape." A young woman, with upswept hair and wearing a mauve dressing gown, is seated on a red, blue and green Louis XVI sofa. Panel. *Signed at lower left L. VALTAT.*

22-3/4 x 29-3/4 in. : 57.8 x 75.7 cm.

DM 40.000; NF 50.000; Gns. 3,400; \$10,000.

70. REDON, Odilon (French: 1840-1916). "Au Fond de la Mer." Shaded blue, scarlet and gold molluscoid forms floating on a shimmering surface of blue, with a fantastic serpent-like animal having a human head entwined in a mass of green-yellow plants at right. *Signed at lower right ODILON REDON.*

23 x 19 in. : 58.4 x 48.2 cm.

DM 88.000; NF 110.00; Gns. 7,490; \$22,000.

Painted about 1905.

71. VLAMINCK, Maurice de. "L'Inondation au Pecq." View looking down on a half-submerged village of red-roofed buildings, with an aqueduct in the left background and low hills in the distance. *Signed at lower right VLAMINCK, and dated 1910.*

19-3/4 x 14 in. : 50.2 x 35.5 cm.

DM 46.000; NF 57.500; Gns. 3,920; \$11,500.

From the Galerie Simon (Kahnweiler), Paris.

From the Gallerie Abels, Cologne.

72. MONET, Claude. "Les Arceaux Fleuris." View looking across an expanse of placid water, dotted with lily pads and reflecting a graceful arched pergola of flowering shrubs above a path and stairway leading to the water's edge; at left and right a profusion of blossoms and lush foliage. *Signed at lower left CLAUDE MONET.*

32 x 36-1/2 in. : 20.3 x 92.3 cm.

DM 260.000; NF 325.000; Gns. 22,145; \$65,000.

73. KISLING, Moise (Polish-French: 1891-1953). "Kiki de Montparnasse." Reclining figure of the nude model, with short dark hair, resting her head on her left arm, her right hand on her breast; the floor scattered with colorful rugs. *Signed at lower left KISLING.*

28-3/4 x 39-1/2 in. : 73 x 100.3 cm.

DM 14.400; NF 18.000; Gns. 1,225; \$3,600.

Note: The subject of this painting has written her memoirs, *Education of a French Model*, with a foreword by Ernest Hemingway.

Painted in 1918.

74. DERAINE, Andre (French: 1880-1954). "Buste a la Fleur." Bust portrait of a young woman with dark hair, wearing an off-the-shoulder white dress, her head turned in profile to left; shaded brown background. *Signed at lower right A. DERAINE.*

24 x 22-1/4 in. : 61 x 56.5 cm.

DM 20.000; NF 25.000; Gns. 1,690; \$5,000.

75. LAURENCIN, Marie. "Jeune Danseuse." Seated figure of a seminude young woman, with a dark cape thrown over her shoulders and a figured blue drapery resting on her lap;

background of striped gray, violet, blue and pink. *Signed at lower right MARIE LAURENCIN, and dated 1925.*

32 x 21-1/4 in. : 81.3 x 54 cm.

DM 26.000; NF 32.500; Gns. 2210; \$6,500.

From Andre Weil, Paris.

From the Galerie Zak, Paris.

76. SISLEY, Alfred. "Vieilles Maisons a Veneux-Nadon; Effet de Neige." Two figures are seen standing in a snow-covered farmyard, one at left drawing water from a well, the other in the middle distance near a stone building with smoke rising from its chimney. *Signed at lower left SISLEY.*

21-3/4 x 27-1/4 in. : 55.2 x 69.2 cm.

DM 220.000; NF 275.000; Gns. 18,710; \$55,000.

Painted about 1880-81.

Acquired from the artist in 1881.

From Durand-Ruel, Paris.

78. LUCE, Maximilien (French: 1858-1941). "Chemin Creux pres Nantau." Pointillistic spring landscape, depicting a narrow country road bordered by two verdant hillocks, with two figures conversing in the right foreground and a row of colorful trees behind them, seen before distant mountains and a blue sky. *Signed at lower left LUCE, and dated 1900.*

32-1/4 x 39-1/2 in. : 61.9 x 100.3 cm.

DM 44.000; NF 55.000; Gns. 3,750; \$11,000.

79. MONET, Claude. "Falaise pres Dieppe." View looking out toward the turquoise blue waters of the Channel, atmospheric sky in muted tones of green, pink, yellow and blue; in the foreground, the ledge of a cliff formation almost covered with foliage. *Signed at lower right CLAUDE MONET, and dated '97.*

25-3/4 x 39-3/4 in. : 65.5 x 101 cm.

DM 152.000; NF 190.000; Gns. 12,910; \$38,000.

80. BONNARD, Pierre (French: 1867-1947). "Nu a Contre-Jour." Almost full-length figure of a young woman, seen drying herself with a towel, her right arm around her head; in the background is a dressing table with a mirror, before a wall papered with lavender blossoms and green foliage. *Signed at lower left BONNARD.*

48-1/2 x 21-1/2 in. : 103.2 x 54.5 cm.

DM 200.000; NF 250.000; Gns. 17,010; \$50,000.

Collection of Henri Bernstein, Paris.

Collections of Marianne Feilschenfeldt, Zurich.

82. VUILLARD, Edouard (French: 1867-1940). "Paysage." Yellow-flowering shrubs, trees and grasses in varying shades of green; in the foreground is an irregular brownish area suggesting a flower bed.

45-1/2 x 31-3/4 in. : 115.5 x 70.2 cm.

DM 20.000; NF 25.000; Gns. 1,700; \$5,000.

83. PETITJEAN, Hippolyte (French: 1854-1929). "Femme Nue au Bord d'un Lac." A young woman stands in the left foreground at the edge of a shimmering blue lake, leaning forward and arranging her long auburn hair, before a weeping willow. *Signed at lower right HIP. PETITJEAN, and dated 1903; also numbered 106 on the reverse.*

32 x 21-1/2 in. : 81.3 x 54.5 cm.

DM 15.000; NF 18.750; Gns. 1,275; \$3,750.



85. MONET, Claude. "Les Oeufs (Still Life with Eggs)." On a table top covered with a pale blue and lavender cloth, are an oval basket of eggs, a clear glass pitcher of water, a small bowl and a white cloth; pale grayish-green background with highlights of blue and lavender. *Signed at lower left CLAUDE MONET.*

29 x 36-1/2 in. : 73.7 x 92.7 cm.

DM 150.000; NF 187.500; Gns. 12,750; \$37,500.

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84. SISLEY, Alfred. "L'Hiver a Louveciennes." Three figures stand on a snow-covered street in the foreground before a low wall, which connects two small houses and encloses an orchard; in the distance, the buildings of the village clustered around a church spire, silhouetted against a pale winter sky. *Signed at lower left SISLEY, and dated '76.*

23-1/2 x 29 in. : 59.6 x 73.7 cm.

DM 290.000; NF 362.500; Gns. 24,700; \$72,500.

86. ROUAULT, Georges (French: 1871-1958). "Chez Galerie Druet." Depicting fashionably dressed dilettantes standing at left gazing at pictures hung along the greenish walls of the gallery; other figures are indicated at rear and in the right foreground. *Peinture a l'essence. Signed at lower right G. ROUAULT.*

24-1/2 x 20 in. : 62.2 x 50.8 cm.

DM 52.000; NF 65.000; Gns. 4,400; \$13,000.

Painted about 1906.

Collection of Ambroise Vollard, Paris.

87. LEGER, Fernand. "Le Repos." Semi-abstract composition depicting a reclining figure before a row of three trees, with a similar figure standing at left accompanied by a dog; at rear are rectangular shapes indicating a house, with slender trees at right and left before distant hills. *Signed at lower right F. LEGER, and dated '21.*

19-3/4 x 25-1/2 in. : 50.2 x 64.8 cm.

DM 80.000; NF 100.000; Gns. 6,800; \$20,000.

90. VAN DONGEN, Kees. "Place des Doges, Venise." View from the Grand Canal looking towards the Piazzetta, with the Doge's Palace, the San Marco and the clock tower seen beyond the twin columns; gondolas ply the waters in the foreground, and the tall Campanile is silhouetted against a huge white cloud in the summer sky. *Signed at lower center VAN DONGEN.*

39-1/2 x 32 in. : 100.3 x 80.3 cm.

DM 32.000; NF 40.000; Gns. 2,720; \$8,000.

91. MODIGLIANI, Amedeo (Italian: 1884-1920). "Caryatide." Kneeling female figure, her head inclined to right, her two arms raised above her to left, against a shaded blue background. *Gouache on paper mounted on canvas. Signed at lower right MODIGLIANI.*

28-1/4 x 20 in. : 72 x 50.8 cm.

DM 84.000; NF 105.000; Gns. 7,150; \$21,000.

93. LEGER, Fernand. "Elements Mecaniques." Colorful abstract composition suggesting a central arrangement of geometric and curvilinear machine elements in tones of blue, rose, green, yellow and gray, against a background of interlocked planes, principally in white and shades of gray, the composition with some boldly accentuated black outlines. *Signed at lower right F. LEGER, and dated, almost illegibly, '20.*

25-1/2 x 21-1/4 in. : 64.8 x 54 cm.

DM 74.000; NF 92.500; Gns. 6,300; \$18,500.

97. LORJOU, Bernard (French: b. 1908). "Fleurs." Oversized white roses and blue-green leafage are arranged in a huge lemon-yellow base, against a shaded golden yellow background. *Signed at lower right LORJOU.*

40-1/2 x 26-1/2 in. : 100.7 x 67.4 cm.

DM 13.000; NF 16.250; Gns. 1,106; \$3,250.

94. MONDRIAN, Piet. "Kerktoeren, Zoutelande, Isle of Walcheren." Frontal view of a Gothic church, the low portal flanked by buttresses and surmounted by stained glass windows in the belfry above the portal; sky of mottled blue areas accentuated in deep rose. *Signed at lower left with initials P.M. and dated 1910.*

35-3/4 x 24-1/2 in. : 90.8 x 62.2 cm.

DM 188.000; NF 235.000; Gns. 16,000; \$47,000.

Acquired from the artist.

Collection of M. J. Heybroek, Hilversum, Holland.

99. HARTUNG, Hans (German: b. 1904). "Composition." Converging vertical black strokes highlighted by brilliant blues and yellows. *Pastel. Signed at lower right HANS HARTUNG, and dated '58.*

19-1/2 x 25-1/2 in. : 49.5 x 64.8 cm.

DM 3.600; NF 4.500; Gns. 306; \$900.

101. SEVERINI, Gino (Italian: b. 1883). "Rhythme de Danseuse." Colorful abstraction composed of geometrically outlined solid and speckled planes in vivid tones of brick red, orange, green, yellow and sky blue; criss-crossed by thin lines in contrasting hues. *Gouache. Signed at lower right G. SEVERINI.*

25-1/2 x 19-1/2 in. : 64.8 x 49.5 cm.

DM 6.400; NF 8.000; Gns. 544; \$1,600.

Executed about 1957.

Acquired from the artist.

103. TAMAYO, Rufino (Mexican: b. 1900). "Mujer Morida." A dark-skinned woman, nude except for a white cloth in which she is partially enveloped, lies with her arms cradling her head; beside her is a violin, and at rear a leopard peering over a table at her. *Signed at upper left TAMAYO, and dated '31.*

33-1/2 x 49-1/2 in. : 85.1 x 105.8 cm.

DM 13.000; NF 16.250; Gns. 1,106; \$3,250.

104. POLIAKOFF, Serge (Russian-French: b. 1906). "Green and Yellow Composition." Abstract composition of various connected planes in mottled greens, light blue, white, red and yellow. *Gouache. Signed at lower right SERGE POLIAKOFF.*

15-1/4 x 21-1/2 in. : 38.7 x 54.5 cm.

DM 5.000; NF 6.250; Gns. 425; \$1,250.

106. LEVIER, Charles (French: b. 1920). "Nature Morte." A mandolin and an oil lamp are arranged on a ledge partially covered with a blue cloth, before an open window. *Signed at lower right LEVIER.*

24 x 30 in. : 61 x 76.2 cm.

DM 2.400; NF 3.000; Gns. 204; \$600.

107 Lots.

Total of Sale:-  
\$1,103,700  
Gns. 375,408  
NF 5,518,500  
DM 4,414,800

SOTHEBY & CO., London  
March 14, 1962

**English Paintings and Drawings of the  
Eighteenth and Nineteenth Centuries**

**Drawings**

24. BAXTER, George. "The Exhibition of 1851." Crystal Palace; in the foreground carriages and horsemen in the Row and a throng of spectators. Heightened with white. (M. Newman)

10 x 21-3/4 in. : 25.4 x 55.2 cm.

DM 2.800; NF 3.500; £250; \$700.

Printed and published by Baxter; a copy of the print was sold with the picture.

32. TURNER, J. M. W., R.A. "The Acropolis at Athens." The sun setting behind the Temple; in the foreground cavalry charging across the plain. Heightened with bodycolor. (Fine Art Society)

6-1/2 x 9 in. : 16.5 x 22.8 cm.

DM 6.720; NF 8.400; £600; \$1,680.

Executed circa 1820-24 from a sketch by T. Allason.

40. COZENS, John Robert. "The Galleria di Sopra above Lake Alvano." (Agnew)

17 x 24-1/4 in. : 43 x 61.6 cm.

DM 33.040; NF 41.300; £2,850; \$8,260.

One of three known drawings of this view, the others being in the Birkenhead Art Gallery and the collection of A. P. Oppe.

43. SANDBY, Paul, R.A. "Eton College." View across the river, stonemasons at work in the foreground. Gouache. *Inscribed on the reverse and dated 1768.* (Leggatt)

15-1/8 x 21-1/2 in. : 38.3 x 54.5 cm.

DM 31.360; NF 39.200; £2,800; \$7,840.

44. GAINSBOROUGH, Thomas, R.A. "Travellers on the Road." Scene near a lake in a hilly landscape. Black and white chalk on buff paper. (Agnew)

10-1/8 x 14-1/4 in. : 25.7 x 36.2 cm.

DM 7.616; NF 9.520; £680; \$1,904.

45. CONSTABLE, John, R.A. Landscape with a distant view of Salisbury. (Leggatt)

4-3/4 x 6-3/4 in. : 12 x 17.2 cm.

DM 5.376; NF 6.720; £480; \$1,344.

From the collection of Hugh Constable, 1899.

55. ROWLANDSON, Thomas. "The Halt on the March." A wagon train in a village, troops resting in the foreground. Unframed. (W. Brocklebank)

9-1/8 x 13 in. : 23 x 33 cm.

DM 2.464; NF 3.080; £220; \$616.

57. ABBOTT, John White. "On the Dart in Holne Chace." *Inscribed on the reverse, signed with initials and dated August 30th, 1798.* (Agnew)

9-1/8 x 6-3/8 in. : 23 x 16.2 cm.

DM 2.688; NF 3.360; £240; \$672.

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60. BARLOW, Francis. "The Fable of the Fox and the Wolf." The lion as King of Beasts sitting in judgment in the background. Pen and ink with grey wash, indented for transfer, unframed. (Fine Art Society)

10 x 7-3/8 in. : 25.4 x 18.7 cm.

DM 3.764; NF 4.660; £320; \$896.

Engraved in John Ogilby's *Aesopics, or a second collection of fables, paraphrased in verse*, London, 1668, page 52, fable 21.

62. COZENS, John Robert. "Il Parco degli Astroni." Wooded crater bottom with a hunt in progress. *Inscribed on the reverse.* (Colnaghi)

10-1/4 x 14-1/8 in. : 26 x 35.8 cm.

DM 25.760; NF 32.200; £2,300; \$6,440.

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76. IBBETSON, Julius Caesar. "A Promenade in St. James' Park." Unframed. (F. Sabin)  
7-1/2 x 10-1/4 in. : 19 x 26 cm.  
DM 2.688; NF 3.360; £240; \$672.

80. ROWLANDSON, Thomas. "The Gaming Table." *Signed and dated 1801.* (Colnaghi)  
5-7/8 x 9-3/8 in. : 15 x 23.8 cm.  
DM 2.128; NF 2.660; £190; \$532.

88. SANDBY, Paul, R.A. "A Country Road." Cottages, cattle drinking at a shallow pond. Gouache on paper laid down on panel. *Signed and dated 1794.* (Leggatt)  
12-1/2 x 17-5/8 in. : 31.7 x 44.7 cm  
DM 3.360; NF 4.200; £300; \$840.

89. SANDBY, Paul, R.A. "Leatherhead Church from Norbury Park." Children and woman gathering fallen branches in the foreground. (M. Bernard)  
13-1/2 x 20-1/2 in. : 34.2 x 52 cm.  
DM 11.200; NF 14.000; £1,000; \$2,800.

94. TURNER, J. M. W., R.A. "View of Lancaster." Blue and grey wash. Unframed. (Spink)  
8 x 10-3/4 in. : 20.3 x 27.3 cm.  
DM 6.160; NF 7.700; £550; \$1,540.

Executed circa 1795.

98. BLAKE, William. "The Humility of the Savior." Christ in the carpenter's shop between Joseph and Mary. Pen and ink with watercolor. *Signed 'WB inv'.* (Fine Art Society)  
12-1/2 x 13-1/2 in. : 31.7 x 34.3 cm.  
DM 29.120; NF 36.400; £2,600; \$7,280.

An illustration of the text: "And He went down with them and came to Nazareth and was subject unto them." Luke, ch. II, V. 51.

Executed circa 1800-1803, one of the fifty drawings of Biblical subjects commissioned by Thomas Butts for the sum of one guinea each.

See: Sir Geoffrey Keynes, *William Blake's Illustrations to the Bible*, 1957, plate 108.

99. BLAKE, William. "The Raising of Lazarus." The figure of Christ stands in a Glory of yellow light on the edge of the tomb, the body of Lazarus rising to meet Him, Mary and Martha with others expressing amazement. Pen and ink and watercolor. *Signed 'WB inv'.* (Agnew)  
16-5/16 x 11-13/16 in. : 42 x 32.5 cm.  
DM 39.200; NF 49.000; £3,500; \$9,800.

From the same set as Lot 98.

108. GAINSBOROUGH, Thomas, R.A. "The Herdsman's Cottage." A herdsman seated in the foreground, his wife standing in the doorway. Brown chalk and grey wash, heightened with white on buff paper. (Colnaghi)  
9-7/8 x 12-1/8 in. : 25 x 30.7 cm.  
DM 2.128; NF 2.660; £190; \$532.

117. TOWNE, Francis. "On the North Coast of Devonshire, the Island of Lundy." *Signed and dated 1787, inscribed on the reverse.* (Spink)  
5-1/8 x 8-1/8 in. : 13 x 20.6 cm.  
DM 4.704; NF 5.880; £420; \$1,176.

## Paintings

128. ETTY, William, R.A. Still Life. Roses in a bowl and in a vase. On board. (Waddingham)  
18-1/4 x 24-1/4 in. : 46.3 x 61.6 cm.  
DM 7.840; NF 9.800; £700; \$1,960.

Painted circa 1838-1840.

134. CLEVELEY, John. "George III reviewing the Fleet at Spithead." *Signed and dated 1774.* (Agnew)  
17 x 41-1/8 in. : 43.2 x 104.5 cm.  
DM 22.960; NF 28.700; £2,050; \$5,740.

From the collection of the Tawney family.

136. STUBBS, George, A.R.A. "Tristram Shandy." The bay racehorse, held by a groom, in a landscape. (Fitzgerald)  
37-3/4 x 47-3/4 in. : 96 x 111.5 cm.  
DM 19.040; NF 23.800; £1,700; \$4,760.

146. KOEKKOEK, Barend Cornelis. "A Watermill." "A Castle on the Cliff." Pair, *both signed and dated 1851*, on panels. (Beaton) (Lot)  
Each: 20 x 17-3/4 in. : 50.7 x 45 cm.  
DM 7.840; NF 9.800; £700; \$1,960.

157. CHERICI, Gaetano. "The Happy Family." *Signed and dated 1870.* (Patch)  
31-3/4 x 42 in. : 79.7 x 107.7 cm.  
DM 29.120; NF 36.400; £2,600; \$7,280.

166. HACKERT, Jacob-Philippe. "River Landscape." *Signed and dated Neapol 1789.* (Weitzner)  
36-1/4 x 53-1/8 in. : 92 x 125 cm.  
DM 10.080; NF 12.600; £900; \$2,520.

171. TURNER, J. M. W., R.A. "A Distant View of Mantes." Craft on the Seine in the foreground. Oil sketch, on panel. (H. Breit)  
7 x 8-3/4 in. : 17.8 x 22.2 cm.  
DM 5.040; NF 6.300; £450; \$1,260.

From the Rivers of France Series executed circa 1828.

174. REYNOLDS, Sir Joshua, P.R.A. "Portrait of a Naval Officer." Three-quarter length, wearing a dark blue uniform over a broad waistcoat, a telescope in his left hand, standing by a cliff, a seascape with two men of war in the background. (M. Harvard)  
49 x 39-3/4 in. : 114.5 x 100 cm.  
DM 4.256; NF 5.320; £380; \$1,064.

Painted circa 1747 to 1749.

## 180 Lots.

Total of Sale:-  
\$127,626  
£ 45,581  
NF 638,134  
DM 510,507

## THE MAUREPAS PAPERS

PARKE-BERNET GALLERIES, Inc., New York  
March 6, 1962

### 18th Century French Documents

from the Archives of Jean-Frédéric Phélypeaux,  
COMTE de MAUREPAS (1701-1781).

7. FRENCH AFFAIRS IN THE CARIBBEAN. In all, 22 pieces; folio and 4to; 1735-1748. Administration of Santo Domingo. French rights to St. Lucia. Martinique in 1738-1741. Martinique in 1743. Martinique in 1745-1748. Slave trade in Santo Domingo, 1743.

DM 11.000; NF 13.750; Gns. 935; \$2,750.

27. JACOBITES. Letters and documents concerning the Rising of '45, and subsequent events up to 1748. In all, 95 pieces, folio *et infra*; 1743-1748. The history of the French encouragement of the Stuart cause for a period of five years. Espionage, military preparations, plotting by the Stuart partisans and the eventual withdrawal of French support. Including one L.s. from the Old Pretender, 2 A. L.s. from the Young Pretender, 2 A. L.s. from the Duke of York, one A.L.s. from the Lord Marischal Keith and 40 A. Ll. from the Earl of Thomond.

DM 6.800; NF 8.500; Gns. 578; \$1,700.

31. THE ATTEMPT TO RECAPTURE LOUISBOURG. In all, 19 pieces, folio and 4to, 1745-1747. Letters and documents concerning the failure of the expedition, its poor planning and inefficiency; the deaths of D'Enville and D'Estormel; detailed information about the ships and officers.

DM 4.000; NF 5.000; Gns. 340; \$1,000.

32. THE LOSS OF LOUISBOURG. In all, 21 pieces, folio and 4to; 1745-1747. Plans to retake Acadia and Newfoundland and to defend the Isle Royale (Cape Breton). Doc., in a clerk's hand, 13 pp., folio; Jan. 1745. How Louisbourg was lost. Francois Bigot. Subdelegate of the Commissioners of Canada to the Isle Royale. Report to Maurepas, with the Minister's annotations. Doc., in a clerk's hand, 10 pp., folio; 15 Aug. 1745.

DM 4.000; NF 5.000; Gns. 340; \$1,000.

33. LOUISIANA. Circa 1720. 6 pp., folio; in a clerk's hand. Resume of the twelve most important measures recommended about the colony dating from the period when the Company of the Indias controlled Louisiana by virtue of Royal decree.

DM 4.000; NF 5.000; Gns. 340; \$1,000.

41. NAVAL AFFAIRS, 1740. In all, 28 documents, folio and 8vo. West Indies Expedition of 1740-1741. The campaign of the Marquis d'Antin in America: a dossier brought together by Maurepas, with some original documents, autographs of the King, of the Minister, and many others. In a folder labelled: "*Papiers concernant le campagne de M. le Marquis Dantin en Amerique que Mgr pourroit garder. — Tires d'un portefeuille de Mgr. en 1742.*"

DM 12.000; NF 15.000; Gns. 1,020; \$3,000.

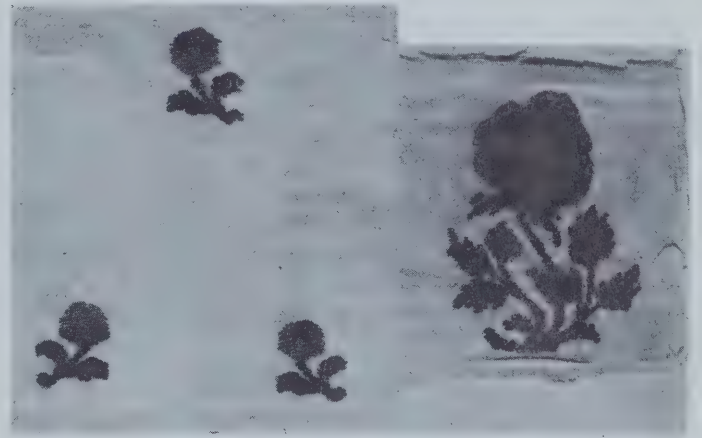
42. NAVAL AFFAIRS, 1741. In all 38 pieces, folio and 4to, including English Infractions of Treaties, doc., in a clerk's

hand, 20-1/2 pp., folio (1740 or 1741) and Buildup towards War, with a coded letter. M. de Larnage. Governor of Santo Domingo. Three L.s. to Maurepas, 16 pp., folio; also 2 letters (copies) to Maurepas, 6 pp., folio.

DM 11.200; NF 14.000; Gns. 953; \$2,800.

53. NAVIGATION. "*Livre contenant les principes de la navigation.*" Doc., in a clerk's hand, 87 pp., folio (c. 1749). Profusely illustrated manuscript, with two full-page maps in ink, one of the Atlantic and the other of the Western coast of France and northern coast of Spain, a compass-card ("*rose des vents*") with movable dial, and an armillary sphere, as well as 22 diagrams in the text.

DM 7.000; NF 8.750; Gns. 595; \$1,750.



67. TEXTILES, Prier and Le Breton. Merchant-drapers in Rouen. Reports on the possibility of selling cloth from Rouen in Spain and West Indies. 4 Docs., in a clerk's hand, 16-1/2 pp., folio (1743). With two sets of original cloth samples, a total of 64 specimens, in excellent condition.

DM 7.000; NF 8.750; Gns. 595; \$1,750.

68. THEATRE, OPERA AND BALLET. In all, 15 pieces, folio and 4to; 1744-1745. Regarding bonuses for opera musicians and dancers; a request for help for the Comedie Francaise; commentary on star trouble at the Opera.

DM 2.000; NF 2.500; Gns. 169; \$500.

73. VITRY, Pierre de (1700-1750). "*Journal du Pere Vitry de la Compagnie de Jesus, faisant fonctions d'aumonier des troupes destinees a la guerre contre les sauvages Tchikachas, en 1738-1739 et le commencement de 1740.*" 21 pp., folio; contemporary copy—the original has not been traced. An eyewitness account of the conquest of Louisiana.

DM 18.000; NF 22.500; Gns. 1,530; \$4,500.

74 Lots.

Total of Sale:-  
\$ 56,665  
Gns. 19,284  
NF 285,275  
DM 228,620



SOTHEBY & CO., London  
March 9th, 1962

### Venetian and English Furniture

#### Venetian Furniture

99. VENETIAN PAINTED COMMODOE, *bombe* front and sides, two drawers, painted on yellow ground, the drawers with sepia and orange ribbons knotted at the corners and entwined with green leafy twigs, the drawers of slightly shaped outline interrupted by foliate clasps, the sides painted with sprays of summer flowers, ribbon and leaf borders, similar decorations on the rounded projecting corners, the shaped apron carved with a shell, the short cabriole legs also painted with flowers and with a molded top marbled in green, yellow and dark red. (Perrotti)  
Width: 3 ft. 11 in. : 120 cm.

DM 2.016; NF 2.520; £180; \$504.

100. PAINTED VENETIAN WALL MIRROR, the cartouche-shaped plate, engraved border, shaped and pierced frame painted with blue and pink flowers on a lime-green ground, some of the carved scrollwork and flowers picked out in gilt. (The Hon. Mrs. Walker-Munro)  
Width: 2 ft. 3 in. : 69 cm.; Height: 3 ft. : 91 cm.

DM 356; NF 445; £32; \$89.

103. PAIR ARMCHAIRS *Louis XVI influence*, curved and molded arms, crestings with laurel sprays tied by gilt ribbons, the frames painted in apple-green with sprays of flowers. *Venetian, 18th century.* (Berendt)

DM 4.256; NF 5.320; £380; \$1,064.

#### English Furniture

107. GEORGE I WALNUT STOOL, long stuffed seat, ovolo frieze centered by scallophs, slender cabriole legs carved with leaves, pointed feet, shells at the knees. (Rees Davis)  
Width: 2 ft. 2 in. : 66 cm.

DM 336; NF 420; £30; \$84.

109. REGENCY ROSEWOOD BREAKFAST TABLE, circular table, circular top, milled edge, inlaid border of vine leaves in cut-brass, concave triangular monopodia and plinth, voluted feet. (Spyer)  
Diameter: 4 ft. 7 in. : 140 cm.

DM 1.108; NF 1.260; £90; \$252.

110. GEORGE II DUMB WAITER, mahogany, three circular receding tiers, stem carved with overlapping flame motifs and twisted ribbons, tripod with flowers and shells at the knees, paw feet. (Nash)  
Height: 3 ft. 8 in. : 112 cm.

DM 1.792; NF 2.240; £160; \$448.

113. REGENCY ROSEWOOD BOOK CABINET, three-quarter quatrefoil gilt-metal gallery, the break-front centered by a pair of doors enclosing shelves, corbel-shaped pilasters with ormolu acanthus leaves, flanked by a pair of cupboard doors inset with gilt-metal trellis, between similar corbels, the frieze inlaid with brass, gilt-metal lion-paw feet. (Spyer)  
Width: 6 ft. 1 in. : 185 cm.

DM 3.472; NF 4.340; £310; \$868.

115. REGENCY ROSEWOOD LIBRARY TABLE, circular top; panel of tooled green leather, concave-sided triangular pillar, the plinth encircled by gilt molding, grotesque paw feet. (Temple Williams)

Diameter: 3 ft. 5 in. : 105 cm.

DM 1.792; NF 2.240; £160; \$448.

125. GEORGE III MAHOGANY BREAK-FRONT BOOK-CASE, the upper part with adjustable shelves enclosed by doors with interlaced curving glazing-bars, one wing with a nest of small drawers concealed by false book backs, the lower part with shelves and drawers enclosed by quatrefoil panelled doors. (Rubin)

Width: 8 ft. 2 in. : 249 cm.

DM 3.024; NF 3.780; £270; \$756.

129. QUEEN ANNE WALNUT TALLBOY, the upper part with two short and three graduated long drawers, the lower part with one long and three small drawers above a shaped frieze, the sides in oak. (Lady Aberconway)

Width: 3 ft. 5 in. : 104 cm.

DM 840; NF 1.050; £75; \$210.

137. WILLIAM AND MARY PARQUETRY CABINET on stand in olivewood and laburnum, pair of doors enclosing a cupboard and small drawers, veneered inside and out with kaleidoscopic designs of rich figure, crossbanded, a drawer in the frieze, later spirally-turned legs. (Quinneys)

Width: 3 ft. 11 in. : 119 cm.

DM 1.232; NF 1.540; £110; \$308.

140. EARLY GEORGE III MAHOGANY LIBRARY ARM-CHAIR, the arched back, arm-pads and serpentine-fronted seat covered in later *petit point* needlework of fine quality, the back with a vase of brightly-colored summer flowers, a similar group on the seat but against a pale blue ground, curved arms, acanthus leaf handles, supports with scrolling foliage, seatrail centered by a cabochon, cabriole legs. paper-scroll feet. (Maple)

DM 3.696; NF 4.720; £330; \$924.

145. LATE ELIZABETHAN OAK BUFFET, well carved, three rectangular tiers, the upper two joined by recessed and panelled cupboards, bulbous and gadrooned supports, channelled and foliate friezes. (Quinneys)

Width: 4 ft. 2 in. : 127 cm.

DM 560; NF 700; £50; \$140.

150. QUEEN ANNE WALNUT BACHELOR'S CHEST, folding top, crossbanded interior, front with an unusual arrangement of four small drawers between two long drawers, shaped bracket feet. (Mallett)

Width: 2 ft. 10 in. : 86 cm.

DM 2.128; NF 2.660; £190; \$532.

168. CHINESE CHIPPENDALE MAHOGANY ARM-CHAIRS, square backs, diamond-shaped trellis, molded arms, shaped uprights, saddle-shaped seats covered in nailed green leather, out-curved front legs of cluster-column form; the eighth armchair almost matching but with slight variations in the arms and legs, some of the seatrails renewed. (Lot of eight.) (Mallett)

DM 8.064; NF 10.080; £720; \$2,016.

169 Lots.

Total of Sale:-

\$ 78,682

£ 28,101

NF 393.410

DM 314.728

PARKE-BERNET GALLERIES, Inc., New York  
February 16 and 17, 1962

**English Furniture, Decorations &  
XIX Century Genre Paintings**

(This was a mixed sale of property from various owners, including Baron Eugene de Rothschild and Lillian B. Barry. The surprises were in the relative high level of interest in works of relatively obscure genre painters, and the high price—\$5,000—brought by a pair of English XVIII Century carved pine eagle consoles.)

106. PAIR WALNUT SIDE CHAIRS, canted arched back, on ring-turned and blocked legs with matching stretchers, onion feet. Some imperfections. *Flemish, Late XVII Century.*

DM 280; NF 350; Gns. 24; \$70.

107. GEORGE III MAHOGANY DISH-TOP TABLE, with circular top rotating on 'bird-cage' support, turned brass baluster shaft, ogival tripod, snake feet. Probably assembled. *English, XVIII-XIX Century.*

Height 28-1/4 in. : 71.8 cm.; Diameter 22 in. : 55.9 cm.

DM 1,200; NF 1,500; Gns. 102; \$300.

110. LOUIS XV inlaid burl walnut and tulipwood occasional table, with square, cross-banded serpentine top, inlaid frieze with single drawer, angular, slightly cabriole legs. Restored. *North German, XVIII Century.*

Height 27 in. : 68.7 cm.; width 16-1/2 in. : 41.9 cm.

DM 1,000; NF 1,250; Gns. 85; \$250.

119. CHIPPENDALE SLANT-FRONT DESK with four graduated drawers, painted at a later date with Chinese vignettes and geometric borders in gold lacquer on black ground. *XVIII Century.*

Height 42 in. : 106.7 cm.; width 41 in. : 104.1 cm.

DM 2,200; NF 2,750; Gns. 187; \$550.

120. GEORGE III MAHOGANY CARD TABLE with circular crossbanded hinged top opening to green baize playing surface; square tapering legs. *English, Late XVIII Century.*

Height 29 in. : 73.7 cm.; length 38 in. : 96.5 cm.

DM 280; NF 350; Gns. 24; \$70.

123. SHERATON MAHOGANY DRESSING TABLE, oblong top fitted with pullup dressing mirror, frieze with two cock-beaded drawers; on ring-turned tapering supports casters. Some imperfections. *English, circa 1800.*

Height 28-1/2 in. : 72.4 cm.; width 24 in. : 61 cm.

DM 280; NF 350; Gns. 24; \$70.

125. SHERATON INLAID MAHOGANY BREAK-FRONT COMMUNE, resaulted D-shaped top, cupboard door inlaid with stringing and centering a sunken oval panel; short square tapering legs. Some restorations. *English, XVIII Century.*

Height 36 in. : 91.5 cm.; width 28-3/4 in. : 73 cm.

DM 880; NF 1,100; Gns. 75; \$220.

131-132. PAIR ADAM CARVED AND GILDED SIDE CHAIRS, and matching settee, back composed of three interlaced oval members, central section carved with husks and sunflower lunette, seat rail with drapery swags and floral paterae; round tapering legs with bracelets of endive leaves.

Covered in worn floral brocade. Some imperfections to gilding. *Italian, XVIII Century.*

Settee, length 6 feet 1 in. : 183 cm.

DM 700; NF 875; Gns. 60; \$175.

136. SHERATON BOW-FRONT KNEEHOLE DESK, mahogany, the top inlaid with wide crossbanded border of rosewood, matching frieze drawer masked as two, kneehole flanked by two cupboard doors with mock oval panels; molded plinth base. Some restorations. *English, Late XVIII Century.*

Height 30-1/4 in. : 76.7 cm.; length 52 in. : 112.1 cm.

DM 480; NF 600; Gns. 41; \$120.

142. PAIR GEORGIAN CARVED PINE EAGLE CONSOLES, semicircular Belgian black marble plateau supported by finely carved figure of eagle standing on rockery, one talon resting on a gnarled branch. Some imperfections. *English, XVIII Century.*

Height 35 in. : 89 cm.; length 44-1/2 in. : 113 cm.

DM 20,000; NF 25,000; Gns. 1,667; \$5,000.

151. EIGHT COLONIAL PHILADELPHIA DINING CHAIRS, two matching arm and six side chairs, mahogany, having serpentine crest rail carved with frilled cartouche above pierced tassel-carved splat, shell-carved seat rail, leaf-carved cabriole legs, claw-and-ball feet.

DM 6,400; NF 8,000; Gns. 545; \$1,600.

**Georgian Silver**

216. PAIR GEORGE III silver salts, oval, gadrooned rim, ajoure sides claw-and-ball feet, with liners and spoons. *Robt. Hennell, London, 1778.*

3 in. : 7.6 cm.

DM 240; NF 300; Gns. 20; \$60.

217. GEORGE II IRISH *repousse* silver creamer, helmet shaped, on tripod scroll supports crested by female masks, *repousse* with foliated bandings and a rococo escutcheon, exotic bird, and cow; engraved with crest. *Samuel Walker, Dublin, c. 1746.*

Height 4 in. : 10 cm.

DM 480; NF 600; Gns. 41; \$120.

218. GEORGE II SILVER SAUCE BOAT, plain, with shaped lip and flaring spout; on leaf-wrought scrolled tripod supports with hoop feet; scroll and reverse scroll handle. *John Pollock, London, 1742.*

Length 5 in. : 12.2 cm.

DM 300; NF 375; Gns. 25; \$75.

221. CHARLES II SILVER TANKARD, plain tapering cylindrical, with heavy scrolled handle. *Mark: I.S., cinquefoil below (Jackson p. 142), London, 1684.*

Height 5-3/4 in. : 14.6 cm. DM 720; NF 900; Gns. 61; \$180.

224. GEORGE III SILVER HOT-WATER URN, on spirit-burner stand, globular, with gadrooned shoulder rim, short neck with fretted edge and semi-domed cover, hinged bail handle and fluted spigot; matching stand with leaf-wrought handles. Engraved with coat of arms and crests. All parts fully marked. *Paul Storr, London 1815.*

Height 15 in. : 38 cm. DM 3,200; NF 4,000; Gns. 272; \$800.

225-226-227. EIGHTEEN GEORGE III DINNER PLATES, plain, with molded border and serpentine gadrooned edge; engraved with crests. *Danl. Smith & Robert Sharp, London, 1782.*

Diameter 9-1/4 in. : 23.5 cm.

DM 8,400; NF 10,500; Gns. 714; \$2,100.



229. LOUIS XV SILVER AND CUT GLASS HUIER, footed, boatshaped stand outlined with leaf scrolls and strapwork; two holders on rococo supports *repousse* with vines and fitted with two silver-mounted glass jars. Engraved with coroneted monograms. *Jean Charles Ducrollay, Paris, 1775.* Length 10-1/2 in. : 26.6 cm. DM 600; NF 750; Gns. 51; \$150.

230. GEORGE II SILVER LIGHTHOUSE COFFEE POT, with molded flaring foot, leaf-wrought spout and domed cover with pineapple finial; scroll handle with wooden handgrip. Marks illegible. *London, circa 1740.* Height 9 in. : 22.8 cm. DM 600; NF 750; Gns. 51; \$150.

231. PAIR GEORGE IV Wrought Silver Seven-Light Candelabra, knopped trumpet-shaped standard, capital of acanthus leaves with lion masks supporting six scrolling fluted candle arms, issuing from sprays of leaves, centering a matching member with candleholder; circular base with pierced border of foliated C-scrolls, masks; scroll feet with cabochons, strapwork and fleurs-de-lis. Engraved with coronet and crests. Heavy pieces. *Robert Garrard, London, 1828.* Height 30 in. : 76.2 cm.

DM 5.800; NF 7.250; Gns. 493; \$1,450.

### Paintings

252. KAUFFMAN, Hugo (German: 1844-1915). "The Lovers" and "Bavarian Peasant Girl." Two small paintings framed as ovals, both *signed and dated '85 and '81.*

Panel: 5-1/4 x 7 and 7-1/4 x 5-1/2 in.

13.3 x 17.7 and 18.4 x 14 cm.

DM 2.100; NF 2.625; Gns. 179; \$525.

253. ESTORACH, Antonio Casanova y (Spanish: 1847-1896). "Monk Drinking Coffee." Head and shoulders study of a smiling Franciscan. *Signed and dated 1881.*

9-1/2 x 7 in. : 24 x 17.8 cm.

DM 1.000; NF 1.250; Gns. 85; \$250.

254. HERRMANN, Leo (French: 1844-1907). "The Cardinal." Red-robed prelate on leaf-strewn terrace, pair of turtle doves on balustrade. *Signed.*

10-3/4 x 8 in. : 27.3 x 20.3 cm.

DM 1.000; NF 1.250; Gns. 85; \$250.

255. LESSI, Tito (Italian: fl. 1850-1890). "The Chess Players." Three men in eighteenth-century costume, seated at red-covered table, at right, an abbe, smiling. *Signed and dated, Paris '86.*

10-1/2 x 13 in. : 26.6 x 33 cm.

DM 4.400; NF 5.500; Gns. 374; \$1,100.

256. MARIS, Jakob (Dutch: 1838-1899). "Homeward." Lone equestrian against landscape with windmills. *Signed.* 7-1/2 x 10-1/4 in. : 19 x 26 cm.

DM 900; NF 1.125; Gns. 76; \$225.

260. DETAILLE, Edouard (French: 1848-1912). "En Vedette." A cavalryman of the Twenty-first Regiment, carrying pennant, seated on bay horse, facing outward. *Signed and dated 1877.*

Cradled panel: 13-3/4 x 8-1/2 in. : 35 x 21.5 cm.

DM 2.100; NF 2.625; Gns. 179; \$525.

261. WIERUSZ-KOWALSKI, Alfred von (Polish: 1849-1915). "Winter in Poland." Two peasants in carts, a colt trotting alongside, against snowy landscape. *Signed.*

Panel: 16-1/2 x 12-1/2 in. : 41.8 x 31.7 cm.

DM 6.400; NF 8.000; Gns. 544; \$1,600.

264. CHELMINSKI, Jan von (Polish: 1851-1925). "A Cuirassier." A cavalryman in white with gold cuirass and plumed helmet, mounted on a bay, against a snow-covered landscape. Cradled panel: 16 x 9-1/2 in. : 40.6 x 24 cm.

DM 1.700; NF 2.125; Gns. 144; \$425.

265. HENNER, Jean Jacques (French: 1829-1905). Study of a girl, head and shoulders, with long auburn hair, wearing a sapphire blue dress. *Signed.*

Cradled panel: 12 x 9-1/2 in. : 30.5 x 24 cm.

DM 1.600; NF 2.000; Gns. 136; \$400.

267. HASSAM, Childe, N.A. (American: 1859-1935). "Palais de Justice, Paris." View along the quay across the flower market. *Signed.*

18-1/2 x 13 in. : 47 x 33 cm.

DM 8.400; NF 10.500; Gns. 714; \$2,100.

Painted in 1893.

268. GROLLERON, Paul Louis Narcisse (French: 1848-1901). "The Promenade." A hussar in scarlet, green and white uniform, with shako, with a lady on his arm. *Signed.*

18-1/4 x 15-1/4 in. : 46.3 x 38.7 cm.

DM 2.000; NF 2.500; Gns. 170; \$500.

272. DELORT, Charles (French: 1841-1895). "Cardinal's Breakfast." Prelate in red, before a tripod table, drinking coffee and conversing with chef; a monsignor in background, holding newspaper. *Signed.*

23-1/2 x 19-1/2 in. : 59.7 x 49.5 cm.

DM 3.200; NF 4.000; Gns. 273; \$800.

273. CLAYS, Paul Jean (Belgian: 1819-1900). "Soleil Levant." Fishing vessels in a misty harbor against the rising sun. *Signed.*

Panel: 22 x 17 in. : 55.8 x 43.2 cm.

DM 3.000; NF 3.750; Gns. 255; \$750.

275. ORTEGO, Martin Rico y (Spanish: 1833-1908). "Palazzo Labia, Venice." The facade at left beyond a church and campanile, with gondolas on canal in foreground and right. *Signed.*

29 x 17-1/2 in. : 73.7 x 44.4 cm.

DM 5.200; NF 6.500; Gns. 442; \$1,300.

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279. HARPIGNIES, Henri Joseph (French: 1819-1916). "Pres de Herisson." A figure in red cap on road bordered by foliage, an oak dominating the scene. *Signed and dated 1901*. Cradled panel: 15 x 12 in. : 38 x 30.5 cm.

DM 2.200; NF 2.750; Gns. 187; \$550.

291. CROME, John 'Old' (British: 1768-1842). 'Burgh Church, St. Peter's, Suffolk.' Low buildings around a circular tower crowning a steep bluff above a moonlit lake, fishing boats in foreground.

21 x 34 in. : 53.3 x 85.4 cm.

DM 11.600; NF 14.500; Gns. 986; \$2,900.

294. BLAKELOCK, Ralph Albert, N.A. (American: 1847-1919). "Indian Camp." Several Indians next to two tepees, the prow of a canoe in foreground. *Signed*.

25 x 30 in. : 63.5 x 76.2 cm.

DM 10.800; NF 13.500; Gns. 918; \$2,700.

### Furniture and Decorations

317. CHIPPENDALE MAHOGANY BEDSIDE CUPBOARD, shaped galleried top, shallow drawer, two cupboard doors, deep shaped apron-drawer; square supports. Lower drawer reconstructed. *English, XVIII Century*.

DM 320; NF 400; Gns. 27; \$80.

318. SHERATON DRESSING MIRROR, inlaid mahogany, arched, swinging between bamboo-turned uprights, footed plateau with three drawers. Some imperfections. *English, circa 1800*.

DM 200; NF 250; Gns. 17; \$50.

319. PAIR GEORGE II SIDE CHAIRS, faded mahogany, tapering uprights, eared scrolls, shell-and-leaf carved serpentine cresting rail on vasiform splat with geometric strapwork; cabriole legs carved with acanthus leaves, claw-and-ball feet. Slip seats in floral needlepoint. *English, XVIII Century*.

DM 1.200; NF 1.500; Gns. 102; \$300.

323. SHERATON ARMCHAIR, convertible to library steps. Mahogany, incurvate crest rail, reeded scrolled arms, sabre legs; four-tread library steps. Together with small turned mahogany drop-leaf table. (Lot) *English, circa 1820*.

Height as steps 36 in. : 91.5 cm.

DM 600; NF 750; Gns. 51; \$150.

328. SHERATON DRUM TABLE, inlaid mahogany, small circular top, two hinged flaps opening to partitioned well, frieze of mock drawers; vasiform turned support and tripod. *English, Late XVIII Century*.

Height 28-1/2 in. : 74.4 cm.

Diameter 19-1/2 in. : 49.5 cm.

DM 760; NF 950; Gns. 65; \$190.

329. PAIR ADAM-HEPPLEWHITE DEMILUNE CARD TABLES, opening to green baize surface, satinwood inlaid with fan paterae, bellflower swags and serpentine leaf borders, mock-fluted frieze with anthemion dies; mock fluted square tapering legs, plinth feet. Some repairs and imperfections. *English, XVIII Century*.

Height 28-1/2 in. : 74.4 cm.; Length 36 in. : 91.5 cm.

DM 3.200; NF 4.000; Gns. 272; \$800.

337. SHERATON SEMICIRCULAR CONSOLE, mahogany, crossbanded edge bordered with tulipwood, conformingly inlaid frieze; round tapering legs, fluted bracelets, floral dies. *English, XVIII Century*.

Height 30-1/2 in. : 67.5 cm.; Length 39-1/2 in. : 99 cm.

DM 840; NF 1.050; Gns. 71; \$210.

339. QUEEN ANNE WALNUT WING ARMCHAIR, canted back, closed sides, outscrolling arms, loose seat cushion in antique needlepoint; cabriole legs with restored brackets, club feet. *English, Early XVIII Century*.

DM 2.800; NF 3.500; Gns. 238; \$700.

342. SHERATON INLAID MAHOGANY SIDBOARD, oblong swell-front top, ressaunted front and brass rear gallery fitted with urn finials, central top frieze drawer, shallow tambour cupboard flanked by deep drawers; square tapering legs, spade feet. Some imperfections.

Height 54-1/2 in. : 118.5 cm.; Length 5 ft. 11 in. : 170.5 cm.

DM 1.600; NF 2.000; Gns. 136; \$400.

351. WILLIAM IV BREAK-FRONT SECRETARY-CABINET, mahogany. Tri-section upper part with molded cornice, glazed cupboard doors with arched panels opening to shelved interiors; lower section advanced with central secretary drawer lined in gold-tooled leather and fitted with satinwood small drawers; double paneled cupboard doors below, flanked by similar cupboards. *English, circa 1825*.

Height 7 ft. 8 in. : 233.8 cm.; Width 7 ft. 6 in. : 228.8 cm.

DM 4.600; NF 5.750; Gns. 391; \$1,150.

352. HEPPLEWHITE PEMBROKE TABLE, mahogany, serpentine top with two jointed drop leaves, frieze with mock and working drawers; molded tapering legs, satinwood patera dies, castered. *English, XVIII Century*.

Height 27-1/4 in. : 70 cm.; Length open 35-1/2 in. : 90 cm.

DM 940; NF 1.175; Gns. 80; \$235.

355. QUEEN ANNE WALNUT CHEST OF DRAWERS, molded projecting top with wide crossbanded border, case of two small drawers, three graduated long drawers; bun feet of later date. This probably is the upper section of a chest-on-chest. *English, Early XVIII Century*.

Height 32-1/2 in. : 82.5 cm.; Length 37 in. : 94 cm.

DM 1.000; NF 1.250; Gns. 85; \$250.

371. GEORGE III SLANT-FRONT DESK, inlaid mahogany, narrow top, sloping hinged front, crossbanded border edged with checkered stringing, interior with pigeonholes and small drawers; two small cockbeaded frieze drawers, three graduated long drawers; shaped bracket feet. Some restorations to underframing. *English, XVIII Century*.

Height 42 in. : 106.7 cm.; Width 41-1/2 in. : 105.5 cm.

DM 840; NF 1.050; Gns. 71; \$210.

386. QUEEN ANNE WALNUT OCCASIONAL TABLE, oblong top with molded edge faced with two panels of finely matched and figured walnut, frieze drawer, angular cabriole legs. *Dutch, XVIII Century*.

Height 27 in. : 68.6 cm.; Length 29 in. : 73.7 cm.

DM 1.400; NF 1.750; Gns. 119; \$350.



## Tapestries

390. FLEMISH TAPESTRY. Saracen general in turban and billowing robes, astride a rearing charger beckoning his officers and men into battle; in the distance, a town in flames. Some restorations. *Late XVIII Century*.

7 ft. 8 in. x 5 ft. 6 in. : 233.8 cm. x 167.7 cm.

DM 1,300; NF 1,625; Gns. 110; \$325.

391. BRUSSELS TAPESTRY. ALLEGORY OF A MONTH. Country setting, group of men and women holding clubs to left, a youth appealing to a reclining man, between them a ferocious hound; groups dancing to a bagpiper in the background. Wide border above and below with a medallion of Hercules destroying the Hydra of Lerna, flanked by parrots and Romulus and Remus suckling the she-wolf; the sides with medallions of the Feats of Hercules supported by caryatids and figures of Cleopatra and Diana above and below. Some restorations. *Circa 1560*.

10 ft. 8 in. x 12 ft. 8 in. : 325.3 cm. x 286.3 cm.

DM 8,400; NF 10,500; Gns. 714; \$2,100.

Note: This composition is from a Renaissance cartoon for the set of the so-called *Twelve Months of "Lukas."* See the illustration of one from this set in H. Govel, *Wandteppiche*, 1923, I, vol. II, pl. 61.

392. BRUSSELS TAPESTRY. HERMES DELIVERS THE INFANT DIONYSUS TO THE NYMPHS. Hermes in flowing red robes in the center, handing the infant to one of the nymphs of Mt. Nysa; a group of other nymphs surround the principals, a pedestal supporting fruit-filled urns to left; the scene enclosed by lush foliage, river landscape in the background. *Circa 1680*.

7 ft. 9 in. x 14 ft. 6 in. : 236.3 cm. x 442 cm.

DM 8,400; NF 10,500; Gns. 714; \$2,100.

## Oriental Rugs

402. SPANISH NEEDLEWORK TILE CARPET, sand yellow field worked cross-stitch to an allover design of angular tile motives enclosing clusters of heliotrope, lilac and white flowers alternate with two-toned blue formalized floral arrangements.

16 ft. 5 in. x 12 ft. 8 in. : 500.7 cm. x 386.3 cm.

DM 5,200; NF 6,500; Gns. 442; \$1,300.

405. SHARISTAN CARPET, midnight blue field patterned in tones of blue tan and ivory with large lotus palmettes and other blossoms amid cloud bands and scrolling leafage; within a matching midnight blue lotus palmette and vine border with multiple guards.

22 ft. 10 in. x 16 ft. 8 in. : 696.3 cm. x 508.3 cm.

DM 5,200; NF 6,500; Gns. 442; \$1,300.

410 Lots.

Total of Sale:-

\$ 103,150

Gns. 35,085

NF 515,750

DM 412,650

PARKE-BERNET GALLERIES, Inc., New York  
February 9 and 10, 1962

## French Furniture, Decorations & Objects of Art

from the estate of the Late Julia A. Berwind  
together with property from other owners  
including Baron Eugene de Rothschild.

## French Furniture & Decorations

157. LOUIS XV CAVED WALNUT FAUTEUIL in oyster white satin damask. Some repairs and restorations. *Italian, XVIII Century*.

DM 600; NF 750; Gns. 51; \$150.

162. LOUIS XVI PETITE TABLE A ECRIRE. *French, Late XVIII Century*.

Height 28-1/2 in. : 72 cm.; Length 31-1/2 in. : 80 cm.

DM 1,900; NF 2,375; Gns. 162; \$475.

164. LOUIS XV FRUITWOOD OCCASIONAL TABLE. Some restorations and imperfections. *French, XVIII Century*.

Height 26-1/2 in. : 67.3 cm.; Width 22-3/4 in. : 57.7 cm.

DM 1,080; NF 1,350; Gns. 92; \$270.

165. PAIR LOUIS XV CARVED WALNUT FAUTEUILS by Jean-Baptiste Pinson (M.M. c. 1760); both stamped on rear leg B. I. PINSON, one almost illegible. Some restorations. *French, XVIII Century*.

DM 8,000; NF 10,000; Gns. 680; \$2,000.

167. LOUIS XVI ACAJOU TABLE A ECRIRE. Stamped P. PROVOST beneath frieze on right. Skillfully reconditioned. *French, XVIII Century*.

Height 29 in. : 83.7 cm.; Length 41 in. : 104 cm.

DM 8,000; NF 10,000; Gns. 680; \$2,000.

168. LOUIS XV WALNUT BUREAU A PENTE. Some repairs and imperfections. *French, XVIII Century*.

Height 38-1/2 in. : 97.8 cm.; Width 31-1/2 in. : 80 cm.

DM 2,400; NF 3,000; Gns. 204; \$600.

169. PAIR LOUIS XV Acajou and kingwood marquetry oval occasional tables, mounted in bronze dore.

Height 30 in. : 76.2 cm.; Width 20 in. : 50.8 cm.

DM 4,000; NF 5,000; Gns. 374; \$1,000.

173. LOUIS XV CONSOLE, painted in green and rose, highlighted with gilding. Breche violette marble serpentine top. *Venetian, XVIII Century*.

Height 33-1/2 in. : 85 cm.; Length 39 in. : 99 cm.

DM 3,000; NF 4,000; Gns. 272; \$800.

179. LOUIS XVI AMARANTH AND TULIPWOOD MARQUETRY SECRETAIRE A ABATTANT. Mounted in bronze dore. *French, XIX Century*.

Height 51 in. : 119.6 cm.; Width 26-1/2 in. : 67.3 cm.

DM 2,000; NF 2,500; Gns. 169; \$500.

330. LOUIS XV BRONZE AND BRONZE DORE AMOR GROUP. Depicting two nude amors, one holding a laurel wreath between them, seated upon an asymmetrical arrangement of rococo frilled scrolls in bronze dore. *XVIII Century*.

Length 8-1/2 in. : 21.5 cm.

DM 1,280; NF 1,600; Gns. 109; \$320.

## Snuffboxes

250. MEISSEN GOLD-MOUNTED PORCELAIN SNUFF BOX, lobe-molded, cartouche-shaped, the gold mounts finely *cisele* with a leaf-and-shell hasp, the hinged cover modeled with a reclining pug dog on a molded green mound with forget-me-nots, the body painted with figures and romantic couples in landscape settings, alternate with lilac strapwork; inside of cover delicately painted with a three-quarter figure of a nymph with flambeau and mask. *Circa 1765*.  
Length 3-1/2 in. : 8.8 cm.

DM 8.400; NF 10.500; Gns. 714; \$2,100.

251. LOUIS XVI WROUGHT GOLD AND PAINTED ENAMEL SNUFF BOX, narrow, rounded ends, the hinged cover bordered with chains of pink roses and blue forget-me-nots overlaid with scrolls set with rose diamonds, and enclosing a vignette *en camaïen rose*, in the manner of *Sauvage* of groups of playful cupids; the hasp in the form of crossed quivers set with rubies and rose diamonds; sides and base with vignettes of cupids. *French, circa 1780*.  
Length 3-5/8 in. : 9.2 cm.

DM 4.400; NF 5.500; Gns. 374; \$1,100.

253. LOUIS XV BRONZE LACQUER AND PIETRA DURA SNUFF BOX, oblong, bronze dore mounts, the hinged cover of 'nashiji' lacquer *plaque* in semi-precious minerals and mother-of-pearl with a Chinese woman standing in a garden setting before a pavilion. The sides and base conformingly *plaque* with various flowering and fruiting trees. *French, XVIII Century*.  
Length 3-1/8 in. : 8 cm.

DM 6.000; NF 7.500; Gns. 510; \$1,500.

254. LOUIS XV DRESDEN SNUFF BOX, the hinged cover with a painted scene of the Rape of the Sabine Women, the sides with playful amors, the base with Romulus and Remus suckling upon a she-wolf; inside of cover with figures of Tarquin and Lucrece. Gilded silver mounts wrought with foliations and rococo scrolls. Small chips underfoot. *Circa 1750*.  
Length 3-1/2 in. : 9 cm.

DM 2.800; NF 3.500; Gns. 238; \$700.

255. LOUIS PHILIPPE GOLD SNUFFBOX, narrow, oblong, with molded rims, engraved with bandings of key-fret and tiny chains enclosed by angular strapwork. *French, circa 1850*.  
Length 3-1/4 in. : 8.2 cm.

DM 1.160; NF 1.450; Gns. 98; \$290.

260. LOUIS XV WROUGHT GOLD OVAL SNUFF BOX, by *Jean-Marie Tiron, Paris 1767*. Oval, the frameworks *cisele* with bandings of cabochons and leaf tips; enclosing gouache paintings, of the school of *Boucher*, of romantic couples, rustic settings and shepherds and shepherdesses, beneath glazed panels. Mark of the *Fermier-General Jean-Jacques Prevost*.  
Length 3-1/4 in. : 8.2 cm.

DM 10.800; NF 13.500; Gns. 918; \$2,700.

262. LOUIS XVI WROUGHT GOLD AND JASPER AGATE CASKET, oblong mottled brown agate casket overlaid with frameworks of foliated chains and rosetted corners; stepped

stump feet. On the hinged cover, a flower-filled vase *pave* with rose diamonds, rubies and sapphires, within a framework of leaf-scrolls tied with fleurs-de-lis; bowknotted ribbons at the corners, also set with diamonds, rubies and sapphires. Some repairs. *Dresden (?) circa 1790*.  
Length 4-1/4 in. : 12.2 cm.

DM 6.000; NF 7.500; Gns. 510; \$1,500.

## French Furniture & Decorations

331. BATTERSEA ENAMEL COFFRET, the hinged cover with an oblong bucolic landscape reserve, each side with a similar panel. Minor imperfections. *Circa 1755*.  
Length 8 in. : 20.3 cm.

DM 1.600; NF 2.000; Gns. 136; \$400.

336. PAIR LOUIS XV-XVI WROUGHT BRONZE DORE CANDLESTICKS. *French, XVIII Century*.  
Height 10-1/2 in. : 26.6 cm.

DM 3.200; NF 4.000; Gns. 272; \$800.

337. REGENCE WROUGHT BRONZE DORE ENCRIER. Fitted with pounce pot and inkwell flanking a flaming stand-ard with two candleholders, and an original flint-lock; tiny pivoting tray beneath. *French, XVIII Century*.  
Length 13-1/2 in. : 34.2 cm.

DM 4.400; NF 5.500; Gns. 374; \$1,100.

352. PAIR LOUIS XV BRONZE DORE THREE-LIGHT SCONCES. Fitted for electricity. *Stamped H. VIAN. French, XIX Century*.  
Height 22 in. : 55.8 cm.

DM 1.200; NF 1.500; Gns. 102; \$300.

358. BRONZE DORE AND ROCK CRYSTAL EIGHT-LIGHT CHANDELIER, hung with rosetted pear drops and pendeloques. Fitted for electricity.  
Height 27 in. : 68.6 cm.; Diam. 18 in. : 45.7 cm.

DM 8.000; NF 10.000; Gns. 680; \$2,000.

365. PAIR LOUIS XVI CARVED AND GILDED OVAL WALL MIRRORS. *French, XVIII Century*.  
Height 34 in. : 86.4 cm.; Width 23 in. : 58.3 cm.

DM 3.400; NF 4.250; Gns. 293; \$850.

368. PAIR LOUIS XV CARVED BEECHWOOD FAUTEUILS. Backs, seats and armpads in beige floral damask. *French, XVIII Century*.

DM 1.100; NF 5.500; Gns. 374; \$1,100.

369. LOUIS XV BEECHWOOD PRIE-DIEU, in celadon antique satin, by *Nicholas-Quinibert Foliot (M. E. fl. 1737)*. *Stamped beneath rear seat N.Q. FOLIOT. French, XVIII Century*.

DM 2.000; NF 2.500; Gns. 169; \$500.

370. LOUIS XVI BRASS-MOUNTED ACAJOU TRIPLE-TOP TABLE A JEU. Richly mounted with gilded brass moldings and crestings of plaquettes, with castored *sabots*. *French, XVIII Century*.

Height 29-1/2 in. : 102 cm.; Length 44 in. : 111.8 cm.

DM 3.200; NF 4.000; Gns. 272; \$800.



377. LOUIS XVI CARVED AND PAINTED MARQUISE, in silk brocade, by *Georges Jacob* (M. E. 1765). Oblong lightly molded back, closed arms carved in low relief, fluted round tapering legs. Painted cream and highlighted with pale green. Stamped G. JACOB beneath front seat rail. French, XVIII Century.

Length 34 in. : 81.3 cm.

DM 5,600; NF 7,000; Gns. 476; \$1,400.

393. REGENCE CARVED AND GILDED ARMORIAL WALL MIRROR. Wide serpentine-scrolled frame beautifully carved and pierced with a border of shell motives, and foliated scrolls developing into pendants of flowers and leafage; crested with the coat of arms of the Cardinal Prince de Rohan, with hat and pendant flocci. French, XVIII Century.

Height 52 in. : 122.2 cm.; Width 37 in. : 94 cm.

DM 5,000; NF 6,250; Gns. 425; \$1,250.

401. REGENCE EBONIZED SERPENTINE-FRONT COM-MODE mounted in *bronze dore*. French, XVIII Century.

Height 32-1/2 in. : 82.5 cm.; Length 46 in. : 107 cm.

DM 10,400; NF 13,000; Gns. 885; \$2,600.

402. LOUIS XVI ACAJOU OPEN-SHELF CHINA CABINET. Oblong gray Ste. Anne marble top. French, XVIII Century.

Height 49 in. : 114.5 cm.; Length 5 ft. 7 in. : 170.2 cm.

DM 1,300; NF 1,625; Gns. 110; \$325.

403. LOUIS XV INLAID TULIPWOOD REGULATEUR, mounted in *bronze dore*, by *Fortin*, Paris, c. 1760. Minor imperfections and restorations.

Height 7 ft. 6 in. : 231.3 cm.; Width 21 in. : 53.3 cm.

DM 14,400; NF 18,000; Gns. 1,125; \$3,600.

#### Tapestries and Rugs

425. LOUIS XVI AUBUSSON TAPESTRY. "Le Chasseur et la Bergere." Park setting, a pond in the middle distance, with ducks and boats; at the base of a large stone monument reclines a youth in a blue coat and buff breeches, with a gun lying on his arm, talking to a shepherdess who carries a *houlette* and leads a pet lamb. Narrow columnar border entwined with blue ribbons and flowers. Circa 1775.

6 ft. 7 in. x 7 ft. 9 in. : 200.8 x 205.8 cm.

DM 9,200; NF 11,500; Gns. 782; \$2,300.

426. BRUSSELS RENAISSANCE HUNTING TAPESTRY. Wooded clearing, a rooster and turkey cock; behind them an equestrian huntsman and groups of men with leashed hounds; in the background a playing fountain and a formalized garden; in the hilly distance groups of small houses and chateau. Wide border, with panels of fruit and birds alternate with allegorical figures beneath pergolas supported by grotesques. Circa 1560.

11 ft. 6 in. x 8 ft. 4 in. : 350.7 x 254.2 cm.

DM 3,200; NF 4,000; Gns. 272; \$800.

438. CHINESE CARPET. Rose pink field, centering a floral and vine medallion enclosed by a symmetrical dispersal of flowering branches; matching spandrels, tan peony blossom and leaf border with key-fret and 'pearl' guards.

15 ft. 8 in. x 12 ft. 4 in. : 477.7 x 376.2 cm.

DM 3,800; NF 4,750; Gns. 323; \$950.

439. ROUBAIX MOQUETTE CARPET. Short pile velours carpet with diagonal bands of turquoise blue and white, bearing chains of tiny golden yellow leaf clusters; narrow harmonizing border.

19 ft. 9 in. x 10 ft. 2 in. : 602.3 x 310 cm.

DM 6,400; NF 8,000; Gns. 544; \$1,600.

Note: This carpet is understood to have been originally created for the Duke and Duchess of Windsor.

441. SAVONNERIE CARPET. Chocolate brown field, inner border of leaf rinceaux centering two crowned monograms in pastel tones, outer border of foliated mock flutes.

26 ft. 8 in. x 14 ft. 4 in. : 813.2 x 437.2 cm.

DM 9,600; NF 12,000; Gns. 817; \$2,400.

448. AUBUSSON CIRCULAR RUG. Golden fawn field woven in pastel tones with clusters of flowers conjoined by foliated rinceau scrolls, centering a conformingly woven medallion garlanded with laurel branches; matching border encircled by a running chain of husks.

Diam. 7 ft. 10 in. : 238.9 cm.

DM 6,200; NF 7,750; Gns. 528; \$1,550.

449 Lots.

Total of Sale:-

\$ 194,640

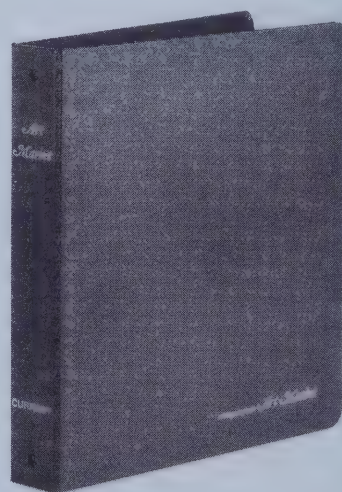
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NF 973,200

DM 778,560

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PARKE-BERNET GALLERIES, Inc., New York  
February 22 and 23, 1962

**Chinese, Indian, Jade Carvings  
and Other Oriental Art**

**Chinese Snuff Bottles**

16. HARLEQUIN JADE SNUFF BOTTLE. Carved in the gray and white areas with two figures, one partly enveloped in lotus vines which continue to the back of the bottle, the other feeding a small bird. *Ch'ien Lung*.

DM 1.200; NF 1.500; Gns. 100; \$300.

31. LAVENDER AND YELLOW JADE SNUFF BOTTLE, lozenge-form, carved in the yellow areas with an exotic bird in branches of 'hawthorn,' the reverse incised with archaistic characters. *Ch'ien Lung*. DM 680; NF 850; Gns. 58; \$170.

34. FAMILLE ROSE PORCELAIN SNUFF BOTTLE, flattened pilgrim flask, two reserve medallions of crouching male figures in green and rose robes, holding scrolls in a black ground painted with brilliant green plummy leaves. *Linear mark of the reign underfoot. Ch'ien Lung*.

DM 560; NF 700; Gns. 48; \$140.

35. CARVED AMBER FIGURAL SNUFF BOTTLE, standing figure of a plump nude child holding a stem of fruit, its topknot forming the stopper. *XVIII Century*.

DM 680; NF 850; Gns. 58; \$170.

36. WHITE JADE JAR-FORM SNUFF BOTTLE, finely carved with bandings of overlapping chrysanthemum petals and a dancing seminude figure above a lotus device. *Ch'ien Lung*.

DM 400; NF 500; Gns. 34; \$100.

38. LAVENDER JADE SNUFF BOTTLE, ovoglobular, carved in low relief with European figures of a man and a woman looking at a *cash*, and a man holding a tasseled jewel above a woman's head, in a ground of *lei wen* fret. *Ch'ien Lung*.

DM 920; NF 1.150; Gns. 78; \$230.

39. AQUAMARINE SNUFF BOTTLE, tiny bronze-form jar, scroll handles, with birds perched in blossoming prunus trees; matching stopper. In pale greenish-white aquamarine, buff mottlings.

DM 800; NF 1.000; Gns. 68; \$200.

40. FEI-TS'UI JADE SNUFF BOTTLE, plum-shaped, carved in high relief with stems of fruiting plums and a bat in flight; highly polished emerald green jade, a buff splash at one side. *Ch'ien Lung*.

DM 740; NF 925; Gns. 63; \$185.

41. RED BURGAUTE LACQUER SNUFF BOTTLE, flat, horseshoe-shaped, decorated in gold and mother-of-pearl on a red ground. *Ch'ien Lung*.

DM 800; NF 1.000; Gns. 68; \$200.

42. FEI-TS'UI JADE SNUFF BOTTLE, flattened, heart-shaped, embossed with two fishermen in a boat in a lotus pool on one side, on the other a pair of waterfowl, lotus blossoms and a white crane in flight; applied in variously painted minerals and ivory. *Chia Ch'ing*.

DM 1.160; NF 1.450; Gns. 98; \$290.

**CHINESE DYNASTIES**

B.C.

Shang or Yin Period ..... ca. 1500-1100

Chou Dynasty ..... ca. 1122- 221

Early Chou ..... ca. 1122-947

Middle Chou ..... ca. 946-770

Late Chou ..... ca. 770-256

Period of Warring States. ca. 481-221

Ch'in Dynasty ..... ca. 221- 206

Han Dynasty ..... 206 B.C. - 221 A.D.

A.D.

Three Kingdoms (San Kuo) ..... 221- 265

Tsin (or Chin) Dynasty ..... 265- 316

Northern and Southern Empires ..... 316- 589

Sui Dynasty ..... 589- 618

T'ang Dynasty ..... 618- 907

Five Dynasties (Wu Tai) ..... 907- 960

Sung Dynasty ..... 960-1127

Chin and Southern Sung Dynasties ..... 1127-1280

Yuan Dynasty (Mongol) ..... 1280-1368

Ming Dynasty (Emperors listed) ..... 1368-1644

Hung Wu ..... 1368-1398

Chien Wen ..... 1399-1402

Yung Lo ..... 1403-1424

Hung Hsi ..... 1425

Hsuan Te ..... 1426-1435

Cheng T'ung ..... 1436-1449

Ching T'ai ..... 1450-1457

T'ien Shun ..... 1458-1464

Ch'eng Hua ..... 1465-1487

Hung Chih ..... 1488-1505

Cheng Te ..... 1506-1521

Chia Ch'ing ..... 1522-1566

Lung Ch'ing ..... 1567-1572

Wan Li ..... 1573-1619

T'ai Ch'ang ..... 1620

T'ien Ch'i ..... 1621-1627

Ch'ung Cheng ..... 1628-1643

Ch'ing Dynasty (Emperors listed) ..... 1644-1912

Shun Chih ..... 1644-1661

K'ang Hsi ..... 1662-1722

Yung Cheng ..... 1722-1735

Ch'ien Lung ..... 1736-1795

Chia Ch'ing ..... 1796-1820

Tao Kuang ..... 1821-1850

Hsien Feng ..... 1851-1861

T'ung Chih ..... 1862-1873

Kuang Hsu ..... 1874-1908

Hsuan T'ung ..... 1909-1912

Chinese Republic ..... 1912-



### Chinese and Japanese Ivories

76. FOUR CHINESE CARVED IVORY GROUPS, each the standing figure of a bearded sage, wearing flowing robes and accompanied by an attendant acolyte, carrying fans, brushes, a wine pot, etc.  
Height 8 in. : 20.3 cm.

DM 1.600; NF 2.000; Gns. 136; \$400.

77. PAIR CHINESE CARVED IVORY KUAN YIN GROUPS, the goddess in long flowing robes with billowing scarves, holding a vase of Healing, seated on the back of a spotted stag with a branch of fungus in its mouth.  
Height: 8-1/4 in. : 21 cm.

DM 880; NF 1.100; Gns. 75; \$220.

### Siamese Bronze Sculptures

86. DVARAVATI BRONZE standing male figure of a bodhisattva with knobbed conical headdress and clasped hands, the edge of the cloak flaring around the body; dull green patina. *IX-X Century*.  
Height: 8 in. : 20.3 cm.

DM 700; NF 875; Gns. 60; \$175.

87. GILDED BRONZE BUDDHA'S HAND, the palm bearing a flame motive, making the *abhaya mudra*. *Late XVIII Century*.  
Height: 7-1/2 in. : 19 cm.

DM 440; NF 550; Gns. 37; \$110.

89. AYUTHYA BRONZE STATUETTE OF BUDDHA, standing figure with tight skirt, flaring cloak, finely knobbed coiffure, flame finial, long ears of Wisdom, the hands making the *abhaya mudra*; mottled gray and dark olivegreen patina. *XVIII Century*.  
Height: 21 in. : 53.3 cm.

DM 1.700; NF 2.125; Gns. 144; \$425.

90. BRONZE STATUETTE OF A GARUDA, standing female bird-monster, wearing a high crown, the wings outspread and tail feathers displayed; octagonal plinth with lotus bandings. *XVIII Century*.  
Height: 36 in. : 91.5 cm.

DM 1.900; NF 2.375; Gns. 162; \$475.

### Chinese Jades and other Carvings

101. CARVED LAVENDER JADE MINIATURE HANGING VASE, flattened lozenge-form, the cover with tiny bird finial, scrolled handles hung from a loose chain; highly polished semitranslucent white jade showing traces of lavender and emerald green. *Ch'ien Lung*.  
Height: 3-3/4 in. : 9.5 cm.

DM 1.900; NF 2.375; Gns. 162; \$475.

111. FEI-TS'UI EMERALD JADE NECKLACE, consisting of fifty-one matched and graduated emerald green beads; the gold clasp set with a jade cabochon.

DM 4.000; NF 5.000; Gns. 340; \$1,000.

119. CARVED CORAL STATUETTE of a swaying female figure, wearing long billowing robes and a scarf, her hair dressed in a high topknot, and holding a fan; deep rose red coral. Has carved ivory stand.

Height: 8-1/2 in. : 21.5 cm.

DM 1.700; NF 2.125; Gns. 144; \$425.

125. IMPERIAL CARVED FEI-TS'UI JADE COVERED TRIPOD KORO, globular body on three animal-mask and stump feet; with dragon mask and loose-ring handles, the cover with seated kylin as finial; highly polished semitranslucent pale jade 'like thawing snow,' showing sporadic flushings of emerald green and lavender. *Tao Kuang*.

Height: 5-1/2 in. : 14 cm.

DM 3.800; NF 4.750; Gns. 323; \$950.

126. CARVED WHITE JADE GROUP of a standing horse, with groom wearing long robes, beside a tethering post; highly polished pale greenish-white jade with orange brown mottlings. *Ch'ien Lung*.

Height: 5-1/2 in. : 14 cm.

DM 2.200; NF 2.750; Gns. 187; \$550.

130. IMPERIAL CARVED WHITE JADE GALLIPOT, small baluster-form bottle with narrow mouth carved in low relief with a man seated in a blossoming plum tree throwing branches to a woman below, in a setting of rocky crags with a fir and tree peony; softly polished camphor white jade. *Seal mark of the reign underfoot. Ch'ien Lung*.

Height: 4-3/4 in. : 12 cm.

DM 1.200; NF 1.500; Gns. 100; \$300.

131. CARVED MUTTON-FAT JADE VASE WITH BIRDS, pilgrim-form, with S-scroll handles, carved in low relief with lotus medallions, flanked on either side by reticulated rockwork with two birds holding branches of fruiting and flowering shrubs in their beaks. *Ch'ien Lung*.

Length: 8 in. : 20.3 cm.

DM 1.900; NF 2.375; Gns. 162; \$475.

134. CARVED FEI-TS'UI JADE COVERED JAR, ovoglobular, footed, polyporus fungus and loose-ring handles, carved and undercut with a *chih lung* on the shoulder in pursuit of a second, which forms the finial of the domed cover; softly polished grayish-white jade with splashes of emerald and lavender, buff mottlings. *Chia Ch'ing*.

Height: 6-1/4 in. : 15.8 cm.

DM 2.200; NF 2.750; Gns. 187; \$550.

160. 'TIBETAN' CARVED MOSS GREEN JADE LOTUS BOWL, depressed, globose, crisply carved with an allover design of imbricated lotus petals, matching flaring foot ring; carved semidome cover with lotus bud finial rising from a collar of the petals; highly polished, almost paper-thin semitranslucent pale green jade, tiny black fleckings, emerald veins. *Chia Ch'ing*.

Diameter: 8-3/4 in. : 22.2 cm.

DM 14.000; NF 17.500; Gns. 1,190; \$3,500.

161. MOSS GREEN JADE BUTTERFLY BOWL, shallow, oval, ring foot, carved in high relief on the exterior with butterflies in flight; flat, slightly projecting molded rim bearing

small heads of flowers, the ends carved and pierced with butterflies with spread wings, their bodies hung with loose rings; highly polished semitranslucent brilliant green jade, tiny black fleckings. *Incised six-character mark of Ch'ien Lung, underfoot.*  
Length: 13 in. : 33 cm.

DM 17.000; NF 21.250; Gns. 1,446; \$4,250.

162. IMPERIAL WHITE JADE PAGODA-FORM INCENSE BURNER, in three parts; ovoglobular lower body on three stump feet crested by *Fu*-lion masks, and carved in high relief with *t'ao t'ieh* masks and foliations, the wide mouth with a collar of *chih lung*, two carved and undercut handles in the form of phoenix birds; separate hexagonal median section paneled with arcaded doorways and reticulated window lattice; conforming hexagonal pagoda roof with finial in the form of a pair of writhing dragons. In pure greenish-white jade, the middle section of slightly whiter tonality, the whole finely polished. Has stand. *Ch'ien Lung.*  
Height: 14 in. : 35.5 cm.

DM 44.000; NF 55.000; Gns. 3,750; \$11,000.

### Chinese Early Dynasty Pottery & Porcelain

172. CUCUMBER GREEN POTTERY GRANARY URN, ring-molded cylindrical vessel, overhanging petal-molded mushroom top centering a small aperture; animalistic tripod supports. *Han.*  
Height: 12 in. : 30.5 cm.

DM 800; NF 1.000; Gns. 68; \$200.

173. PAIR PAINTED TERRA-COTTA HORSES, about to rise, the hind legs tucked under the flaring saddle trappings; finely modeled, with remains of dark red and black polychrome. Some repairs, as usual. *T'ang.*  
Length: 12 in. : 30.5 cm.

DM 2.200; NF 2.750; Gns. 187; \$550.

175. PAIR TERRA-COTTA MUSICIANS, standing female figure with long skirt, holding a musical instrument; grayish-white terra cotta, traces of orange pigment. *T'ang.*  
Height: 12-3/4 in. : 32.3 cm.

DM 1.200; NF 1.500; Gns. 100; \$300.

178. GREEN- AND YELLOW-GLAZED TERRA-COTTA EQUESTRIAN STATUETTE, slender graceful maiden in nasturtium and yellow splash-glazed gown, astride a yellow horse in collected pose. Some careful repairs as usual. *T'ang.*  
Height: 16 in. : 40.5 cm.

DM 3.200; NF 4.000; Gns. 272; \$800.

179. TERRA-COTTA OX, collected pose with slightly up-raised head, humped back; gray terra cotta showing traces of red pigment. *Wei.*  
Height: 14-1/2 in. : 36.7 cm.

DM 2.700; NF 3.375; Gns. 235; \$675.

180. NASTURTIUM BROWN-GLAZED TERRA-COTTA HORSE, standing figure, glazed brown shading to yellow on the neck, the saddle and trappings unglazed; in collected pose. Some careful repairs, as usual. *T'ang.*  
Height: 19 in. : 48.2 cm.

DM 4.000; NF 5.000; Gns. 340; \$1,000.



Above: Lot 178

Below: Lot 173

183. GLAZED TERRA-COTTA HORSE, standing figure in collected pose, with orange red tinted saddle and brown trappings; the mane and tail a nasturtium brown, the body lightly coated with a yellowish-buff glaze. Repaired and restored. *T'ang.*

Height: 20 in. : 50.2 cm.

DM 2.400; NF 3.000; Gns. 204; \$600.

### Chinese Bronzes

186. GILDED BRONZE BODHISATTVA, seated on an arrangement of scrolling vines, before a flaming halo; open footed plinth; reverse with lengthy inscription. *T'ang.*  
Height: 8 in. : 20.2 cm.

DM 900; NF 1.125; Gns. 76; \$225.

189. BRONZE TRIPOD CAULDRON (TING), deep, round, two upright loop handles on the rim, three ogre-mask tall legs flaring slightly at the foot; the body with panels of fret motives embodying the eyes of the *t'ao t'ieh*, rim collar of dragon-head frets. Sporadic dull green patina. *Middle Chou.*  
Diameter: 10-3/4 in. : 27.2 cm.

DM 3.200; NF 4.000; Gns. 272; \$800.

190. BRONZE TEMPLE BELL (CHUNG), flaring, shuttle-form, incised on the top with archaistic foliations, cylindrical stem, wide onion bulb collar with four bosses; the body studded with bandings of nipple bosses enclosing on one side incised inscriptions above an ornament of scrollings. *Han.*  
Height: 18-1/2 in. : 47 cm.

DM 1.800; NF 2.250; Gns. 153; \$450.

191. BRONZE BEAKER (KU), flaring, cylindrical, median knob, four sets of notched vertical ridges; band of *t'ao t'ieh* motives between four collars of plaintain leaves. *Early Ming.*  
Height: 11-1/2 in. : 29.2 cm.

DM 320; NF 400; Gns. 27; \$80.



### Chinese and Japanese Wood and Stone Sculptures

195. CHINESE IRON HEAD OF KUAN YIN, serene plump face, downcast eyes, long lobed ears, the hair dressed with a tiara. *Early Ming*.

Height: 12-1/2 in. : 31.2 cm.

DM 900; NF 1.125; Gns. 76; \$225.

197. CHINESE SCULPTURED STONE BODHISATTVA, standing, probably Kuan Yin, the right hand raised in the *abahaya mudra*, wearing long robes with streamers, necklaces, diadem; a round halo behind the head.

Height of statue: 30-3/4 in. : 78 cm.

DM 1.800; NF 2.250; Gns. 153; \$450.

198. JAPANESE CARVED WOOD ZEN PRIEST, squatting, robed, the hands across the body, the shaven head with long ears. *School of Unkei, XII Century*.

DM 1.600; NF 2.000; Gns. 136; \$400.

### Chinese Paintings

200. HERMIT IN MEDITATION, by *Wu Ping*. A bearded ascetic, in rust red robes, squatting on a high ornamental rock, overhanging gnarled tree; his bundle of books rests in a crotch, and two white monkeys gambol amid the entangling vines; *signed and dated (1614)*. Scroll on silk. *Late Ming*.

DM 480; NF 600; Gns. 41; \$120.

204. VISIT TO A MOUNTAIN PAVILION IN KIANG-NAN, by *Tang Po-Hu*. Landscape with precipitous cliffs overhanging a river gorge, a traveler crossing a bridge in the foreground, three figures in a summer pavilion on the water; perched higher up on the cliffs is a second pavilion, with other figures on the upper terrace; *signed, and inscribed with a poem*. Scroll, on silk. *Ming*.

DM 1.240; NF 1.556; Gns. 105; \$310.

Note: Tan Po-Hu (1444-1509), a much-esteemed Ming painter, was a native of Soochow in Kiangsu. A translation of the poem was given to the purchaser.

### Indian Stone Sculptures

230. JAIN SCULPTURED SANDSTONE HEAD of a smiling goddess, one ear ornamented with a rosette, surmounted by a four-tiered headdress. *IX-X Century*.

Height: 9 in. : 22.8 cm.

DM 720; NF 900; Gns. 61; \$180.

231. CENTRAL INDIAN SCULPTURED SANDSTONE STELE centered with the standing figure of a Visnu hung with jewels and wearing a high turret-form headdress, flanked by a tall phallus-like torch and surrounded by innumerable naked bodies of attendants, enlivened with figures of animals. *VIII-IX Century*.

Height: 25 in. : 63.5 cm.

DM 2.600; NF 3.250; Gns. 222; \$650.

232. RAJPUT SCULPTURED SANDSTONE DANCER, swaying, scantily draped, with necklace and high-scrrolled turban-form headdress, holding fragmentary ornaments in each hand. *X-XI Century*.

Height: 17-1/4 in. : 43.7 cm.

DM 2.200; NF 2.750; Gns. 187; \$550.

233. RAJPUT SCULPTURED STONE GROUP. Standing figure of Siva as Bhairava, hung with beads from the neck and waist, with remains of a fluted helmet-form headdress and several arms; one left hand supporting a male head. *XI Century*.

Height: 37 in. : 94 cm.

DM 2.300; NF 2.875; Gns. 195; \$575.

### Tibetan Paintings (Thangkas)

242. AKSOBHAYA, WITH ADORING DISCIPLES. Rare silver-ground painting of the crowned Buddha seated in *virasana*, the right hand in the *bhumisparsa mudra*, the left holding a *vajra*, surrounded above by lesser deities enthroned amid clouds; before him are a ring of bareheaded monks in prayer, and eight seated female figures. Scroll on cloth, with worn silk brocade mount.

DM 2.200; NF 2.750; Gns. 187; \$550.

Described and illustrated in G. Tucci, *Tibetan Painted Scrolls*, 1949, no. 152, pl. 185.

Illustrated in the Catalogue of the Tucci Collection (ed. Wildenstein), pl. 58.

243. SADAKSARI AVALOKITESVARA. Four-armed goddess seated in *virasana* on a lotus throne, the original hands making the *namaskara mudra*, the others holding *mala* and *padma*; with demons and four subordinate deities below, in a landscape with a winding river in the right foreground, peopled with mythological figures. Scroll on cloth, with green silk brocade mount. DM 1.200; NF 1.500; Gns. 100; \$300.

### Porcelains

257. PAIR BLUE AND WHITE TALL-NECKED BOTTLES, globular, flaring foot, tall cylindrical neck, decorated in underglaze blue with bandings of formalized lotus blossoms, foliations and leaf tips, with rings of deep cafe-au-lait. *K'ang Hsi*. Height: 9-1/2 in. : 24 cm.

DM 1.680; NF 2.100; Gns. 143; \$420.

267. PAIR IMPERIAL YELLOW AND GREEN DRAGON BOWLS, exterior with incised green dragons rising from waves in pursuit of the pearl, on a yellow ground; the interior with a dragon medallion. *Six-character mark of the reign underfoot*. *K'ang Hsi*.

Diameter: 5 in. : 12.7 cm.

DM 2.000; NF 2.500; Gns. 169; \$500.

269. COBALT BLUE CABINET VASE, small, globular, flaring foot, cylindrical neck, trumpet-shaped lip; brilliant glaze. *Yung Chen*.

Height: 6 in. : 15.2 cm.

DM 320; NF 400; Gns. 27; \$80.

270. CHERRY RED GALLIPOT, high-shouldered *mei p'ing*, small mouth, coated with a finely pitted glaze. *Yung Cheng*. Height: 7-3/4 in. : 19.2 cm.

DM 280; NF 350; Gns. 24; \$70.

271. CORAL RED BOWL, deep, slightly flaring sides, foot ring, brilliant glaze; white interior. *Has ornamental seal mark underfoot*. *K'ang Hsi*.

Diameter: 8-3/4 in. : 22.2 cm.

DM 1.000; NF 1.250; Gns. 85; \$250.



SOTHEBY & CO., London  
March 5, 1962

### French Glass Paperweights

34. AMERICAN YELLOW ROSE weight, Millville pedestal type, the flower formed of thick sulphur-yellow petals within transparent emerald-green leaves.

H. 3-7/8 in. : 9.8 cm.; Diam.: 3-5/8 in. : 9.3 cm.

DM 1.400; NF 1.750; £125; \$350.

55. ST. LOUIS UPRIGHT BOUQUET weight formed of six brightly colored flowerheads, numerous pointed green leaves, set in a large woven basket of opaque-white threads surmounted by a corkscrew-twist handle, encircled by two bands of white laticinio with blue and white star-dust finials.

3-1/8 in. : 7.8 cm. DM 9.520; NF 11.900; £850; \$2,380.

107. BACCARAT MAGNUM SCATTERED MILLEFIORI weight, dated B 1847, the brightly colored silhouette and geometric canes arranged in circles on a ground of twisted lengths of white laticinio tubing and yellow and salmon-pink ribbon.

4 in. : 10.1 cm.

DM 2.912; NF 3.640; £260; \$728.

109. CLICHY DOUBLE OVERLAY weight, turquoise, enclosing a well-formed mushroom, purple and white striped exterior, three concentric rows of pink, blue and green hollow canes, centered by a pink rose within a ring of white star-dust canes, the sides cut with five circular windows and the top flattened by a larger window, star-cut base.

2-7/8 in. : 7.3 cm.

DM 4.928; NF 6.160; £440; \$1,232.

155. BACCARAT BUTTERFLY weight, the butterfly with four marbled wings, translucent purple body and dark-blue antennae, hovering over the edge of a white double-clematis flower, with one bud and six pale-green leaves, star-cut base.

2-3/4 in. : 7 cm.

DM 1.960; NF 2.450; £175; \$490.

162. ST. LOUIS CAMOMILE weight on a brilliant tomato-red cushion composed of radiating spiral threads; above, a fluffy white flower with yellow stamen, four serrated green leaves and a bud.

2-7/8 in. : 7.3 cm.

DM 3.584; NF 4.480; £320; \$896.

163. ST. LOUIS BUTTERFLY weight, with a spiral of white laticinio ground, upon which rests a colorful butterfly with striped blue and yellow body, pale mauve antennae, and pink and blue wings, each centered by a star-shaped cane.

3-1/8 in. : 8 cm.

DM 6.720; NF 8.400; £600; \$1,680.

164. BACCARAT LARGE FLAT BOUQUET weight, centered by a turquoise-blue flower of buttercup-type, with yellow and white star-dust canes; above, a white double-clematis flower with yellow honeycomb center and a white bud below, entwined stems with green leaves, flanked by two pansies of the earlier type, with large purple petals and small veined blue and white lower petals.

3-5/8 in. : 9.2 cm.

DM 4.264; NF 5.328; £380; \$1,064.

365. UNIQUE IMPERIAL CARVED BLUE JADE DUCK-FORM LIBATION VESSEL INLAID WITH SILVER, TURQUOISE AND LAPIS LAZULI. Duck with long bill in the form of a horse's head, short wide fan tail, hollow body rising into a ring-molded cylindrical neck with flaring lip; the vessel stands on two conjoined legs, large webbed feet. The whole in grayish-blue jade (*ts'ui yu*), the body and head lavishly inlaid in silver wire with voluted scrollings, enhanced with small fragments of turquoise and lapis lazuli; the neck with ornamental bands, including an upper collar of inverted fret-pattern lappets. *About the lip is incised an inscription (vide infra) and date (1765). Ch'ien Lung.*

Height: 10 in. : 25.4 cm.

DM 56.000; NF 70.000; Gns. 4,762; \$14,000.

Note: The inscription records the name of Chang Pai-hsi, the official who supervised its completion and who held the rank of President of the Imperial Board of Works, the date being equivalent to 1765 A.D. It is an almost identical composition to the Sung bronze wine vessel, inlaid in gold and silver, in the Victoria and Albert Museum, London, illustrated in S. W. Bushell, *Chinese Art*, 1924, vol. 1, fig. 67.

366. PAIR CARVED AND RETICULATED SPINACH JADE COVERED INCENSE BOWLS, depressed, globose, ring foot, lightly carved with a median band of archaic dragon masks heading *lei-wen* fret, everted lip pierced with dragon scrollings and interrupted by two bat-form flange handles with loose rings; dome cover carved and reticulated to match the median band, conformingly carved onion-bulb finial. In softly polished dark green jade, black fleckings, concentric rings and splashes of paler green jade. *Chia Ch'ing.*

Length: 9 in. : 22.8 cm.

DM 14.800; NF 18.500; Gns. 1,258; \$3,700.

422 Lots.

Total of Sale:-

\$ 128,245

Gns. 43,620

NF 641.225

DM 512.980

165 Lots.

Total of Sale:-

\$ 33,673

£ 12,026

NF 168.360

DM 134.688



## FORTHCOMING SALES

(Collectors and dealers planning trips to Europe this spring and early summer will find that the auction market is in full swing there through July, whereas most houses are closed in the United States. The following listing is the most complete that could be obtained to date and includes many important sales of paintings and antiques. Unfortunately, French sales are not scheduled sufficiently far in advance for inclusion in our lists but those who expect to be in Paris can obtain the current schedule by buying a copy of the *Gazette de l'Hotel Drouot* (8, rue Milton, Paris IX, Tel: LAMartine 61-60) at new news kiosks.—Ed.

SOTHEBY & CO.  
34 New Bond Street  
London W. 1, England

American representative:  
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717 Fifth Avenue  
New York 22, New York  
PLaza 8-2891

## April

- 17—Old Master Engravings and Etchings.
- 18—Eighteenth and Modern Drawings and Paintings.
- 27—Pewter, Works of Art, English and Continental Furniture and Decorations.
- 30—Printed Books.

## May

- 1—Jade and Hardstone Snuffbottles.
- 2—Eighteenth and Nineteenth Century Paintings and Drawings.
- 4—"Portrait of the Duke of Lerma," by Rubens, in Madrid.
- 8—English and Continental Pottery and Porcelain.
- 10—Medieval and Renaissance Works of Art, Tapestries, Clocks and French Furniture.

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New York 22, New York  
PLaza 2-1266

## April

- 27—Pictures and Drawings of the Nineteenth Century.
- 30—Oriental Porcelain and Objects of Art.

## May

- 1—Old Master Drawings, property of the O'Byrne Collection, works by Annibale Caracci, Leoni, Vanni, Barbieri and Parmigiani.
- 2—Jewels.

## FORTHCOMING SALES

DR. ERNST HAUSWEDELL  
Fontenay 4  
Hamburg 36, Germany  
April 27—Non-European Works of Art.  
April 28—Graphics, Drawings, Paintings and Sculpture.  
June 1/2—Books and Autographs.

STUTTGARTER KUNSTKABINETT  
Prinzenbau am Schillerplatz  
Stuttgart, Germany

May 3/5—Spring Auction of Modern Paintings, Drawings and Graphics.

HELMUT TENNER  
Bergheimerstrasse 59  
Heidelberg, Germany

May 7/9—Books, Autographs, Drawings and Graphics.

GERD ROSEN  
Kurfurstend  
Kurfurstendamm 215  
Berlin W 15, Germany

May 7/12—Graphics, Antiquities, Books and Autographs.

KUNSTHAUS LEMPertz  
Neumarkt 3  
Cologne, Germany

May 9/14—Auction #468—Old Masters.  
June 5/6—Auction #469—Modern Art.

KARL & FABER  
Karolinenplatz 5a  
Munich, Germany

May 15/16—Graphics, Drawings and Paintings.  
May 17/18—Books and Autographs.

LEO SPIK  
Bad Kissingen, Germany

June 1/2—Paintings, Antiquities and Furniture.

WEINMULLER  
Brienner Strasse 14  
Munich, Germany

June 27/28 — Furniture, Paintings and Antiquities.

J. A. STARGARDT  
Marburg, Germany

June 4/6—Autographs.

GALERIE KOLLER  
Zurich, Switzerland

May 14/19—Furniture, Paintings, Antiquities, Works of Art.

KLIPSTEIN & KORNFELD  
Bern, Switzerland

May 24/26—Old and Modern Paintings and Graphics.

GALERIE FISCHER  
Luzern, Switzerland

June 26/July 2—Works of Art.

## BOOK REVIEWS

EARLY CHRISTIAN ART, *The Late Roman and Byzantine Empires from the Third to the Seventh Centuries*, by W. F. Volbach. 232 pp. 258 full page illustrations, 34 in color by Max Hirmer. Harry N. Abrams, Inc., New York. \$25.00.

If ever there was a period in art history to stymie the best of scholars, it is this one. Professor Volbach, a leading authority in early Christian art, manages to sort out the entanglements of style resulting from the convergence of pagan cultures on the decadent Roman Empire and the emergence of Christianity. Once dismissed as "barbaric" and "decadent," this art is now revealed with both its naivete and sophistication through the heavily annotated text, notes and plans.

The brilliance, richness and profusion of this period is, however, best appreciated by extraordinary photographs and color plates made by Professor Max Hirmer. The frescoes, mosaics, sculpture and architecture of Rome, Ravenna, Milan, Thessalonica and Constantinople have been reproduced dramatically and with scrupulous attention to detail and fidelity to original color. Harry Abrams is to be congratulated on this important contribution to any fine arts library.

A HISTORY OF WESTERN ART, by John Ives Sewall. Revised edition with a chapter by John Canaday. 997 pp., including index, illustrated. Holt Reinhart and Winston, Inc., New York. \$15.00.

It is gratifying to find among the usually gray and pedantic one-volume histories of art, a new edition of an enthusiastic and readable staple. Professor Sewall reveals the often disparate accomplishments of the scholar, the historian, the philosopher, the romantic and the raconteur. "Works of art," he writes, "are often more accurate than any other indication about the state of affairs at some ... crucial juncture in the progress of humanity." This interrelationship is traced from the shadows of the Lascaux caves to the steel and glass of Lever House.

Such an orientation enables the author to see, for instance, the decay of the entire Roman Empire in the anguished faces of the last weary emperors.

A new chapter by John Canaday, art editor of the *New York Times*, quite properly eschews final value judgments on modern art. However, his own reservations are clearly indicated by his sketchy outlining of aesthetic innovations and abbreviated references to only the six or seven most firmly entrenched artists.—P.G.B.

INTERNATIONAL *Art Market*

CURRENT WORLD MARKET PRICES OF ART, ANTIQUES &amp; OBJETS D'ART

VOL. II, NO. 3

NEW YORK, N.Y.

MAY, 1962

## Byzantine Icons and Old Master Paintings

PARKE-BERNET GALLERIES, Inc.  
New York, April 18, 1962**The Vontetsianos Collection of Byzantine Icons**  
and Old Master Paintings from Patrick A. Valentine,  
Julia A. Berwind and other owners.1. S. GEORGE AND THE DRAGON. Miniature in cloisonné  
enamel frame of later date. *Greek School, XVI Century.*  
Panel 7 x 5-1/4 in. : 17.7 x 13.2 cm.

DM 1.900; NF 2.375; Gns. 162; \$475.

3. VIRGIN OF VLADIMIR. Half-length figure holding the  
Child; gold background. *Russian School, XVII Century.*  
Panel 14-3/4 x 11-3/4 in. : 37.5 x 29.3 cm.

DM 2.200; NF 2.750; Gns. 187; \$550.

5. SS. COSMAS AND DAMIAN. Triptych; gold back-  
grounds. *Greek School, XVII Century.* (Knoedler)  
Panel overall 10 x 13-1/4 in. : 25.4 x 33.5 cm.

DM 4.400; NF 5.500; Gns. 374; \$1,100.

6. LIFE OF CHRIST AND THE VIRGIN. Polyptych; four  
sections. Gilded bronze low relief scenes against blue and  
white enamel. *Russian School, XVI-XVII Century.*  
Overall 7 x 16-1/4 in. : 17.7 x 41.2 cm.

DM 2.600; NF 3.20; Gns. 222; \$650.

7. THE SAVIOUR WITH SAINTS. Triptych. *Greek School,*  
*XVII Century.* (Knoedler)  
Panel, overall 9 x 12-1/2 in. : 22.8 x 31.7 cm.

DM 1.800; NF 2.250; Gns. 153; \$450.

9. HEAD OF THE SAVIOUR, elaborate gilded silver *riça*.  
*Moscow mark of 1887 and mark of an unidentified work-*  
*master, Russian School, XIX Century.*

13-3/4 x 11-3/4 in. : 35 x 29.7 cm.

DM 1.300; NF 1.625; Gns. 110; \$225.

11. VIRGIN AND CHILD, with medallions with sacred mono-  
grams; gold background. *Greek School, XVI Century.*  
Panel 21-1/4 x 14-3/4 in. : 54 x 37.5 cm.

DM 7.200; NF 9.000; Gns. 612; \$1,800.

12. S. NICHOLAS. Full-length enthroned figure; pictorial  
medallions of other saints in corners. *Cretan School, XVII*  
*Century.*

Panel 22 x 16 in. : 56 x 40.5 cm.

DM 5.600; NF 7.000; Gns. 476; \$1,400.

13. VIRGIN AND CHILD ENTHRONED. Dated. *Greek*  
*School, XVII Century.*

Panel 20-3/4 x 14-5/8 in. : 52.6 x 37 cm.

DM 9.000; NF 11.250; Gns. 765; \$2,250.

MAY 23 1962



Lot 15.

14. BAPTISM OF CHRIST in a landscape with craggy rocks  
on either side. *Greek School, XVII Century.*  
Panel 20-1/4 x 15-1/2 in. : 51.3 x 39.3 cm.

DM 6.400; NF 8.000; Gns. 544; \$1,600.

15. THE MARTYRDOM OF S. JOHN THE BAPTIST.  
*Signed at lower left; By the Servant of God Apostoles. Cretan*  
*School, XVI Century.* (European collector)  
Panel 24-1/2 x 15-1/4 in. : 62.2 x 38.6 cm.

DM 28.000; NF 35.000; Gns. 2,500; \$7,000.

16. ENTHRONED SAVIOUR WITH THE VIRGIN AND  
SAINTS. Triptych. *Greek School, XV Century.* (Knoedler)  
Panel, overall 22 x 28 in. : 55.7 x 71 cm.

DM 22.000; NF 27.500; Gns. 1,870; \$5,500.

(continued on page 337)



## INTERNATIONAL

# Art Market

A MONTHLY REPORT ON CURRENT  
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## CLASSIFIED ADVERTISING

### PAINTINGS AND GRAPHICS

**Priest Collector** wishes to sell 16-17 C. oils he purchased from Eur. monasteries and families. Also, Appiani brush drawing, Andreotti bronze signed 1908, De Pisis signed 1940. Fr. O.A. Coggiola-Mower, 2600 Vermont, NE, Albuquerque, N.M.

**MATTA OIL** for sale. 26" x 30". c. 1959-60. \$1,200. Cloverdale 2-4236 and Box O-32.

**OILS: MACLET, BORES, CORTES**, Gutman, Lubovsky, etc. Private collection for sale. Box O-30.

**Frank Duveneck**: "Boy's Head." 9" x 11". Very strong. Price \$20,000. Write B. Brescia, 116 Gilmore Blvd., Floral Park Crest, L.I., N.Y.

**John Singer Sargent**—Head of a Girl. Painted about 1913. 10" x 14", board, brilliant colors. Price: \$15,000. B. Brescia, 116 Gilmore Blvd., Floral Park Crest, L.I., N.Y.

### BOOKS AND MANUSCRIPTS

For Sale: **Dolphin** Vol. 1, 2 & 4. \$30 ea. or all 3, \$70.  
Wanted: **Fleurion** Vol. 1, 2 or 3. Box W-21.

### PORCELAIN

**Dorothy Doughty Birds**. Full collection for sale. Box O-31.

### GLASS

WANTED TO BUY: **Peking Glass**. Please write Robert J. Young, Parker Ranch, Kamuela, Hawaii.

### SPECIAL OFFERINGS

**Cameo sig. glass**—Faberge, Louis XVI furn. Mrs. A. M. Patterson, 1614 Shady Circle, Chatt. 5, Tenn.

**Oriental Kazak Runner**, 38" wide, 11' long, very good condition, for sale. Violet I. Gunther, "Choice Antiques," 460 East 25th Street, Erie, Pa.

**Spinning Wheel Magazine** has the answers, monthly, to your most searching questions on popular antiques. 8-1/2 x 11 coated stock, highly illustrated. \$3 yearly. P.O. Box 69A, Taneytown, Maryland.

### INTERNATIONAL

# Art Market

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European representative:  
Mr. Emil Hartmann  
Limmatstrasse, 285  
Zurich, Switzerland

(N.B. After May 19, no sales will be held on Saturdays until next season.)

### May

22—The Architectural Library of the Late Ferruccio Vitale and Alfred Geffert, Jr., and other reference books on architecture, landscape gardening, city planning, etc.

23—Precious-Stone Jewelry.

24/25—Garden and Terrace Furniture and Decorations.

### June

1—Furniture and Decorative Objects.

7—Modern Paintings and Drawings, benefit of the America-Israel Cultural Foundation, including works by de Chirico, Forain, Mane-Katz, Buffet, Delacroix, Pissarro, Sargent, Modigliani, Matisse, etc.

8—Garden Furniture, Decorative Objects and Sculpture.

12—Furniture and Objets D'Art, Paintings, Silver and Jewelry, benefit of the United Jewish Appeal.

27/28—French Furniture and Art Property, Renaissance Bronzes, Paneling, Oriental Rugs from The Elms, Newport, R.I., residence of the Late Julia A. Berwind, to be sold on the premises.

End of New York Season

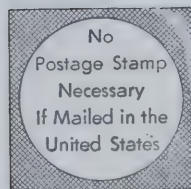
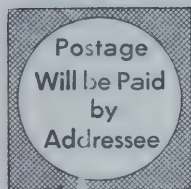
(continued on page 358)

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*N.B. In all cases where pictures are sold, the medium, unless otherwise stated, is oil on canvas. Names of buyers, if available, appear in parentheses following catalogue descriptions.*

CURRENT WORLD MARKET PRICES  
OF ART, ANTIQUES & OBJECTS D'ART



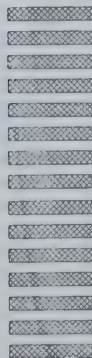
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(continued from page 335)

### Primitive and Renaissance Paintings

25. CLOUET, FRANCOIS (French: 1505-1572). "Jacques d'Albon de S. Andre, Marechal de France." Bust portrait. 9-1/2 x 7-3/4 in. : 24 x 19.6 cm.

DM 24.000; NF 30.000; Gns. 2040; \$6,000.

26. FRANCESCO DI JACOPO, Pier (Florentine: 1502-1550). "The Entombment of Christ."

Cradled panel 11-3/4 x 19-1/2 in. : 29.3 x 49.5 cm.

DM 2.000; NF 2.500; Gns. 169; \$500.

28. MORO, ANTONIO (Dutch: 1512-1577). "James Stewart, Earl of Moray."

44 x 32 in. : 111.8 x 90.5 cm.

DM 11.000; NF 13.750; Gns. 935; \$2,750.

### Dutch, Flemish and other 17th Century Paintings

29. TENIERS, the Younger, David (Flemish: 1610-1690). "A Chemist."

Panel 10-1/8 x 8-1/2 in. : 25.6 x 21.5 cm.

DM 6.400; NF 8.000; Gns 544; \$1,600.

30. BREUGHEL, the Elder, Jan (Flemish: 1568-1625). "Travelers on a bluff." On copper.

6-3/4 x 10-1/4 in. : 17 x 26 cm.

DM 11.400; NF 14.250; Gns. 970; \$2,750.

33. VAN GOYEN, Jan (Dutch: 1596-1656). "River scene with fishermen: early evening." *Signed on the wall at right with monogram V.G. and dated 1655.* (Connecticut private collector)

Cradled panel 18-3/4 x 25-3/4 in. : 47.5 x 63 cm.

DM 32.000; NF 40.000; Gns. 2,725; \$8,000.

34. RUBENS, Peter Paul (Flemish: 1577-1640). "Portrait of a Medici Princess." Half-length figure, wearing a vandyked lawn ruff. (Connecticut private collector)

26 x 21 in. : 67 x 53.3 cm.

DM 18.000; NG 22.500; Gns. 1,531; \$4,500.

Sold with certificates by Dr. Martin Binder, Dr. Gustave Gluck and Dr. W. R. Valentiner.

Painted about 1604-7.

35. VAN DYCK, Sir Anthony (Flemish: 1599-1641). "Marchese Cattaneo." Half-length portrait. (Ohio private collector)

30 x 24 in. : 76 x 61 cm.

DM 30.000; NF 37.500; Gns. 2,551; \$7,500.

36. BREUGHEL, the Younger, Jan (Flemish: 1601-1678). "The Alchemist." *Signed at lower left J. BREUGHEL. fe.*

31 x 39 in. : 78.7 x 99 cm.

DM 11.400; NF 14.250; Gns. 970; \$2,750.

38. RUBENS, Peter Paul (Flemish: 1577-1640). "Christ bestowing a crown on the earth." (Connecticut private collector)

Cradled panel: 22-3/4 x 17-3/4 in. : 57.7 x 45 cm.

DM 34.000; NF 42.500; Gns. 3,891; \$8,500.

Sold with MS certificates by Dr. Max J. Friedlander dated 1924 and by Dr. W. R. Valentiner dated 1943.

Recorded in Julius Held and Jan-Albert Goris, *Rubens in America*, 1947, no. A63, as *attributed to Rubens*.

Painted about 1610-20.



Lot 49.

### French and Italian Eighteenth Century Paintings

45. GREUZE, Jean-Baptiste (French: 1725-1805). "The Little Artist." A little boy, sketching. *Signed almost illegibly.* 22-1/4 x 18-3/4 in. : 56.3 x 47.5 cm.

DM 22.000; NF 27.500; Gns. 1,870; \$5,500.

46. LEPRINCE, Jean Baptiste (French: 1734-1781). "Caprice." Figures in a fishing boat before a cliff.

21-1/2 x 16 in. : 54.5 x 40.5 cm.

DM 1.400; NF 1.750; Gns. 119; \$350.

47. VIGEE-LEBRUN, Marie Louise (French: 1755-1842). "Prascovie Nikhailovna Tolstoy (nee Golenitchev-Koutouzov)." Waist-length portrait of a young girl.

Oval 27-3/4 x 23 in. : 70.5 x 58.5 cm.

DM 3.400; NF 4.250; Gns. 293; \$850.

## The Manhattan Galleries

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47A. ROBERT, Hubert (French: 1733-1808). "Colonnades Antiques." *Signed H. ROBERT, Roma and dated 1761.*  
62 x 40 in. : 175.5 x 111.7 cm.

DM 56.000; NF 70.000; Gns. 4,762; \$14,000.

48. GUARDI, Francesco (Venetian: 1712-1793). "Piazza San Marco." (Cincinnati private collector)  
31-3/4 x 43-1/4 in. : 80.5 x 110 cm.

DM 34.000; NF 42.500; Gns. 3,891; \$8,500.

Note: Formerly known as a work of Canaletto, this painting has been ascribed to Guardi by Mr. W. G. Constable. Painted about 1760-65.

49. TIEPOLO, Giovanni Domenico (Venetian: 1727-1804). "Head of an old man, with red headdress."  
23-3/4 x 20 in. : 58.5 x 50.7 cm.

DM 36.000; NF 45.000; Gns. 3,061; \$9,000.

Note: Formerly attributed to Giambattista Tiepolo, this painting has been definitely given to the Giovanni Domenico Tiepolo by Prof. Antonio Morassi.

51. VENETIAN SCHOOL, XVIII Century. "Riva degli Schiavoni, Venice."  
24 x 37-3/4 in. : 61 x 94 cm.

DM 7.600; NF 9.500; Gns. 645; \$1,900.

### British XVIII and Early XIX Century Portraits

52. HARLOW, George Henry (British: 1787-1819). "Youthful Vanity." Half-length figure of a little girl.  
20 x 16 in. : 50.7 x 41.5 cm.

DM 4.800; NF 6.000; Gns. 409; \$1,200.

53. ROMNEY, George (British: 1734-1802). "Head of Prospero."  
20-1/2 x 16-1/4 in. : 52 x 41.2 cm.

DM 3.600; NF 4.500; Gns. 306; \$900.

55. GAINSBOROUGH, Thomas, R.A. (British: 1727-1788). "Col. Henry Townsend." Half-length figure.  
30 x 25 in. : 76.2 x 63.5 cm.

DM 3.400; NF 4.250; Gns. 293; \$850.

Sold with a photostat of a MS certificate by Dr. Walter Heil dated 1942, describing this as an early work, presumably dating from about 1755.

57. HOPNER, John, R.A. (British: 1758-1810). "Mr. Bowles."  
30-1/2 x 25-1/2 in. : 77.5 x 64.7 cm.

DM 1.000; NF 2.000; Gns. 136; \$400.

58. LAWRENCE, Sir Thomas, P.R.A. (British: 1769-1830). "Lady Orde and child."  
55-1/2 x 44 in. : 141 x 111.7 cm.

DM 28.000; NF 35.000; Gns. 1,870; \$7,000.

59. RAEBURN, Sir Henry, R.A. (Scottish: 1756-1823). "Catherine Low."  
35 x 37-1/2 in. : 84 x 95 cm.

DM 4.400; NF 5.500; Gns. 374; \$1,100.

Painted about 1820.

60. STUART, Gilbert (American: 1755-1828). "John, Lord Fitzgibbon."  
30 x 25 in. : 76.2 x 63.5 cm.

DM 4.000; NF 5.000; Gns. 340; \$1,000.

61. LAWRENCE, Sir Thomas, P.R.A. (British: 1769-1830). "Sir George Beaumont."

36 x 28 in. : 91.5 x 71 cm.

DM 17.000; NF 21.250; Gns. 1,445; \$4,250.

Painted about 1825-30.

64. WEST, Benjamin, P.R.A. (American: 1738-1820). "The Judgment of Solomon."

60 x 54 in. : 152.5 x 137 cm.

DM 2.600; NF 3.250; Gns. 222; \$650.

### Nineteenth Century Paintings

66. TURNER, Joseph Mallord W., R.A. (British: 1775-1851). "Scottish landscape with figures." Watercolor. *Signed.*  
7-3/4 x 11-1/4 in. : 19.6 x 28.5 cm.

DM 17.000; NF 21.250; Gns. 1,445; \$4,250.

The buyer exercised the privilege of buying the companion to the preceding, Lot 67, "Scene in the Lake District," for the same price.

68. WHISTLER, James Abbott McNeill (American: 1834-1903). "Sunset in blue and gold." Pastel. *Signed with butterfly.*

5 x 9-1/2 in. : 12.6 x 24 cm.

DM 3.000; NF 3.750; Gns. 255; \$750.

A title card with the artist's signature and the butterfly is attached to the back of the work. The drawing was sold with the original invoice, dated Nov. 23, 1897, with further authentication from Messrs. Goupil, London.

70. INNESS, George, N.A. (American: 1825-1894). "Hills of Scotland: a study." Two figures watching sheep. *Signed.*  
10 x 13 in. : 25.4 x 33 cm.

DM 3.200; NF 4.000; Gns. 272; \$800.

Painted in 1894.

71. DE LA PENA, Narcisse Virgile Diaz (French: 1807-1876). "Cupid's Festival." *Signed and dated '70.*

23-1/2 x 28-3/4 in. : 59.5 x 73 cm.

DM 6.400; NF 8.000; Gns. 544; \$1,600.

72. HENNER, Jean Jacques (French: 1829-1905). "Nude by a pool." *Signed.*

Cradled panel 17 x 11 in. : 43 x 28 cm.

DM 5.200; NF 6.500; Gns. 442; \$1,300.

79. INNESS, George, N.A. (American: 1825-1894). "Near the village." Verdant landscape with stream. *Signed.*

31-1/2 x 42 in. : 80 x 106.6 cm.

DM 8.800; NF 11.000; Gns. 748; \$2,200.

An early work, dating from about 1848-50.

82. SCHREYER, Adolf (German: 1828-1899). "Arab Chieftains." *Signed.*

34 x 47-1/2 in. : 87.4 x 121 cm.

DM 12.400; NF 15.500; Gns. 1,054; \$3,100.

83. GEROME, Jean Leon (French: 1824-1904). "Ave Caesar! Morituri Te Salutant." *Signed and dated 1859.*

36-3/4 x 57-1/2 in. : 93.5 x 146 cm.

DM 8.400; NF 10.500; Gns. 714; \$2,100.

**85 LOTS (Total of Sale):-**

**DM 695.000; NF 868.750; Gns. 59,098; \$173,750.**

SOTHEBY & CO., London  
April 10, 1962

**The W. Somerset Maugham Collection of  
Impressionist and Modern Paintings**

Even by Sotheby's standards this sale was exceptionally well attended. As usual with Sotheby's evening sales admittance was by ticket only and the smaller galleries were linked with the main room by closed circuit television.

The prices occasioned no great surprise. More unusual was the high proportion of winning bids from buyers unknown both to those familiar with the London sale rooms and even to Sotheby's themselves. At the time of going to press the identity of the European private collector for whom Picasso's "Death of Harlequin" was bought for the top price of \$224,000 (£80,000) had not been discovered.—T.M.)

1. O'CONOR, Roderick. "Still life with vegetables." *Signed*. (Mrs. P. Hill)

20-3/4 x 28-1/4 in. : 53 x 72 cm.

DM 4.704; NF 5.880; £420; \$1,176.

2. O'CONOR, Roderick. "Still life with a bowl of apples." *Signed and dated '23*. (Falanga)

23-1/2 x 19 in. : 60 x 48.5 cm.

DM 2.912; NF 3.640; £260; \$728.

3. O'CONOR, Roderick. "Flowers in a green jug." *Signed and dated '25*. (Roland, Browse & Delbanco)

17-1/2 x 21 in. : 44.5 x 53.5 cm.

DM 6.160; NF 7.700; £550; \$1,540.

4. STEER, Philip Wilson, O.M. "A bend of the Severn, Littledean." *Signed and dated 1909*. (Fine Arts Society)

20 x 30 in. : 51 x 76 cm.

DM 12.320; NF 15.400; £1,100; \$3,080.

5. STEER, Philip Wilson, O.M. "Effect of rain, Corfe." *Signed and dated 1908*. (Maggs)

18 x 24-1/4 in. : 46 x 61-1/2 cm.

DM 6.160; NF 7.700; £550; \$1,540.

6. SUTHERLAND, Graham, O.M. "Thorn forms." *Signed and dated 1946*. (Lang)

26 x 20 in. : 66 x 51 cm.

DM 44.960; NF 56.200; £4,000; \$11,240.

7. SUTHERLAND, Graham, O.M. "Datura flower in glass." *Signed and dated 1957*. (Lang)

18 x 15-1/2 in. : 46 x 39.5 cm.

DM 24.640; NF 30.800; £2,200; \$6,160.

8. BONNARD, Pierre. "Grandmère et enfants." *Signed and dated '97*. (Tooth)

15 x 15 in. : 37.5 x 37.5 cm.

DM 100.800; NF 126.000; £9,000; \$25,200.

9. BOUDIN, Eugène. "Les bords de la Loques, Calvados." On panel. *Signed and dated '86*. (Miss K. G. Robinson)

18-1/2 x 28-3/4 in. : 47 x 73 cm.

DM 56.000; NF 70.000; £5,000; \$14,000.



Left: Picasso's "La Grecque." Lot 27.

Right: Gauguin's "Tahitienne." Lot 10.

10. GAUGUIN, Paul. "Tahitienne debout." "Painting on glass-paneled door." *Signed with initials*. (P. I. Berman)

39-1/2 x 21-1/4 in. : 100 x 54 cm.

DM 145.600; NF 182.000; £13,000; \$36,400.

Painted circa 1898-89.

11. JOVENEAU, Jean. "Nature morte avec compotier et guitare." *Signed*. (Kaplan Gallery)

12-3/4 x 27 in. : 32.5 x 69 cm.

DM 3.136; NF 3.920; £280; \$784.

12. JOVENEAU, Jean. "Nature morte avec fruits et théière." *Signed*. (Miss C. Darly)

19 x 29-1/2 in. : 48 x 75 cm.

DM 4.704; NF 5.880; £420; \$1,176.

13. LAURENCIN, Marie. "Jeune femme à l'éventail." *Signed and dated 1927*. (Waddingham)

31-1/2 x 20-1/2 in. : 80 x 52 cm.

DM 50.400; NF 63.000; £4,500; \$12,600.

14. LAURENCIN, Marie. "Jeune femme et sa fille." *Signed*. (G. Prade)

33-1/2 x 13-1/2 in. : 85 x 34 cm.

DM 13.440; NF 16.800; £1,200; \$3,360.

15. LAURENCIN, Marie. "La barque." *Signed and dated 1926*. (G. Prade)

17-3/4 x 21-3/4 in. : 45 x 55 cm.

DM 26.800; NF 33.600; £2,400; \$6,720.





Lot 23.

16. LAURENCIN, Marie. "Le baiser." *Signed*. (S. Spiegel)  
31 x 24-3/4 in. : 79 x 63 cm.  
DM 44,800; NF 56,000; £4,000; \$11,200.

17. LAURENCIN, Marie. "Portrait de Somerset Maugham." *Signed and dated 1936*. (Realty Mortgage Co.)  
22-1/2 x 19-1/4 in. : 57 x 49 cm.  
DM 61,800; NF 21,000; £1,500; \$4,200.

18. TOULOUSE-LAUTREC, Henri de. "Le polisseur." *Stamped with monogram (Lugt no. 1333)*. (Huntington Hartford)  
25-1/2 x 32 in. : 65 x 81 cm.  
DM 302,400; NF 378,000; £27,000; \$75,600.  
Painted circa 1887.

19. LEGER, Fernand. "Les maisons." *Signed, inscribed and dated '22 on the reverse*. (T. Shreiber)  
25 x 21 in. : 64 x 53 cm.  
DM 145,600; NF 182,000; £13,000; \$36,400.

20. LEPINE, Stanislas. "La Rochelle, carriers près l'entrée du port." On panel. *Signed*. (Tooth)  
8-3/4 x 15-3/4 in. : 22 x 35 cm.  
DM 28,000; NF 35,000; £2,500; \$7,000.

21. LEPINE, Stanislas. "La Seine à Paris, l'Institut à l'arrière plan." *Signed*. (Lady Dunn)  
40-1/2 x 50 in. : 103 x 127 cm.  
DM 39,200; NF 49,000; £3,500; \$9,800.

22. LEPINE, Stanislas. "Caen." *Signed*. (Withofs)  
10-1/2 x 14 in. : 27 x 35.5 cm.  
DM 11,200; NF 14,000; £1,000; \$2,800.

23. MONET, Claude. "Zaandam." *Signed*. (Waddingham)  
15-3/4 x 28-1/2 in. : 44 x 72.5 cm.  
DM 448,000; NF 560,000; £40,000; \$112,000.  
Painted during one of Monet's visits to Holland either in 1871 or 1872, probably the former.

24. MATISSE, Henri. "Intérieur au parquet gravé, femme assise dans un fauteuil jaune." *Signed and dated '40*. (Col. Paul)  
21-1/4 x 25-3/4 in. : 53.5 x 64 cm.  
DM 425,600; NF 532,000; £38,000; \$106,400.  
Painted in Nice, March 1940.

25. MATISSE, Henri. "Femme à l'ombrelle verte." *Signed*. (Waddingham)  
27-1/2 x 22-1/2 in. : 70 x 57 cm.  
DM 358,400; NF 448,000; £32,000; \$89,600.  
Painted in Nice, 1920.

26. PICASSO, Pablo. "Mort d'Harlequin." (Recto) Gouache on board. *Signed*. 1905. "Femme assise dans un jardin." (Verso) Oil on board. *Signed*. 1901. (Lot) (Continental private collector)  
25-1/2 x 37-1/2 in. : 65 x 95 cm.  
DM 896,000; NF 1,120,000; £80,000; \$224,000.

27. PICASSO, Pablo. "La Grèce." *Signed*. (Maguy)  
71-3/4 x 29 in. : 182 x 74 cm.  
DM 336,000; NF 420,000; £30,000; \$84,000.

28. PISSARRO, Camille. "Quai Saint-Sever à Rouen." *Signed and dated '96*. (Wallace)  
28-3/4 x 39 in. : 73 x 99 cm.  
DM 316,000; NF 395,000; £28,000; \$79,000.

29. PISSARRO, Camille. "La neige à Louveciennes." *Signed and dated 1871*. (Huntington Hartford)  
21-1/4 x 17-1/2 in. : 54 x 37 cm.  
DM 299,200; NF 372,000; £26,000; \$72,800.

30. RENOIR, Pierre-Auguste. "Bateaux à Argenteuil." *Signed and dated '88*. (Farendon)  
21-1/4 x 25-1/2 in. : 53 x 65 cm.  
DM 537,600; NF 672,000; £48,000; \$134,000.

31. RENOIR, Pierre-Auguste. "Nu assis (Andrée)." *Signed*. (O'Hana Galleries, London)  
16 x 15-1/2 in. : 41 x 34 cm.  
DM 100,800; NF 126,000; £9,000; \$25,200.

Painted circa 1913.

32. RENOIR, Pierre-Auguste. "Trois jeunes filles en promenade." *Signed*. (Marlborough Fine Art)  
25-1/4 x 21 in. : 64 x 53 cm.  
DM 537,600; NF 672,000; £48,000; \$134,400.

Painted circa 1883.

33. ROUAULT, Georges. "Le Christ crucifié." Oil on paper laid down on canvas. *Signed*. (Crane Kalman Gallery)  
26 x 20 in. : 66 x 50 cm.  
DM 72,800; NF 91,000; £6,500; \$18,200.

34. SISLEY, Alfred. "Le Loing à Moret, temps gris." *Signed*. (Archer)  
25-1/4 x 35-3/4 in. : 64 x 91 cm.  
DM 336,000; NF 420,000; £30,000; \$84,000.  
Painted in 1880.

35. UTRILLO, Maurice. "Une rue au Conquet, en Bretagne." *Signed*. (Locke Gallery, New York)  
24 x 32-1/4 in. : 61 x 81 cm.  
DM 123,200; NF 154,000; £11,000; \$30,800.  
Painted circa 1911.

**35 LOTS** (Total of Sale):-

DM 5,870,016; NF 7,337,520; £ 523,108; \$1,467,504.

SOTHEBY & CO., London  
April 11, 1962

**Impressionist and Modern Paintings,  
Drawings and Sculpture**

1. FEININGER, Lyonel. "Vorstadhauser." Pen and ink and watercolor. *Signed, inscribed and dated 16 Apr. 1921.* (H. Serger)  
10-3/4 x 8-1/2 in. : 27.5 x 21.5 cm.  
DM 8.064; NF 10.080; £ 720; \$2,016.

3. FEININGER, Lyonel. "Regenbogen." Pen and ink and watercolor on buff paper. *Signed, inscribed and dated 6. V. 25.* (H. Serger)  
11 x 16-1/2 in. : 28 x 42 cm.  
DM 8.736; NF 10.920; £ 780; \$2,184.

5. FEININGER, Lyonel. "Die Brigg." Pen and ink and watercolor. *Signed and dated 30.7.33.* (Piccadilly Gallery)  
9 x 11-1/2 in. : 23 x 29.5 cm.  
DM 6.720; NF 8.400; £ 600; \$1,680.

12. FEININGER, Lyonel. "Menschen, Mond, Sterne." *Signed.*  
19 x 16 in. : 48 x 40.5 cm.  
DM 23.520; NF 29.400; £ 2,100; \$5,880.

Painted in 1916.

14. FEININGER, Lyonel. "Werft." Pen and watercolor. *Signed, inscribed and dated Donnerst 18 January 1917.* (Finders)  
9-1/2 x 12 in. : 24 x 30.5 cm.  
DM 11.200; NF 14.000; £ 1,000; \$2,800.

16. RENOIR, Pierre-Auguste. "Fille nue dans un jardin." (B. Bulos)  
5-1/4 x 4-1/4 in. : 13.5 x 11 cm.  
DM 11.760; NF 14.700; £ 1,050; \$2,940.

17. VUILLARD, Edouard. "Intérieur, femme cousant." Detrempe on grey board. *Signed.* (Maguy)  
17-1/4 x 17 in. : 44 x 43.1 cm.  
DM 53.760; NF 67.200; £ 4,800; \$13,440.  
Painted circa 1908-12.

18. VUILLARD, Edouard. "Buste de jeune fille nue." Pastel on board. *Signed and dated '09.* (Schab Gallery)  
14 x 15-1/4 in. : 35.5 x 39 cm.  
DM 15.320; NF 15.400; £ 1,100; \$3,080.

19. MIRO, Joan. "Deux personnages et une libellule." Gouache. *Signed, inscribed and dated Février 1926 on the back.* (Richard Feigen)  
16-1/4 x 12-3/4 in. : 41 x 32.5 cm.  
DM 26.880; NF 33.600; £ 2,400; \$6,720.

25. JONGKIND, Johan Barthold. "Un canal en Hollande." Watercolor. *Signed.* (Slatkin)  
11-1/2 x 9 in. : 29 x 23 cm.  
DM 15.680; NF 19.600; £ 1,400; \$3,920.

28. JONGKIND, Johan Barthold. "Le Boulevard Port Royal, la neige." Watercolor. *Signed and dated 1879.* (Arthur Tooth)  
7-1/4 x 11 in. : 18.5 x 20 cm.  
DM 19.040; NF 23.800; £ 1,700; \$4,760.

29. JONGKIND, Johan Barthold. "Un canal à Amsterdam." *Signed.* (Hooper)  
12 x 19-1/2 in. : 30.5 x 49.5 cm.  
DM 22.400; NF 28.000; £ 2,000; \$5,600.

31. BOUDIN, Eugène. "Crinolines sur la plage de Deauville-Trouville." Pencil and watercolor. *Stamped with the initials (Lugt 828).* (May)  
7 x 12-1/4 in. : 17.5 x 31 cm.  
DM 33.600; NF 42.000; £ 3,000; \$8,400.

32. COUTURE, Thomas. "Le Depart des volontaires." *Signed with initials.* (Knoedler)  
31-1/4 x 25 in. : 79 x 63.5 cm.  
DM 11.200; NF 14.000; £ 1,000; \$2,800.



Lot 64.

64. RENOIR, Pierre-Auguste. "Jeune fille nue." *Signed, inscribed on the reverse.* (W. Hallsborough, Ltd.)  
17 x 13-1/2 in. : 43 x 34.3 cm.  
DM 403.200; NF 504.000; £ 36,000; \$100,800.  
Painted circa 1888-1890.

**Sculpture**

34. CARPEAUX, Jean-Baptiste. "La fiancée." Terracotta. *Signed.* (Arcade Gallery)  
Height 24-1/2 in. : 62 cm.  
DM 8.400; NF 10.500; £ 750; \$2,100.





Lot 63.

37. MAILLOL, Aristide. "Torso." Bronze. *Signed with the monogram, stamped with the mark of Alexis Rudier, Fondateur - Paris, and numbered 1/6.* (O'Hana Gallery)  
Height 8-1/2 in. : 21.5 cm.

DM 8.400; NF 10.500; £ 750; \$2,100.

Executed 1922.

38. MAILLOL, Aristide. "Jeune fille agenouillée." Bronze. *Signed with the monogram, stamped with the mark of Alexis Rudier, Fondateur - Paris.* (Knoedler)  
Height 10 in. : 25.5 cm.

DM 9.520; NF 11.900; £ 850; \$2,380.

Executed in 1900.

41. LEHMBRUCK, Wilhelm. "Weiblicher Torso." Bronze, grey patina. *Signed on the base W. Lehmbruck.* (Arthur Tooth)  
Height 27 in. : 68.3 cm.

DM 19.040; NF 23.800; £ 1,700; \$4,760.

Executed in Paris in 1910-11.

41a. DEGAS, Edgar. "Femme lavant sa jambe gauche." Bronze. *Signed, impressed with the stamp of A.-A. Hébrard "cire perdue," and numbered 61/M.* (Jervons)  
Height 7-7/8 in. : 20 cm.

DM 22.400; NF 28.000; £ 2,000; \$5,600.

Executed circa 1908.

One of twenty-two casts by Hébrard of which this is the sixth.

48. RODIN, Auguste. "Le frère et la soeur." Bronze. *Signed and stamped with the mark of Alexis Rudier, Fondateur - Paris.* (Lang)  
Height 15 in. : 38 cm.

DM 15.320; NF 15.400; £ 1,100; \$3,080.

49a. RODIN, Auguste. "Eve." Bronze. *Signed, stamped with the mark of Alexis Rudier, Fondateur - Paris.* (Rhys Davies)  
Height 28 in. : 71 cm.

DM 16.800; NF 21.000; £ 1,500; \$4,200.

This is the small version of the life size figure.

## Paintings and Drawings

53. MATISSE, Henri. "L'Antillaise." Black crayon drawing. (Reid Gallery)

15-3/4 x 11-3/4 in. : 40 x 30 cm.

DM 7.280; NF 9.100; £ 650; \$1,820.

The original drawing for the lithograph commissioned in 1945, sold with the original lithograph, signed in pencil and numbered 6/200.

56. RENOIR, Pierre-Auguste. "Portrait de jeune femme." *Signed.* (J. Terrini)

19 x 14 in. : 47.5 x 35 cm.

DM 212.800; NF 266.000; £ 19,000; \$53,200.

57. MARQUET, Albert. "Le port de Bougie, Alger, l'hiver." *Signed, inscribed and dated 1925 on reverse.* (Marlborough Fine Art)

23 x 29 in. : 58 x 74 cm.

DM 37.080; NF 46.600; £ 3,400; \$9,520.

58. PICASSO, Pablo. "Verre et fruits." *Signed.* (Marlborough Fine Art)

12-1/2 x 15 in. : 32 x 38 cm.

DM 84.000; NF 105.000; £ 7,500; \$21,000.

Painted in 1921.

59. MATISSE, Henri. "Odalisque au fond jaune." Pastel on buff paper. *Signed.* (Patch)

13 x 20 in. : 33 x 51 cm.

DM 67.200; NF 84.000; £ 6,000; \$16,000.

Drawn in 1929.

60. RENOIR, Pierre-Auguste. "Mesdemoiselles Lerolle au piano." Charcoal on white paper. (Waddingham Gallery)  
19 x 24-3/4 in. : 48.5 x 63 cm.

DM 128.800; NF 161.000; £ 11,500; \$32,200.

Drawn in 1890.

This drawing is a study for the painting "Au Piano - Mlles. Lerolle" reproduced in Meier-Graefe, *Renoir*, Leipzig, 1929, p. 252.

From the collection of John S. Newberry, New York.

61. VLAMINCK, Maurice de. Still life. *Signed.* (Theodore)  
28-3/4 x 36-1/4 in. : 73 x 92 cm.

DM 134.400; NF 168.000; £ 12,000; \$33,600.

Painted in 1904.

62. SISLEY, Alfred. "Moret, le matin." *Signed.* (W. A. Findlay Gallery)

14-3/4 x 21-1/4 in. : 37 x 54 cm.

DM 168.000; NF 210.000; £ 15,000; \$42,000.

Painted in 1888.

63. ROUSSEAU, Henri. "Le Douanier." "Vue des fortifications (Boulevard Gouvion - Saint-Cyr)." *Signed.* (F. R. Weisman)

18 x 24 in. : 46 x 61 cm.

DM 156.800; NF 196.000; £ 14,000; \$39,200.

Probably painted in 1896; a later version is in the Hermitage, Leningrad.

From the collection of Mr. and Mrs. J. B. Maitland, Los Angeles.

66. KLEE, Paul. "Küstenlandschaft." Watercolor. *Signed.* (Lotinga Galleries)  
6-1/2 x 9-1/2 in. : 16.5 x 24 cm.

DM 6.496; NF 8.120; £580; \$1,624.

Painted in 1915.

68. PICASSO, Pablo. "Nu couché." Pencil drawing. *Signed and dated 1919 and inscribed "A mon Ami, cher H.-Pierre Roché."* (Reid Gallery)  
8 x 10-1/2 in. : 20 x 27 cm.

DM 14.560; NF 18.200; £1,300; \$3,640.

69. DEGAS, Edgar. "Après le bain, femme nue assise." Charcoal on buff paper. *Stamped with the mark of the Vente Degas (Lugt no. 658).* (Perls)  
19 x 11-1/2 in. : 50 x 31 cm.

DM 28.000; NF 35.000; £2,500; \$7,000.

Drawn circa 1896.

70. MANET, Edouard. "La dame au canapé." Ink and watercolor. *Signed with initials.* (Patch)  
5-1/2 x 5-1/4 in. : 14 x 13 cm.

DM 14.560; NF 18.200; £1,300; \$3,640.

71. ROUAULT, Georges. "Buste de femme." Oil on paper. *Signed.* (Hesselin)  
13 x 19-1/2 in. : 33 x 24 cm.

DM 17.920; NF 22.400; £1,600; \$4,480.

Painted circa 1929.

72. MAILLOL, Aristide. "Nu debout." Sanguine drawing. *Signed with the initials.* (Hooper)  
13-3/4 x 10-1/2 in. : 35 x 27 cm.

DM 2.464; NF 3.080; £220; \$616.

73. DELACROIX, Eugène. "La mort de Marc Aurèle." *Signed.* (W. Salamon)  
13-3/4 x 16 in. : 35 x 40.5 cm.

DM 75.040; NF 93.800; £6,700; \$18,760.

Painted in 1845, a sketch for the painting in the Lyons Museum, which was submitted to the Salon in 1845.

74. DELACROIX, Eugène. "La mort de Marc Aurèle." Pencil drawing. *Stamped with initials (Lugt. no. 838).* (Perls)  
14 x 17-1/2 in. : 35.5 x 44.5 cm.

DM 9.520; NF 11.900; £850; \$2,380.

See note for lot 73.

76. DEGAS, Edgar. "Portrait de Madame Ducros." Pencil drawing. *Stamped (Lugt no. 658).* (Arthur Tooth)  
12 x 8-1/2 in. : 31 x 22 cm.

DM 23.520; NF 29.400; £2,100; \$5,880.

Drawn circa 1857, probably in Rome.

85. ROUAULT, Georges. "Nu avec une rose dans ses cheveux." *Signed and dated 1909.* (Theodore)  
16-3/8 x 19-1/2 in. : 41.5 x 49.5 cm.

DM 145.600; NF 182.000; £13,000; \$36,400.

From the collection of Basil P. Goulandris, New York.

86. ROUAULT, Georges. "Deux clowns." *Signed.* (Spink)  
18-1/2 x 11-1/2 in. : 47 x 28 cm.

DM 134.400; NF 168.000; £12,000; \$33,600.

Painted circa 1930.



Lot 92.

90. JONGKIND, Johan Barthold. "Patineurs à Overschie." *Signed and dated 1876.* (Drexler)  
22 x 32-1/2 in. : 56 x 82.5 cm.

DM 151.200; NF 189.000; £13,500; \$37,800.

92. MODIGLIANI, Amedeo. "L'homme au verre de vin." *Signed.* (F. P. Prost)  
36-1/4 x 21-1/2 in. : 95 x 54.5 cm.

DM 414.400; NF 518.000; £37,000; \$103,600.

Painted circa 1918.

94. GRIS, Juan. "Portrait de Berthe Lipchitz." Colored chalks. *Signed and dated 5/18.* (Clifford)  
18-1/2 x 11-3/4 in. : 47 x 30 cm.

DM 10.080; NF 12.600; £900; \$2,520.

95. KLEE, Paul. "Kopf." Pencil and colored chalks on blue paper. *Signed.* (Stein)  
13-1/2 x 9-1/2 in. : 34 x 24 cm.

DM 8.400; NF 10.500; £750; \$2,100.





Lot 91.

91. MANET, Edouard. "La liseuse (Mme. Jules Guillemet)." *Inscribed "Je certifie que cette toile est peinte par Edouard Manet, Veuve Edouard Manet," stamped on the reverse with the seal of the Succession Mme. Veuve Edouard Manet.* (Marlborough Fine Art)  
36-1/2 x 29 in. : 92.7 x 73.6 cm.

DM 257.600; NF 322.000; £23,000; \$64,400.

Painted in 1878-1879.

96. DUNOYER DE SEGONZAC, André. "Femme au chapeau." *Signed.* (Lotinga Galleries)  
31-1/2 x 21-1/4 in. : 80 x 54 cm.

DM 13.440; NF 16.800; £1,200; \$3,360.

Painted circa 1924.

97. MANGUIN, Henri. "Femme assise dans un intérieur." *Signed.* (Col. Paul)  
36-1/4 x 28-1/2 in. : 92 x 72.5 cm.

DM 9.520; NF 11.900; £850; \$2,380.

100. ROUAULT, Georges. "Le jongleur, le cirque de l'étoile filante." Oil sketch on paper laid down on board. (Devos)  
14-3/4 x 10-1/4 in. : 37 x 26 cm.

DM 3.136; NF 3.920; £280; \$784.

Painted in 1934.

104. PICASSO, Pablo. "Verre et pipe." Paper collage, gouache and charcoal on board. (Hanover Gallery)  
13-1/2 x 7-1/2 in. : 34 x 19 cm.

DM 38.080; NF 47.600; £3,400; \$9,520.

Painted in 1914.

105. KIRCHNER, Ernst Ludwig. "Männer und Frau." Gouache, watercolor and pencil. *Signed.* (Withofs)  
14 x 18 in. : 36 x 46 cm.

DM 5.600; NF 7.000; £500; \$1,400.

106. MASSON, André. "Rouget et chrysanthèmes." *Signed, inscribed and dated 1952 on the stretcher.* (Patch)  
23-1/2 x 8 in. : 60 x 20 cm.

DM 5.600; NF 7.000; £500; \$1,400.

107. TANGUY, Yves. Composition. *Signed.* (Contemporary Art Establishment)  
18-1/4 x 24-1/2 in. : 46.5 x 62 cm.

DM 33.600; NF 42.000; £3,000; \$8,400.

Painted circa 1936.

108. JAWLENSKY, Alexej. "Sinnende." On board. (Arpels)  
20-1/2 x 19 in. : 54 x 48.5 cm.

DM 39.200; NF 49.000; £3,500; \$9,800.

Painted in 1912.

109. KLEE, Paul. "Vogelbild." *Signed.* (Weisman)  
7-1/4 x 13 in. : 18.5 x 33 cm.

DM 78.400; NF 98.000; £7,000; \$19,600.

Painted in 1919.

110. ERNST, Max. "Happy New Year." (Marlborough Fine Art)  
24 x 21 in. : 61 x 53 cm.

DM 43.680; NF 54.600; £3,900; \$10,920.

Painted in 1948.

114. KIRCHNER, Ernst Ludwig. "Selbstportrat mit Model." Charcoal drawing on buff paper. (B. Pepper)  
17-1/2 x 13-1/2 in. : 44.5 x 34 cm.

DM 1.008; NF 1.260; £90; \$252.

Drawn circa 1906.

116. BERNARD, Emile. "Le bois d'amour à Pont-Aven." *Signed and dated 1892.* (Finders)  
28-1/2 x 38-1/2 in. : 72.5 x 98 cm.

DM 50.400; NF 63.000; £4,500; \$12,600.

117. BOUDIN, Eugène. "Le pré." *Signed.* (Challoner)  
7-1/2 x 9-1/2 in. : 19 x 24 cm.

DM 6.720; NF 8.400; £600; \$1,680.

119. RENOIR, Pierre-Auguste. "Nature morte: Poissons." *Signed.* (Kemble)  
6-3/4 x 15 in. : 17 x 38 cm.

DM 15.680; NF 19.600; £1,400; \$3,920.

121. RAFFAELLI, Jean-François. "Notre Dame, vue du Quai de la Tournelle." *Signed.* (Newman)  
25 x 31-1/2 in. : 63.5 x 80 cm.

DM 10.640; NF 13.300; £950; \$2,660.

122. FANTIN-LATOURE, Henri. "Compotier de raisins sur une table." *Signed.* (Arthur Tooth)  
11-3/4 x 17-3/4 in. : 30 x 45 cm.

DM 51.520; NF 64.400; £4,600; \$12,880.

123. FANTIN-LATOURE, Henri. "Roses de Nice sur une table." *Signed and dated '82.* (Guthrie)  
10 x 16 in. : 25 x 41 cm.

DM 38.080; NF 47.600; £3,400; \$9,520.

123 LOTS (Total of Sale):-

DM 4.215.648; NF 5.269.560; £ 376,040; \$1,053,912.

CHRISTIE, MANSON & WOODS, Ltd.  
London, March 30, 1962

**Pictures by Old Masters and  
English Painters**

(N.B.: The use of only the last name of a painter, as in Lots 39, 62, and 77 indicates considerable doubt as to the attribution of the painting. For a full discussion of "The Art of Reading an Auction Catalogue," see International ART MARKET, Vol. I, No. 3.—Ed.)

28. VAN OS, Georg Jakob Johan. "A Rose, a Tulip and other flowers in a vase." Panel. (Quinter)  
14 x 9 in. : 35.6 x 22.9 cm.

DM 4.468; NF 5.585; Gns. 380; \$1,117.

32. FERRARI, Gaudenzio. "Saint Catherine of Alexandria and Saint Apollonia." Panel. (Weitzner)  
35 x 24 in. : 88.9 x 61 cm.

DM 47.040; NF 58.800; Gns. 4,000; \$11,760.

39. VINCKEBOONS. "Village Fair." Panel (Private buyer)  
28 x 48-1/2 in. : 71.1 x 123 cm.

DM 16.404; NF 20.580; Gns. 1,400; \$4,116.

62. VAN HUYSUM. "Peonies, lilies, roses and other flowers in a glass bowl, on a ledge." Copper. *Bears signature.* (Cooling)  
31 x 24-1/2 in. : 78.8 x 62.1 cm.

DM 9.596; NF 12.495; Gns. 850; \$2,499.

68. GRAFF, Anton. "Portrait of Baroness Cerini di Monte Vecchi." (Arcade Gallery)  
30 x 23-1/2 in. : 76.2 x 59.7 cm.

DM 5.644; NF 6.055; Gns. 480; \$1,411.

Literature: *Weltkunst*, 29 November 1931 (illustrated).  
Sold with the Certificate of Dr. W. R. Valentiner.

73. STORCK, Abraham. "River landscape, with a cathedral and sailing barges." Panel. *Signed with initials.* (Nicholls)  
19-1/2 x 15-1/2 in. : 49.6 x 39.4 cm.

DM 3.528; NF 4.410; Gns. 300; \$882.

77. DAVID. "An Angel playing a lute" and "An Angel playing a rebec." With decorative panels on both reverses. Panel. (Agnew)  
Each 17-1/2 x 5 in. : 44.4 x 12.7 cm.

DM 7.644; NF 9.555; Gns. 650; \$1,911.

78. FOLLOWER OF THE MASTER OF FLEMALLE. "The Madonna and Child." Set against a diamond-pattern gold ground. Panel. (Davidge)  
17-1/2 x 12 in. : 44.4 x 30.5 cm.

DM 76.440; NF 95.550; Gns. 6,500; \$19,110.

Note: Fuller Russell bought the picture in Lisbon in June 1854, from the President of the English College there; this lends some support to the suggestion that it is of Hispano-Flemish origin. Compare the "Madonna" by the Master of Flemalle in the National Gallery, London.

79. FRANCESCO DI GENTILE DA FABRIANO. "A Bishop Saint kneeling in prayer." Panel. (Wengraf)  
12 x 7-1/4 in. : 30.5 x 18.4 cm.

DM 1.880; NF 2.350; Gns. 160; \$470.

This is a fragment of a triptych which once bore the inscription "hoc opus fecit fieri Clemens Rector istae ecclesiae pro redemptione suo criminum et pro expensione... parentum MCCCCLXII."

80. FRANCESCO DI GENTILE DA FABRIANO. "The Virgin adoring the Infant Christ." Panel. (Private buyer)  
Octagonal 8-1/2 x 20 in. : 21.6 x 50.8 cm.

DM 11.760; NF 14.700; Gns. 1,000; \$2,940.

See note to lot 79.

81. FRANCESCO DI GENTILE DA FABRIANO. "The Crucifixion." Panel. (Di Mata)  
Octagonal 8-1/2 x 22-1/2 in. : 21.6 x 57.2 cm.

DM 15.288; NF 19.110; Gns. 1,300; \$3,822.

See note to lot 79.

83. GIORDANO, Luca. "An Allegory." The three Fates visited by a King (Janus?) holding a bunch of un-spun flax for them; in the background, Life and Death, Time and Hope or Temperance; the whole motive is ringed by the Serpent which encircles the world and swallows its own tail; mountain landscape. (David Barclay)  
25 x 32-1/2 in. : 63.5 x 82.6 cm.

DM 17.640; NF 22.050; Gns. 1,500; \$4,410.

102. VAN BREEN, Adam. "View of the Vijverburg in The Hague in winter, frozen, with skaters, Prince Maurice and a richly dressed party and a guard of soldiers in the foreground." Panel. (Davidge)  
17 x 38 in. : 43.2 x 96.5 cm.

DM 16.464; NF 20.580; Gns. 1,400; \$4,116.

114. GUARDI, Giacomo. "Santa Maria della Salute and the Dogana, Venice." (Private buyer)  
15-1/2 x 25 in. : 39.4 x 63.5 cm.

DM 15.288; NF 19.110; Gns. 1,300; \$3,822.

117. STARK, James. "On the Gipping, Suffolk." Wooded river landscape, a lock-gate and a group of fishermen with eelbutts. (Frost & Reed)  
35-1/2 x 51-1/2 in. : 90.2 x 131 cm.

DM 15.288; NF 19.110; Gns. 1,300; \$3,822.

119. HERRING, John Frederick. "Pacolet," "Lady Julia" and "Baronet's Lady": Three thoroughbreds put out to pasture by a groom. *Signed and dated 1847.* (Speelman)  
27-3/4 x 47-3/4 in. : 70.5 x 121 cm.

DM 30.576; NF 38.220; Gns. 2,600; \$7,644.

120. HERRING, John Frederick. "'Baronet's Lady': a bay mare in her stable." *Signed and dated 1847.* (Speelman)  
17-1/2 x 23 in. : 44.5 x 58.4 cm.

DM 4.704; NF 5.880; Gns. 400; \$1,176.

180 LOTS (Total of Sale):-

DM 688.808; NF 861.010; Gns. 61,501; \$172,202.



PALAIS GALLIERA, Paris, March 27, 1962

### Modern French Paintings, Drawings and Sculpture

Commissaires-Priseurs: Me. Maurice Rheims and  
Me. Philippe Rheims. Experts: M. Paul Ebstein,  
Jacques Dubourg and Charles Durand-Ruel.

(In evaluating the prices that follow, one should keep in mind that bidders in France are charged a surtax of 21% on auction purchases up to 6.000 NF, of 18% on those from 1.601 to 20.000 NF, and 16.5% on those above 20.000 NF.—Ed.)

1. DUFY, Raoul. "L'Orchestre." Gouache. *Signed*.  
16-1/2 x 9 in. : 40 x 23 cm.  
DM 26.400; NF 33.000; Gns. 2,245; \$6,600.
2. FRIESZ, Emile-Othon. "La Rochelle." *Signed*.  
15 x 18-1/8 in. : 29 x 39 cm.  
DM 6,720; NF 8.400; Gns. 571; \$1,680.
3. DUFY, Raoul. "Aux courses—vers le depart." Gouache. *Signed*.  
19-1/4 x 24-3/4 in. : 49 x 63 cm.  
DM 31.360; NF 39.200; Gns. 2,666; \$7,840.
4. FRIESZ, Emile-Othon. "Le modèle." *Signed*.  
29-1/4 x 36-1/4 in. : 75 x 92 cm.  
DM 18.400; NF 23.000; Gns. 1,565; \$4,600.
6. KISLING, Moise. "Bandol, le port, 1948." *Signed and dated "Bandol 1948."*  
12-1/2 x 15-3/4 in. : 32 x 40 cm.  
DM 7.040; NF 8.800; Gns. 598; \$1,760.
8. UTRILLO, Maurice. "L'église blanche." *Signed*.  
19-3/4 x 24-1/2 in. : 50 x 62 cm.  
DM 8.800; NF 11.000; Gns. 748; \$2,200.
10. VLAMINCK, Maurice de. Still life. *Signed*.  
21-1/4 x 28-3/4 in. : 54 x 73 cm.  
DM 21.040; NF 26.300; Gns. 1,790; \$5,260.
11. VAN DONGEN, Kees. Seated nude. Circa 1907. *Signed*.  
19-3/4 x 25-5/8 in. : 50 x 65 cm.  
DM 88.000; NF 110.000; Gns. 7,490; \$22,000.
12. VALADON, Suzanne. "Flowers in a vase." *Signed and dated 1922. Dedicated "Amicalement à Maurice Raynal."*  
21-1/4 x 15 in. : 54 x 38 cm.  
DM 28.800; NF 36.000; Gns. 2,450; \$7,200.
13. VLAMINCK, Maurice de. "La Thètière." 1920. *Signed*.  
32 x 41-3/8 in. : 81 x 106 cm.  
DM 52.800; NF 66.000; Gns. 4,490; \$13,200.
16. BOUDIN, Eugène. "Rochers de Portrieux." *Signed and dated 1873*.  
14-1/2 x 22-7/8 in. : 37 x 58 cm.  
DM 10.400; NF 13.000; Gns. 885; \$2,600.
17. BOUDIN, Eugène. "Boeufs au repos au bord de la Touques." *Signed*.  
14-1/4 x 18-1/8 in. : 36 x 46 cm.  
DM 8.000; NF 10.000; Gns. 680; \$2,000.
19. BOUDIN, Eugène. "Prairie, effet du matin." 1880. *Signed*.  
14-1/2 x 18-1/8 in. : 37 x 46 cm.  
DM 12.000; NF 15.000; Gns. 1,020; \$3,000.
- 20bis. BUFFET, Bernard. Still life. 1952. *Signed*.  
9-1/2 x 16-1/8 in. : 24 x 41 cm.  
DM 2.640; NF 3.300; Gns. 225; \$660.
21. CAMOIN, Charles. "La place Clichy." *Signed*.  
25-5/8 x 32 in. : 65 x 81 cm.  
DM 3.440; NF 4.300; Gns. 295; \$860.
22. CARZOU, P. "Marine." Drawing. *Signed and dated 1960*.  
21-1/4 x 17-3/4 in. : 54 x 45 cm.  
DM 4.080; NF 5.100; Gns. 347; \$1,020.
23. DUNOYER DE SEGONZAC, André. "La Boxe." Pen and ink. *Signed*.  
13 x 10-1/4 in. : 33 x 26 cm.  
DM 2.880; NF 3.600; Gns. 238; \$720.
24. CASSATT, Mary. "Femme et enfant." Watercolor. *Signed*.  
17-3/8 x 15 in. : 44 x 38 cm.  
DM 8.160; NF 10.200; Gns. 694; \$2,040.
25. CASSATT, Mary. "Jeune femme et enfant." Watercolor. *Signed*.  
19-3/4 x 13-3/8 in. : 50 x 34 cm.  
DM 4.400; NF 5.500; Gns. 374; \$1,100.
26. CASSATT, Mary. "Tête de femme et bébé." *Signed*.  
15 x 18-1/8 in. : 38 x 46 cm.  
DM 8.400; NF 10.500; Gns. 714; \$2,100.
27. CASSATT, Mary. "Etude de femme, corsage à bouffant rouge." 1895. Pastel.  
26-3/4 x 20-1/2 in. : 68 x 52 cm.  
DM 35.120; NF 44.000; Gns. 2,994; \$8,800.
28. CASSATT, Mary. "Mère et enfant." Pastel on board. *Signed*.  
30-1/4 x 25-1/4 in. : 77 x 64 cm.  
DM 34.400; NF 43.000; Gns. 2,925; \$8,600.
31. DEGAS, Edgar. "Chanteuse de café concert." Oil on silk. *Signed and dated 1880*.  
11-1/2 x 23-5/8 in. : 29 x 60 cm.  
DM 14.800; NF 18.500; Gns. 1,248; \$3,700.
32. DEGAS, Edgar. "Femme debout." Drawing. *Stamped lower left. No. 142A in the Third Degas Sale*.  
12-1/4 x 9 in. : 31 x 23 cm.  
DM 7.200; NF 9.000; Gns. 612; \$1,800.
33. BONNARD, Pierre. "Cour de ferme." Oil on board.  
17-1/2 x 18-7/8 in. : 44-1/2 x 48 cm.  
DM 42.400; NF 53.000; Gns. 3,610; \$10,600.
34. DERAINE, André. "Avant le tournoi." Gouache. *Stamp of the atelier*.  
14-1/4 x 11-3/4 in. : 36 x 30 cm.  
DM 3.000; NF 3.750; Gns. 255; \$750.

35. DERAÏN, André. "Cavalier." Watercolor. *Stamp of the atelier.*

14-1/4 x 11-3/4 in. : 36 x 30 cm.

DM 3.600; NF 4.500; Gns. 306; \$900.

36. EDZARD, Dietz. "Femme au café." *Signed and dated 1945.*

23-5/8 x 15-3/4 in. : 60 x 40 cm.

DM 1.800; NF 2.200; Gns. 153; \$450.

37. DERAÏN, André. "Arlequins." Gouache. *Stamp of the atelier.*

14-1/4 x 11-3/4 in. : 36 x 30 cm.

DM 7.040; NF 8.800; Gns. 599; \$1,760.

39. DUFY, Raoul. "Tournant de route." Pencil. *Signed.*

11 x 19-1/4 in. : 28 x 49 cm.

DM 1.840; NF 2.300; Gns. 157; \$460.

41. VLAMINCK, Maurice de. "Bouquet de roses." Circa 1905. *Signed.*

20 x 23 in. : 51 x 58 cm.

DM 16.800; NF 21.000; Gns. 1,428; \$4,200.

42. VLAMINCK, Maurice de. "Eglise de Breteuil." *Signed.*

23-3/4 x 36-1/4 in. : 73 x 92 cm.

DM 28.800; NF 36.000; Gns. 2,450; \$7,200.

43. VLAMINCK, Maurice de. "Nature morte au compotier." Watercolor. *Signed.*

17-1/4 x 23-5/8 in. : 44 x 60 cm.

DM 14.400; NF 18.000; Gns. 1,224; \$3,600.

44. GUILLAUMIN, Armand. "Bords de la Creuse." *Signed. On reverse: "8 7bre 1905."*

25-3/4 x 36-1/4 in. : 65 x 92 cm.

DM 17.600; NF 22.000; Gns. 1,494; \$4,400.

47. GEN-PAUL. "Le concert." Gouache. *Signed.*

19-1/4 x 25-1/4 in. : 49 x 64 cm.

DM 5.760; NF 7.200; Gns. 155; \$1,440.

52. LAMI, Eugène. "L'arrivée au château."

15-3/8 x 24-5/8 in. : 39 x 62.5 cm.

DM 3.200; NF 4.000; Gns. 272; \$800.

55. GUILLAUMIN, Armand. "Croissant, le Moulin de Geneton." *Signed. Situated and dated September 1906 on reverse.*

23-5/8 x 28-3/4 in. : 60 x 73 cm.

DM 18.000; NF 22.500; Gns. 1,530; \$4,500.

60. KISLING, Moise. "Femme au corsage rouge." *Signed.*

21-5/8 x 15 in. : 55 x 38 cm.

DM 6.800; NF 8.500; Gns. 578; \$1,700.

62. LAURENCIN, Marie. "Jeune femme à la toque verte." *Signed and dated 1936.*

18-1/8 x 15 in. : 46 x 38 cm.

DM 10.800; NF 13.500; Gns. 918; \$2,700.

64. JONGKIND, Johan-Barthold. "La Meuse à Anvers." *Signed, situated and dated: Anvers, 14 Sept. '66.*

7-7/8 x 13-5/8 in. : 20 x 34.5 cm.

DM 12.080; NF 15.100; Gns. 1,027; \$3,020.



28. Cassatt—"Mère et Enfant."

65. LAPRADE, Pierre. "Vase de roses." Panel. *Signed.*

18-1/8 x 31-7/8 in. : 46 x 37.5 cm.

DM 8.160; NF 10.200; Gns. 694; \$2,040.

68. LUCE, Maximilien. "Le Vert-Galant." *Signed. Situated and dated on the stretcher, 1926.*

19-3/4 x 25-1/2 in. : 50 x 65 cm.

DM 6.560; NF 8.200; Gns. 558; \$1,640.

69. DAUMIER, Honoré. (a) "Le Balayeur." *Signed on base;* (b) "Le Vagabond." *Signed on base.* Two bronzes. Cire perdue. Valsuani Foundry.

Height (a) 6-1/4 in. : 16 cm.; (b) 5-1/2 in. : 14 cm.

DM 16.000; NF 20.000; Gns. 1,360; \$4,000.

71. MAILLOL, Aristide. "Le Guerrier blessé."

Height 8-1/4 in. : 21 cm.; Width 13-3/4 in. : 35 cm.

DM 10.160; NF 12.700; Gns. 864; \$2,540.

73. LUCE, Maximilien. "Bord de rivière à Gressy (Yonne)." *Signed.*

21-1/4 x 37-3/8 in. : 85 x 95 cm.

DM 12.000; NF 15.000; Gns. 1,020; \$3,000.

74. MANESSIER, Alfred. "Le port endormi." 1951. *Signed and dated.*

63-3/8 x 37-7/8 in. : 162 x 97 cm.

DM 24.800; NF 31.000; Gns. 2,109; \$6,200.

75. MATISSE, Henri. "La Chaumière." 1897. *Signed, dated and dedicated, "A Madame Albert Legrand, hommage respectueux, 97."*

21-5/8 x 30-5/8 in. : 55 x 78 cm.

DM 14.400; NF 18.000; Gns. 1,225; \$3,600.



76. MANGUIN, Henri-Charles. Nude. *Signed.*

19-5/8 x 24 in. : 50 x 61 cm.

DM 20.000; NF 25.000; Gns. 1,700; \$5,000.

83. PECRUS, Charles. "Sur la plage." Panel. *Signed. Stamp of the atelier on back.*

7-1/2 x 10-1/2 in. : 19 x 26.5 cm.

DM 5.840; NF 7.300; Gns. 493; \$1,460.

86. PICASSO, Pablo. "Combat de Centaures." Chinese ink. *Signed.*

19-3/4 x 25-1/8 in. : 50 x 64 cm.

DM 10.480; NF 13.100; Gns. 891; \$2,620.

87. MANE-KATZ. "Le Mariage." *Signed.*

31-7/8 x 39 in. : 81 x 100 cm.

DM 8.000; NF 10.000; Gns. 680; \$2,000.

88. PICASSO, Pablo. "Le Baigneur." Colored crayons. *Signed.*

11-1/4 x 7-7/8 in. : 28-1/2 x 20 cm.

DM 3.840; NF 4.800; Gns. 327; \$960.

92. RENOIR, Auguste. "Nu au tambourin." Pencil sketch.

18-1/8 x 11-3/4 in. : 46 x 30 cm.

DM 6.960; NF 8.700; Gns. 592; \$1,740.

93. RENOIR, Auguste. "Paysage à Cagnes." 1909. *Signed, lower right./ Situated and dated on back, "Cagnes, 1909."*

12-3/4 x 21-1/4 in. : 32.5 x 54 cm.

DM 134.400; NF 168.000; Gns. 11,428; \$33,600.

97. RENOIR, Pierre-Auguste. "Paysage du Midi." *Signed.*

10-5/8 x 13 in. : 26 x 33 cm.

DM 55.200; NF 69.000; Gns. 4,752; \$13,970.

98. RENOIR, Pierre-Auguste. "Femme au corsage rose." 1914. *Signed.*

13 x 9-1/2 in. : 33 x 24 cm.

DM 50.000; NF 62.500; Gns. 4,306; \$12,660.

99. TOULOUSE-LAUTEC, Henri de. "Paged'études." Drawings.

23-7/8 x 17-3/4 in. : 58 x 45 cm.

DM 6.800; NF 8.500; Gns. 578; \$1,700.

103. TOULOUSE-LAUTREC, Henri de. "Page de croquis, recto, verso." *Signed.*

7-7/8 x 11-1/2 in. : 20 x 29 cm.

DM 4.800; NF 6.000; Gns. 423; \$1,200.

105. UTRILLO, Maurice. "L'Impasse." 1922. Gouache. *Signed and dated.*

9 x 13 in. : 23 x 33 cm.

DM 28.000; NF 35.000; Gns. 2,381; \$7,000.

106. UTRILLO, Maurice. "La rue." *Signed.*

18-1/8 x 24 in. : 46 x 61 cm.

DM 45.600; NF 57.000; Gns. 3,877; \$11,400.

Sky to the right retouched by the artist.

108 LOTS (Total of Sale):-

DM 1.361.120; NF 1.701.400; Gns. 115,742; \$340,280.

CHRISTIE, MANSON & WOODS, Ltd. London

March 23, 1962

**Pictures, Drawings, Bronzes and Prints  
c. 1850 - c. 1960**

2. MUNCH, Edvard. "Portrait of a Young Woman." Etching. *Signed in pencil.* (Seligman)

DM 704; NF 880; Gns. 60; \$176.

3. PICASSO, Pablo. "Les Pauvres." (G.4 IIb). Etching. 1905. (Gross)

DM 1.528; NF 1.910; Gns. 130; \$382.

4. PICASSO, Pablo. "Buste d'homme" (G.5b). Drypoint. 1905. (Dahlgren)

DM 820; NF 1.025; Gns. 70; \$205.

5. PICASSO, Pablo. "Les Deux Saltimbanques" (G.6b). Drypoint. 1905. (Gross)

DM 956; NF 1.320; Gns. 90; \$264.

6. PICASSO, Pablo. "L'Abreuvoir" (G.10b). Drypoint. 1905. (Gross)

DM 1.008; NF 1.760; Gns. 120; \$352.

7. PICASSO, Pablo. "Le Saltimbanque au repos" (G.12b). Drypoint. 1905. (Craddock & Barnard)

DM 588; NF 735; Gns. 50; \$147.

8. PICASSO, Pablo. "Salomé" (G.17b). Drypoint. 1905. (Craddock & Barnard)

DM 2.232; NF 2.740; Gns. 190; \$558.

9. PICASSO, Pablo. "La Danse" (G.18b). Drypoint. 1905. (Craddock & Barnard)

DM 1.116; NF 1.395; Gns. 95; \$279.

36. GAUDIER-BRZESKA, Henri. "Female nude standing." Pencil. (Barnett)

24-1/2 x 9-1/2 in. : 62.3 x 24.1 cm.

DM 140; NF 175; Gns. 12; \$35.

38. MINTON, John. "A Mining Village." Pen and blue ink and watercolor. *Signed, inscribed and dated 1957 on the mount.* (Piccadilly Gallery)

11 x 16 in. : 28 x 40.7 cm.

DM 256; NF 320; Gns. 22; \$64.

41. BOUDIN, Eugène. "Girl sitting in a doorway." Pencil and watercolor. *Signed with initials.* (Danziger)

4-1/4 x 3-1/4 in. : 10.8 x 8.2 cm.

DM 444; NF 555; Gns. 38; \$111.

42. BOUDIN, Eugène. "Woman sewing with children at her side." Pencil and watercolor. *Signed with initials.* (Brod)

4-3/4 x 4-1/4 in. : 12 x 10.8 cm.

DM 528; NF 660; Gns. 45; \$132.

43. BOUDIN, Eugène. "Sketches of Fishing Boats." Pencil. Two in one frame. (Duff)

5-3/4 x 7-3/4 in. : 14.6 x 19.7 cm.

DM 564; NF 705; Gns. 48; \$141.

45. EPSTEIN, Sir Jacob. "Exodus." Black chalk and watercolor. *Signed.* (Leicester Galleries)  
22-1/2 x 17 in. : 57.2 x 43.2 cm.

DM 644; NF 805; Gns. 55; \$161.

50. KOKOSCHKA, Oscar. "Portrait of an Old Woman." Red chalk. *Signed with initials and dated '45.* (Soller)  
21 x 15 in. : 53.4 x 38.1 cm.

DM 1.292; NF 1.615; Gns. 110; \$323.

51. LEWIS, Wyndham. "Two studies of female figures." Pencil, pen, black ink and brown wash. *Signed and dated 1912.* (Piccadilly Gallery)  
11 x 9 in. : 28 x 22.9 cm.

DM 292; NF 365; Gns. 25; \$73.

55. MILLET, Jean François. "The Wattle Gatherers." Black chalk heightened with white on blue paper. *Signed.* (Maison)  
13 x 10-1/2 in. : 33.1 x 26.7 cm.

DM 4.704; NF 5.880; Gns. 400; \$1,176.

57. MILLET, Jean François. "Women sewing by lamplight." Black chalk. *Signed.* (Maison)  
12-1/2 x 9-3/4 in. : 31.7 x 24.8 cm.

DM 4.232; NF 5.240; Gns. 360; \$1,058.

60. MINTON, John. "Minterne Magna." Pen, brown and colored inks, ink washes. *Inscribed on the reverse "to Frank Savage from John Minton, 1956."* (Horne)  
12 x 18 in. : 30.5 x 45.7 cm.

DM 1.176; NF 1.470; Gns. 100; \$294.

61. MINTON, John. "Homage to Blake." Pen and black ink, grey wash. *Signed.* (Brunner)  
6-1/4 x 9 in. : 15.9 x 22.9 cm.

DM 480; NF 600; Gns. 42; \$120.

62. MINTON, John. "Landscape with a dead tree." Pen and black ink, grey wash. *Signed.* (Piccadilly Gallery)  
10-1/4 x 13-3/4 in. : 26 x 35 cm.

DM 408; NF 510; Gns. 35; \$102.

74. SICKERT, Walter Richard. "The Carmine Church, Venice." Charcoal and wash. *Signed.* (Hawksley)  
10 x 14 in. : 25.4 x 35.6 cm.

DM 1.292; NF 1.615; Gns. 110; \$323.

75. STEER, Philip Wilson, O.M. "Wooded landscape." Watercolor. *Signed and dated 1917.* (Fine Art Society)  
9-3/4 x 13-3/4 in. : 24.8 x 34.9 cm.

DM 644; NF 805; Gns. 55; \$161.

81. WOOD, Christopher. "Night Club." Pen and blue ink, blue wash. (Roger)  
13-3/4 x 9-3/4 in. : 34.9 x 24.8 cm.

DM 232; NF 290; Gns. 20; \$58.

82. WOOD, Christopher. "The Bathers." Black and red chalk on blue paper. (Underhill)  
11-3/4 x 9-1/4 in. : 29.9 x 23.5 cm.

DM 232; NF 290; Gns. 20; \$58.

88. MIRO, Joan. "Abstract." Color print, number 30/300. *Signed and dated 1954.* (Danziger)

DM 764; NF 955; Gns. 65; \$191.



Lot 137.

96. SICKERT, Walter Richard. "The Hotel de Ville, Dieppe." Pen and black ink, grey wash on buff paper. *Signed and inscribed.* (Hawksley)  
7-3/4 x 6-1/4 in. : 19.7 x 15.9 cm.

DM 564; NF 705; Gns. 48; \$141.

105. RODIN, Auguste. "Desperation." A nude female standing with her hands to her face. Bronze, cast by Rudier. *Signed.* (Arcade Gallery)  
Height 8-1/4 in. : 21 cm.

DM 3.760; NF 4.700; Gns. 320; \$940.

106. RODIN, Auguste. "Une Baignade." A seated nude woman wiping her knee. Bronze. *Signed, and stamped cire perdue by Montaguier (P).* (A. Wylie)  
Height 12-1/2 in. : 31.8 cm.

DM 9.408; NF 11.760; Gns. 800; \$2,352.

108. RODIN, Auguste. "Portrait Mask of a Young Girl." Bronze. *Signed.* (Nicholls)  
Height 5 in. : 12.7 cm.

DM 2.584; NF 3.230; Gns. 220; \$646.

109. EPSTEIN, Sir Jacob. "Portrait Head of Paul Robeson." Bronze. (Leggatt)  
Height 13 in. : 33 cm.

DM 12.936; NF 16.170; Gns. 1,100; \$3,234.

110. EPSTEIN, Sir Jacob. "Lydia." Bronze. (Tiarks)  
Height 21 in. : 53.4 cm.

DM 8.820; NF 11.025; Gns. 750; \$2,205.



Lot 145.





Lot 129.

111. EPSTEIN, Sir Jacob. "Annabella." Bronze. (John Nicholson)  
Height 9 in. : 22.9 cm.

DM 6.468; NF 8.085; Gns. 550; \$1,617.

115. JOHN, Augustus, O.M., R.A. "Portrait Head of Carmen." Red chalk. Signed and dated 1943. (Singer)  
19 x 12-1/2 in. : 48.3 x 31.8 cm.

DM 1.292; NF 1.615; Gns. 110; \$323.

124. EPSTEIN, Sir Jacob. "Stocks." Water and body color. Signed. (Singer)  
17-1/2 x 22-1/2 in. : 44.4 x 57.1 cm.

DM 1.528; NF 1.410; Gns. 130; \$382.

126. EPSTEIN, Sir Jacob. "Lilies." Water and body color. Signed. (John Nicholson)  
22-1/2 x 17-1/2 in. : 57.1 x 44.4 cm.

DM 2.116; NF 2.645; Gns. 180; \$529.

128. EPSTEIN, Sir Jacob. "Dahlias." Water and body color. Signed. (Singer)  
22 x 17 in. : 55.9 x 43.2 cm.

DM 4.468; NF 5.585; Gns. 380; \$1,117.

129. FLINT, Sir William Russell, R.A. "Danza Montana." Watercolor. Signed, and signed and inscribed on the reverse. (Frost & Reed)

19-1/2 x 26-1/2 in. : 49.5 x 74.8 cm.

DM 12.936; NF 16.170; Gns. 1,100; \$3,234.

130. FLINT, Sir William Russell, R.A. "Francine, Maria and Simon." Watercolor. Signed. (Frost & Reed)  
19-1/2 x 26-1/2 in. : 49.4 x 74.8 cm.

DM 11.760; NF 14.700; Gns. 1,000; \$2,940.

132. DAUMIER, Honoré. "Le Malade Imaginaire." Pencil. (Mrs. J. A. Curran)

13-1/4 x 9-3/4 in. : 33.6 x 24.8 cm.

DM 15.288; NF 19.110; Gns. 1,300; \$3,822.

137. FRIESZ, Othon. "Rochers." Rocky landscape with trees. Signed and dated '13. (Private buyer)

19-1/4 x 24-1/4 in. : 48.9 x 61.6 cm.

DM 9.172; NF 11.465; Gns. 789; \$2,293.

142. SLEVOGT, Max. "The Masked Ball." Signed with initial and dated '96. (N. Nusser)

40 x 49 in. : 101.6 x 124 cm.

DM 9.996; NF 12.495; Gns. 850; \$2,499.

143. LAURENCIN, Marie. "A Girl named Rose." Bustlength, nude, wearing a blue necklace and elaborate headdress. Signed and dated 1930. (Colnaghi)

17-1/2 x 14-1/2 in. : 44.5 x 36.9 cm.

DM 9.172; NF 11.465; Gns. 780; \$2,293.

144. YEATS, Jack B. "The Sun of Darrymare." On board. Signed. (Waddingham)

8-3/4 x 14 in. : 22.2 x 35.6 cm.

DM 4.232; NF 5.290; Gns. 360; \$1,058.

145. SUTHERLAND, Graham. "Natural Forms." Oil and body color on paper. Signed and dated 1947. (Strauss)  
9-1/2 x 4-1/2 in. : 24.1 x 11.5 cm.

DM 1.996; NF 2.495; Gns. 170; \$499.

Presented by the artist.

146. SICKERT, Walter Richard. "Good Night and God Bless You." Signed. (Strauss)

20-1/2 x 16 in. : 52.1 x 38 cm.

DM 4.468; NF 5.585; Gns. 380; \$1,117.

Collection Dennis Haworth.

Exhibitions: Bradford Corporation Art Gallery; Bury Art Gallery, Steer, Sickert, Epstein, 1954.

148. DAUBIGNY, Charles François. "A Woodland Glade." Signed and dated 1869. (Weitzner)

44 x 65 in. : 111.8 x 165 cm.

DM 4.116; NF 5.145; Gns. 350; \$1,029.

149. GUILLAUMIN, Armand. "River landscape with polarded willows." Pastel. Signed. Inscribed on the reverse "Peint par mon père Environ d'Epinay s/Orge vers 1890. Paris le 15 Mai 1946. A. Guillaumin. (Abrahams)

11 x 12-1/4 in. : 28 x 31.1 cm.

DM 3.528; NF 4.410; Gns. 300; \$882.

161. CORINTH, Lovis. "Man with a Dog." Signed and dated 1917. (Nicholls)

24 x 23 in. : 61 x 58.5 cm.

DM 4.116; NF 5.145; Gns. 350; \$1,029.

182. MAUFRA, Maxime-Emile-Louis. "L'Esterel, Var." Signed and dated 1912. (Fine Art Society)

25 x 31 in. : 63.5 x 78.1 cm.

DM 6.468; NF 8.085; Gns. 550; \$1,617.

198 LOTS (Total of Sale):-

DM 374.964; NF 468.705; Gns. 33,479; \$93,741.

CHRISTIE, MANSON & WOODS, Ltd.  
London, March 28, 1962

### Old English Silver and Rare Early Spoons

45. SIX ELIZABETH I SPOONS, hexagonal tapering stems, gilt fluted baluster seal-tops surmounted by the contemporary figure of a classical warrior with spear and shield engraved with the arms of the Worshipful Company of Painter-Stainers.. 1560, maker's mark a bird's claw (one figure lacks the shield). (Guildhall Museum)

Length 7-3/8 in. : 18.8 cm.

DM 11.200; NF 14.000; £1,000; \$2,800.

The back of one bowl engraved with the weight 21-4, presumably the weight of the original set of twelve.

Christie's catalogue states: "To the best of our knowledge it would appear that the use in this set of spoons of figure finials set on standard seal-tops is unique. The only other comparable set of spoons with figure finials is that of The Tichbourne Celebrities of 1592 (How, *English & Scottish Spoons*, Vol. II, p. 144) but these figures are placed on molded capitals similar to the normal use with Apostles."

69. QUEEN ANNE SILVERGILT DESSERT SERVICE comprising: twelve rat-tailed spoons and three-pronged forks engraved with a crest by Thomas Spackman, 1712; twelve knives with octagonal pistol handles similarly engraved by William Twell, maker's mark and lion's head erased; modern silver blades. Gross weight 75 ozs. 0 dwts. (Nicholls)

DM 44.800; NF 56.000; £4,000; \$11,200.

71. CHARLES II GOLD SPOON with trefid top, the back of the bowl engraved with a coat-of-arms in scrolling foliage mantling. 1681, maker's mark RR or RB a cinquefoil below. (Lumley)

Length 5-3/4 in. : 14.6 cm.

DM 16.240; NF 20.300; £1,450; \$4,060.

The arms are those of Rumsay impaling Ashburnham.

Illustrated and described in *A New List of Old English Gold Plate*, A. G. Grimwade, Connoisseur, May 1951. Only one other gold 17th century spoon appears to be recorded, that belonging to the Goldsmiths Company bearing a maker's mark only, circa 1680.

121. COMMONWEALTH PLAIN CYLINDRICAL TANKARD AND COVER on spreading foot, molded band at the junction with the body, narrow molded lip, flat cover with bifurcated thumbpiece, engraved with a coat-of-arms in baroque cartouche of later date. 1649, maker's mark T. G. in dotted oval or belt. 20 ozs. 13 dwts. (Private buyer)

Height 6-1/4 in. : 16 cm.

DM 10.640; NF 13.300; £950; \$2,660.

124. ELIZABETH I COMMUNION CUP AND COVER on stepped circular foot, egg-and-dart border, spool shaped stem, slightly everted cylindrical bowl engraved with columbine foliage and strapwork, the cover with spool finial engraved 1574. By Lawrence Stratford, Dorchester, 7 ozs. 2 dwts. (How of Edinburgh)

Height 7-3/4 in. : 19.7 cm.

DM 8.960; NF 11.200; £800; \$2,240.



Lot 131.

131. PAIR OF GEORGE II OBLONG TEACADDIES on scroll bases chased with grotesque masks and foliage on matted ground, bands of flowers, deep frieze at the shoulders chased with dragon's heads, shells and foliage, the sliding covers with shell handles, engraved with a coat-of-arms in rococo cartouche. By Paul De Lamerie, 1742, 25 ozs. 0 dwts. (Tessiers)

Height 5-1/4 in. : 13.3 cm.

DM 30.240; NF 37.800; £2,700; \$7,560.

135. CHARLES I PLAIN WINE CUP, circular foot, baluster stem, the spreading bowl engraved with a coat-of-arms in crossed laurel branches. 1639, maker's mark a bird with olive branch above the initials T.P., 4 ozs. 10 dwts. (Felton Bequest, for presentation to the National Gallery of Victoria, Melbourne).

Height 5-1/4 in. : 13.3 cm.

DM 16.240; NF 20.300; £1,450; \$4,060.

136. SET OF FOUR GEORGE II SHELL-SHAPED SAUCE-BOATS, each on shaped molded foot, fluted stems encircled by a plain band, the bodies engraved with a coat-of-arms in rococo cartouche and with shaped molded rims, chased with a shell at each side and below the lip, double-scroll handles capped with leaves. By Eliza Godfrey, 1747, 79 ozs. 5 dwts. (Private buyer)

DM 12.320; NF 15.400; £1,100; \$3,080.

The arms are those of Fenwick, co. Northumberland, impaling another coat.

140. GEORGE II SET OF TWO TEA-CADDIES AND A SUGAR-BOX, the oblong caddies with sliding bases and the covers with hinged shell finial, the whole finely chased with festoons of flowers, shells and scroll-work on matted ground, with reserved plain panels of irregular outline, en-



graved with two coats-of-arms in rococo cartouche—overall height: 5-1/4 in. : 13.3 cm.; the sugar-box on four scroll feet, the sides and cover chased with festoons and bands of flowers and shells on matted ground and the cover engraved with a coat-of-arms. *By George Wicks, 1738, 34 ozs. 6 dwts.* (Private buyer)  
DM 12.880; NF 16.100; £1,150; \$3,220.

142. GEORGE I LARGE OCTAGONAL VASE-SHAPED CASTER, boldly molded foot, rib round the body, the upper part engraved with a coat-of-arms in baroque cartouche, the cover finely pierced and engraved with medallion busts, shells, strapwork and foliage and diaperwork and with octagonal vase finial. *By Paul De Lamerie, 1724, 25 ozs. 13 dwts.* (D. Morrison, of U.S.A.)  
Height 9 in. : 23 cm.

DM 35.840; NF 44.800; £3,200; \$8,960.

The arms are those of Morgan with Colchester in pretence.

145. QUEEN ANNE PLAIN CYLINDRICAL CHOCOLATE-POT on molded base, tapering body engraved with a coat-of-arms in baroque cartouche, curved spout with hinged flap at right angles to the handle, domed cover with hinged baluster finial, fluted thumbpiece and detachable hinge-pin on chain, engraved with a crest. *By Anthony Nelme, 1711, gross weight 26 ozs. 10 dwts.* (How of Edinburgh)  
Height 9-3/4 in. : 24.7 cm.

DM 17.360; NF 21.700; £1,550; \$4,340.

The arms are those of Stewart with Gurney in pretence.

146. QUEEN ANNE CIRCULAR FRUIT-DISH with fluted panelled sides, waved rim, the center engraved with a coat-of-arms in baroque cartouche. *By Gabriel Sleath, 1710, 9 ozs. 12 dwts.* (Asprey)  
Diameter 8-1/4 in. : 21 cm.

DM 11.200; NF 14.000; £1,000; \$2,800.

147. QUEEN ANNE PLAIN CYLINDRICAL COFFEE-POT, tapering body flush to the base, concealed foot wire, engraved with a coat-of-arms in baroque cartouche, curved octagonal spout at right angles to the handle, the domed cover with large compressed ball finial. *By Simon Pantin, 1709, gross weight 27 ozs. 18 dwts.* (Walter H. Willson)  
Height 9-1/2 in. : 24 cm.

DM 31.360; NF 39.200; £2,800; \$7,840.

151. WILLIAM III TWO-HANDLED CIRCULAR BOWL AND COVER, on gadrooned foot, the lower part of the body chased with curved fluting and engraved above with a coat-of-arms in crossed plumes, knurled scroll handle, the slightly domed cover with gadrooned border and finial on double fluted center. *By Hugh Roberts, 1699, 11 ozs. 9 dwts.* (Walter H. Willson)  
Overall diameter 5-1/4 in. : 13.3 cm.

DM 13.440; NF 16.800; £1,200; \$3,360.

152. PAIR OF WILLIAM AND MARY TABLE-CANDLE-STICKS, molded octagonal bases with gadrooned borders, gadrooned baluster stems, vase-shaped sockets, engraved with a crest. *By Benjamin Pyne, 1691, 27 ozs. 6 dwts.* (D. Morrison, U.S.A.)  
Height 6-1/4 in. : 15.9 cm.

DM 7.280; NF 9.100; £650; \$1,820.

153. TWELVE GEORGE I PLAIN DINNER PLATES, narrow molded rims, slightly upcurved borders, engraved with the Royal Arms of George I. 1721, *Britannia standard, 232 ozs. 15 dwts, six by Nicholas Clausen, six with maker's mark RA crown and fleur-de-lys above, unrecorded by Jackson and the Registers at Goldsmiths' Hall.* (S. J. Phillips)  
Diameter 9-5/8 in. : 24.4 cm.

DM 22.400; NF 28.000; £2,000; \$5,600.

156 LOTS (Total of Sale):-

DM 529.356; NF 740.445; £ 52,889; \$148,089.

PALAIS GALLIERA, Paris  
April 5-6, 1962

### French Furniture

157. EMPIRE CHILD'S FAUTEUIL, acajou, square back.  
DM 1.080; NF 1.350; Gns. 92; \$270.

162. PAIR LOUIS XV FAUTEUILS, arched back, open arms, floral crests, cabriole legs, (Lot of two)  
DM 3.200; NF 4.000; Gns. 272; \$800.

163. LOUIS XV FAUTEUIL, large, flat square back, floral crests and dies, cabriole legs.  
DM 7.200; NF 9.000; Gns. 612; \$1,800.

165. LOUIS XV CHAISE-LONGUE, floral crests and dies, cabriole legs.  
DM 2.760; NF 3.450; Gns. 234; \$690.

166. LOUIS XV FAUTEUILS, arched back, floral crests, cabriole legs. (Lot of six)  
DM 8.400; NF 12.500; Gns. 850; \$2,500.

167. LOUIS XVI SMALL CONSOLE, acajou, rounded corners, center drawer, tapered and fluted legs joined by a stretcher. Veined white marble top.  
DM 2.320; NF 2.900; Gns. 197; \$580.

168. LATE LOUIS XV POUDREUSE, cabriole legs.  
DM 1.120; NF 1.400; Gns. 95; \$280.

169. PAIR LATE LOUIS XVI ENCOIGNURES, slightly convex facades, faced with marquetry musical instruments tied by ribbons.  
DM 4.080; NF 5.100; Gns. 347; \$1,020.

170. LOUIS XVI SMALL TABLE LISEUSE, acajou, the galleried top with writing desk and drawer; tripod base.  
DM 5.600; NF 7.000; Gns. 476; \$1,400.

171. LOUIS XV COMMODOE, two long drawers, faces and sides with marquetry flowers, *bronze doré* mounts, red marble top.  
DM 6.400; NF 8.000; Gns. 544; \$1,600.

172. LATE LOUIS XV REGULATEUR, *by L. Bon à Paris*, sweeping lines, marquetry veneered leaves, *bronze dore* ornaments.  
DM 1.600; NF 7.500; Gns. 510; \$1,500.

174. LOUIS XVI SECRETAIRE, with marquetry baskets of flowers in the panels, white marble top.  
DM 1.600; NF 7.500; Gns. 510; \$1,500.

PARKE-BERNET GALLERIES, Inc.  
New York, March 31, 1962

### English Furniture and Decorations

100. CHIPPENDALE TWO-TIERED DUMBWAITER, mahogany, graduated circular trays, cable border, stop-fluted and swirl-fluted vasiform members, lower section enclosed by three-shaped uprights, pierced ogival tripod supports carved with foliations, French scroll toes. Some restorations. *English XVIII Century.*

Height 30-1/2 in. : 77.5 cm.; diameter 23-3/4 in. : 60.3 cm.  
DM 2.600; NF 3.250; Gns. 222; \$650.

107. GEORGIAN ENCLOSED DRESSING TABLE, mahogany, two hinged flaps inlaid with satinwood paterae, boxwood and ebony lines, opening to fitted interior with mirror on easel support and compartments, frieze with two mock drawers above a long drawer, bracketed square feet. *English, XVIII Century.*

Height 33 in. : 84 cm.; width 28 in. : 71 cm.  
DM 840; NF 1.050; Gns. 71; \$210.

108. GEORGE II OPEN ARMCHAIR, mahogany, shallow rectangular upholstered back, short arms carved with graduated circular dies, inscrolling handrests with matching supports, carved cabriole legs; scrolled paw feet. *English, XVIII Century.*

DM 2.200; NF 2.750; Gns. 183; \$550.

109. GEORGIAN TILTING-TOP TRIPOD TABLE, circular top, piecrust-molded edge, ring-turned columnar and vasiform standard; plain ogival tripod supports. *English, XVIII Century.*

Height 26-1/2 in. : 66 cm.; diameter 19 in. : 48 cm.  
DM 1.000; NF 1.250; Gns. 85; \$250.

110. CHIPPENDALE HANGING CORNER CABINET, mahogany, triangular, fret-carved swanneck pediment centering tiny inlaid urn, matching frieze inlaid in bone and ebony with initials R.B. above two glazed doors with stop-fluted bandings, inlaid spandrels, diamond lattice astragals, chamfered stiles, card-cut lattice and plinth base of paterae and stop-flutes. *English, XVIII Century.*

Height 46 in. : 107 cm.; width 30 in. : 76 cm.  
DM 1.200; NF 1.500; Gns. 102; \$300.

117. GEORGIAN PEMBROKE TABLE, mahogany, plain oval top, two rule-jointed hinged flaps, deep frieze drawer, six square tapering legs, two acting as gatesupports. *English, XVIII Century.*

Height 29 in. : 73.6 cm.; length 47 in. : 109.5 cm.  
DM 1.700; NF 2.125; Gns. 144; \$425.

119. GEORGE II OPEN ARMCHAIR, mahogany, serpentine-crested upholstered back and seat, outscrolling slightly dished open arms and supports terminating leaf-carved handrest and swirled boss; hipped cabriole legs, carved shell motive, foliated brackets, furry lion-paw feet. *English, XVIII Century.*

DM 2.600; NF 3.250; Gns. 222; \$650.

120. CHIPPENDALE DECORATED BLACK AND GOLD LACQUER CENTER TABLE, serpentine-contoured top,

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Chinoiserie decoration, shallow frieze of interlaced pierced strapwork bordered with lambrequins; cluster-column supports, guttae block feet, arcaded stretcher. Some imperfections. *English, XVIII Century.*

Height 27-1/2 in. : 70 cm.; length 45-1/2 in. : 105.5 cm.  
DM 3.200; NF 4.000; Gns. 272; \$800.

122. CHIPPENDALE OPEN ARMCHAIR, mahogany, upholstered wide back, serpentine cresting, open arms, foliated cabochon carved handrests, incurvate supports, bracketed square legs card-cut with a lattice of conjoined foliated C-scrolls, recessed box stretchers. *English, XVIII Century.*

DM 2.700; NF 3.375; Gns. 235; \$675.

131. REGENCY FOUR-TIERED WHATNOT, mahogany, graduated open shelves, valanced friezes, slender turned colonettes, acorn finials, matching legs, casters. *English, circa 1810.*

Height 5 ft. 1 in. : 155 cm.; width 17 in. : 43 cm.  
DM 1.080; NF 1.350; Gns. 92; \$270.

136. CHIPPENDALE TILTING-TOP TRIPOD TABLE, mahogany, circular top, piecrust edge, 'birdcage' on stop-fluted columnar standard collared with rosetted strapwork, ogival tripod supports carved with bellflowers and acanthus leaves, claw-and-ball feet. *English, XVIII Century.*

Height 28 in. : 71 cm.; diameter 23 in. : 58.5 cm.  
DM 1.100; NF 1.375; Gns. 93; \$275.





Lot 119.

137. CROMWELLIAN TURNED OAK SETTEE, narrow upholstered back, square uprights, open padded arms and seat, turned bobbin and block supports, matching front stretcher. *English, XVII Century.*

Length 43 in. : 99.3 cm. DM 440; NF 550; Gns. 37; \$110.

141. QUEEN ANNE WALNUT WING ARMCHAIR, tall canted back, ogival wings, short outscrolling arms, upholstered in eighteenth century ruby red velvet, plain cabriole legs, scrolled ears, pointed pad feet. Minor restorations to underframing. *English, Early XVIII Century.*

DM 2.700; NF 3.375; Gns. 235; \$675.

144. GEORGE II DROP-LEAF TABLE, mahogany, plain top, two rule-jointed hinged flaps, shallow shaped frieze, slightly cabriole round tapering legs, claw-and-ball feet. *English, XVIII Century.*

Height 27-1/2 in. : 68.6 cm.; length 47 in. : 109.5 cm.

DM 800; NF 1.000; Gns. 68; \$200.

150. CHINESE CHIPPENDALE CARVED AND GILDED WALL MIRROR, upright frame, twin molded slender colonettes, leafy cresting supporting a grotto of C-scrolls and stalactites surmounted by a displayed *feng-huang* bird, matching shoulders with sprays of roses, sides with elongated rococo scrolls joined by branches of leaves, C-scroll pendant centering a spray of leaves. Some repairs. *English, XVIII Century.*

Height 5 ft. 4 in. : 153.5 cm.; width 38-1/2 in. : 96.5 cm.

DM 7.600; NF 9.500; Gns. 645; \$1,900.

153. SHERATON INLAID MAHOGANY DOUBLE-SIDED WRITING TABLE, oblong top, molded edge, inset with dark brown leather, three frieze drawers on each side, central drawers with hinged writing plateaux, square tapering legs. Some imperfections. *English, XVIII Century.*

Height 32-1/2 in. : 81.3 cm.; length 54 in. : 127 cm.

DM 1.500; NF 1.875; Gns. 127; \$375.

155. SHERATON BREAKFAST TABLE, mahogany, oblong top crossbanded in rosewood, tilting over a short ring-turned standard, reeded splayed tetrapod, brass toecaps, casters. Repaired. *English, XVIII Century.*

Height 28 in. : 71 cm.; length 50 in. : 117 cm.

DM 800; NF 1.000; Gns. 68; \$200.

158. QUEEN ANNE INLAID BURL WALNUT SECRETARY-CABINET, in three sections, projecting pediment over enclosed compartmented fitted interior; fall front desk lined with leather, fitted with drawers and pigeonholes; three graduated long drawers, on bracket feet of later date. Some imperfections. *English, Early XVIII Century.*

Height 6 ft. 4 in. : 184 cm.; width 37 in. : 94 cm.

DM 2.300; NF 2.875; Gns. 195; \$575.

163. CHIPPENDALE MAHOGANY SETTEE IN NEEDLE-POINT, serpentine upholstered back, sloping outscrolling closed arms, molded square legs, recessed box stretchers; eighteenth century *gros* and *petit point* repaired and extended. *English, XVIII Century.*

Length 6 ft. 7 in. : 200 cm.

DM 3.600; NF 4.500; Gns. 306; \$900.

166. SET OF NINE REGENCY DINING CHAIRS, mahogany, two arm- and seven side-chairs; the back with incurvate reeded uprights, bowed bar cresting above narrower matching splat; reeded sabre supports. *English, circa 1810. (Lot)*

DM 2.800; NF 3.500; Gns. 238; \$700.

168. GEORGE III BREAK-FRONT BOOKCASE, mahogany, upper part with molded key-fret pediment, four glazed doors, with diamond-shaped astragals enclosing shelves, projecting lower section with four paneled cupboard doors, bracket feet. *English, circa 1800.*

Height 7 ft. 7 in. : 231; width 6 ft. : 183 cm.

DM 7.600; NF 9.500; Gns. 645; \$1,900.

170. GEORGE IV WALNUT DOUBLE-SIZED PEDESTAL DESK, oblong top, molded edge, crossbanded border, inset with leather, three shallow frieze drawers, pedestals with banks of drawers, molded plinth base, the back with three mock drawers above two paneled cupboard doors. *English, circa 1825.*

Height 30 in. : 76 cm.; length 47-1/2 in. : 111 cm.

DM 2.200; NF 2.750; Gns. 187; \$550.

173. REGENCY CARVED ROSEWOOD BOOKCASE, in two parts, molded cornice above double grilled cupboard doors backed with leather book bindings at a later date, opening to shelved interior; slightly advanced lower section with paneled cupboard doors, flanked by leaf-carved dies. *English, circa 1810.*

Height 7 ft. 3 in. : 121 cm.; width 51 in. : 119.7 cm.

DM 2.000; NF 2.500; Gns. 169; \$500.

218 LOTS (Total of Sale):-

DM 204.220; NF 225.275; Gns. 17,366; \$51,055.

SOTHEBY & CO., London  
March 30, 1962

**Works of Art, Needlework, Tapestries  
and English Furniture**

14. FLEMISH PAINTED TERRACOTTA DWARFS *by W. Pompe, signed and dated 1770. Antwerp, 18th century. (Wellby)*

13 in. : 33 cm. DM 3.920; NF 4.900; £ 350; \$980.

Walter Pompe (1703-1777), most of whose work was of religious subjects.

15. PADUAN MARBLE RELIEF of the Madonna and Child, oval, the child nude and resting his cheek on Mary's, with his left hand he pulls at his mother's veil; she wears a cloak and dress with the sleeves embroidered with floral patterns. *15th century. (Hopton)*

16-3/4 in. : 42.5 cm. DM 448; NF 560; £ 40; \$112.

The general composition appears to be based on Donatello's Pazzi Madonna in the Kaiser Friedrich-Museum, Berlin.

16. SPANISH POLYCHROME figure in wood, of the Madonna trampling a serpent and standing on a blue hemisphere studded with stars; she wears a gilt cloak and extends the palms of her hands. *Late 18th century. (B. Manheim)*

30 in. : 76.2 cm. DM 224; NF 280; £ 20; \$56.

18. SET OF FOUR CEDAR-WOOD PORTRAITS of the Piedmontese Royal Family, *by the Cavaliere Bonzanigo d'Asti*, representing King Victor Amedeus III, Carlo Emanuele, Prince of Piedmont, the Duke of Augusta and the Duke of Chablasi, all carved in low relief and in profile with hair *en queue* and set against brilliant blue glass oval backgrounds, the borders and frames also carved. *Late 18th century. (Rubin)*

8-1/4 in. : 21 cm. DM 3.808; NF 4.760; £ 340; \$952.

The Cavaliere Bonzanigo, born at Asti in 1744, died at Turin, where he had spent most of his working life, in 1820. Examples of his work are to be seen in the Turin Museum.

29. NOTTINGHAM ALABASTER RELIEF of the Coronation of the Virgin, the Virgin seated in the center with hands clasped, a crown over her long hair, flanked by crowned figures of God the Father and Christ, above her the dove of the Holy Spirit, the whole showing traces of paint and gilding. *15th century. (Baer)*

15-1/4 x 10-3/4 in. : 38.7 x 27.3 cm.

DM 2.240; NF 2.800; £ 200; \$560.

33. PAIR OF BRONZE FIGURES of men from a group of the Flagellation *by Alessandro Algardi*, both nude except for loin cloths. *17th century. (Lloyd)*

9-1/4 in. : 23.5 cm. DM 784; NF 980; £ 70; \$196.

**Needlework and Tapestries**

98. CHARLES I PETIT-POINT PICTURE depicting scenes from the story of Esther and Ahasuerus, the panel centered by the king who is in Stuart costume and strongly resembles

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Charles I, the queen, her train held by a lady, is on her knees, unusual border in the manner of a tapestry worked with a variety of flowering stems interspersed with animals, birds and insects. (C. John)

1 ft. 2 in. x 1 ft. 7 in. : 35.6 x 48.3 cm.

DM 648; NF 810; £ 58; \$162.

99. STUART STUMPWORK AND PETIT-POINT PICTURE depicting the Return of Jephthah greeted by his daughter wearing Stuart costume, holding a lute, attendants making music, Jephthah is attended by a page. (Frank Partridge)

1 ft. 7-1/4 in. x 1 ft. 11-1/4 in. : 48.9 x 59.1 cm.

DM 6.272; NF 7.840; £ 560; \$1,568.

100. LATE 16th CENTURY SHELDON TAPESTRY FROM THE CHASTLETON HOUSE SET, *Judah goes to Timnath* and inscribed: *Then Juda whent unto his shepsherers to Timna*, and with the initials W.I. and E.I. Dark tobacco-colored field woven with a *mille fleurs* design centered by a cartouche in pink, ivory and sepia, with swags of fruit, surmounted by cupolas enclosing a picture of Judah approaching a man and a girl shearing sheep beside a stream. *Circa 1595. (J. Guinness)*

11 ft. x 10 ft. 11 in. : 335 x 333 cm.

DM 11.200; NF 14.000; £ 1,000; \$2,800.

These panels are considered among the most important woven on the Sheldon looms. See *The Sheldon Tapestry Weavers and Their Work* by E. A. B. Barnard and A. J. B. Wace,



from *Archaeologia*, Vol. LXXVIII, pp. 290-93.

This tapestry is illustrated by Gobel, *Wandteppiche*, part III, Vol. II, plate 123a.

101. LARGE 17th CENTURY BRUSSELS TAPESTRY of unusually bright and attractive coloring, *Theseus and the Bull of Marathon*; the scene set in Athens on the terrace of a medieval castle with extensive renaissance additions, the king in a red fur-trimmed tunic and multicolored turban standing beneath a parasol. (Perez)

10 ft. 11 in. x 19 ft. 9 in. : 333 x 602 cm.

DM 22.400; NF 28.000; £2,000; \$5,600.

102. SMALL FLEMISH GARDEN TAPESTRY, view through an arch entwined with fruiting vines raised on marble columns supporting urns of flowers and depicting a formal garden, enclosed by a pergola, a chateau and mountainous scenery beyond; in the foreground giantflowers, a parrot and a rabbit. *First quarter of the 17th century*. (G. Gasparrini)

8 ft. x 5 ft. : 244 x 152 cm.

DM 5.376; NF 6.720; £480; \$1,344.

See Gobel, part I, Vol. II, plate 159, which illustrates a very similar tapestry.



Lot 144.

#### Furniture and Decorations

97. GEORGE II TOILET MIRROR, quatrefoil-shaped plate, wide silk needlework border contained within tortoiseshell moldings, the cresting with a shepherd and shepherdess, a cottage, flowering stems, insects, animals and birds at either side, in a large variety of stitches. (Woollett)

2 ft. x 1 ft. 7 in. : 61 x 48.3 cm.

DM 536; NF 670; £48; \$134.

116. HEPPLEWHITE CONFIDANTE. Settee, serpentine back, duenna seat at one end, molded uprights and shaped apron painted white outlined in gilt, the apron with carved flame decoration, five short cabriole legs, French scroll feet. (Harmsworth)

Width 6 ft. 6 in. : 198 cm.

DM 2.240; NF 2.800; £200; \$560.

132. CHIPPENDALE MAHOGANY READING TABLE of rare type, serpentine top, carved foliate border, ratchet support, the stem with a series of cup-shaped sections carved with gadrooned foliage and bead-moldings, "S"-shaped tripod overlaid with acanthus leaves. (Hardy)

Width 1 ft. 5-1/2 in. : 44 cm.

DM 3.136; NF 3.920; £280; \$784.

Illustrated by R. W. Symonds in *English Furniture from Charles II to George II*, page 241, figure 204, and in the *Dictionary of English Furniture*, Vol. II, page 212, figure 20.

141. MARQUETRY PEMBROKE TABLE, small oval top centered by a shell medallion in natural and green-stained pearwood, stainwood border, corners and sides inlaid with sprays of flowers and husk medallions, with a drawer and tapering legs. *Late 18th century*. (Loewenthal)

Width 2 ft. 5 in. : 73 cm.

DM 2.912; NF 3.640; £260; \$728.

144. THOMAS CHIPPENDALE MAHOGANY STOOL, serpentine seat covered with 18th century needlework of flowers on a silver thread ground, the seatrail carved in a series of gothic trefoils with foliate pendants; pierced, rectangular and tapering legs with pendants of leaves, finishing in openwork foliate feet. *The seatrail with modern strengtheners*. (Mycalex Corporation)

Width 2 ft. 61 cm.

DM 2.464; NF 3.080; £220; \$616.

Illustrated in the *Dictionary of English Furniture*, Volume III, page 179, figure 53 and described as having a form of scroll feet often found in Chippendale's *Director*.

148. SET OF FOUR GEORGE II ARMCHAIRS covered in Soho floral tapestry, on a terracotta ground; the carved wood frames with cabriole legs, back and front, the latter with scroll ear-pieces and panels of scaling, the outward-scrrolled arms overlaid with acanthus foliage, curved and molded supports with laurel leaves, scrollwork and scaling. (Mallett)

DM 14.000; NF 17.500; £1,250; \$3,500.

Another chair from this set is illustrated in *The Decorative Arts in England*, figure 185. The tapestry has been ascribed to Paul Saunders who worked at Soho from 1761 till his death in 1770.

156. PAIR OF CHIPPENDALE MAHOGANY STOOLS, rectangular stuffed seats, seatrails carved with gadrooning, cabriole legs crisply carved, claw-and-ball feet. (Showering)

Width 1 ft. 11 in. : 58 cm.

DM 7.280; NF 9.100; £650; \$1,820.

152. THOMAS CHIPPENDALE MAHOGANY POLE SCREEN, the Fulham tapestry banner woven with a pheasant perched beside a column, the banner framed with pierced shellwork and "C"-scrolls, the tripod with rococo motifs, the legs with shell feet, the pole with a finial in the form of an urn of flowers. (Mycalex Corporation)

Banner 2 ft. 7 in. x 2 ft. 3 in. : 79 x 69 cm.

DM 3.360; NF 4.200; £300; \$840.

See: *English Furniture Illustrated* by Oliver Brackett, page 180, plate CLII.

157. MID-18th CENTURY MAHOGANY SETTEE, double serpentine back, scrolled arms and loose cushion covered in matching Genoese velvet, the arm-facings with sprays of foliage, cabriole legs boldly carved, club feet similarly carved. (Frank Partridge, New York)  
Width 7 ft. 1 in. : 216 cm.

DM 5.824; NF 7.280; £520; \$1,456.

158. EARLY GEORGE II MAHOGANY COMMODOE in the manner of William Vile, with four graduated and oak-lined drawers divided by rails carved with Chinese fret, the corners with double corbel-shaped pilasters headed with lion-masks, the shaped plinth with scallop-shells, bracket feet with flower-heads and foliage; unusually elaborate engraved brass handles formed of scrolls and shells; the plates engraved with bearded masks wearing shell headdresses. (A. G. Lewis)  
Width 4 ft. 4 in. : 132 cm.

DM 14.000; NF 17.500; £1,250; \$3,500.

Three commodes attributed to William Vile, and all with similar features to this lot, are illustrated in the *Dictionary of English Furniture*, Vol. II, pages 111 and 112, figures 2, 3 and 4.

159. PAIR OF GEORGE II MAHOGANY NEEDLEWORK-COVERED ARMCHAIRS, cream-ground *gros point* worked with flowers and leaves, the arm-handles carved in full relief as lions' heads, curved supports with sprays of foliage laid on rockwork, the ovolo-shaped seatrails serpentine and centered by pierced shells flanked by sprays of foliage, cabriole legs back and front, the latter with lions' heads at the knee and finishing in furry paws. (Waddingham)

DM 31.360; NF 39.200; £2,800; \$7,840.

160. GEORGE II MAHOGANY SERPENTINE-FRONTED COMMODOE, two drawers in the frieze overlapping molding with three long drawers below, the chamfered corners with corbel-shaped pilasters overlaid with shellwork and leaves and headed by elaborate flowerhead paterae, shaped sides, fire-gilt metal handles, escutcheons of rococo pattern. (Blairman)  
Width 4 ft. 6 in. : 137 cm.

DM 7,840; NF 9.800; £700; \$1,960.

161. MID-18th CENTURY NEEDLEWORK-COVERED SMALL SETTEE, the back, scrolled arms and loose-cushion seat with 18th century *gros* and *petit point* covers, the former with a Turk holding a clock and the arms with birds holding flowering branches in their beaks, the seat with a bull and a donkey at each side of a white paraquet, the mahogany cabriole legs carved with sprays of leaves at the knees and the feet carved with cabochons. (B. Lyons)  
Width 3 ft. 8 in. : 111.8 cm.

DM 9.184; NF 11.480; £820; \$2,296.

162. THOMAS CHIPPENDALE MAHOGANY SETTEE upholstered in Genoese cut-silk velvet woven with a formal foliate design on a cream ground, double serpentine back, scrolled-over arms and stuffed seat, the frieze carved with shells flanked by sprays of leaves and interspersed with clusters of flowers, the rectangular legs with double "C"-scroll brackets and carved with sunk panels of foliate trellis overlaid with crisply-

carved flowerheads, the sloping arms faced with mahogany and similarly carved. (Waddingham)  
Width 7 ft. 3 in. : 221 cm.

DM 15.680; NF 19.600; £1,400; \$3,920.

Illustrated in the *Dictionary of English Furniture*, Vol. III, page 90, figure 54.

Illustrated in *Thomas Chippendale* by Oliver Brackett, page 181, plate XXI.

The design appears to have been taken from Chippendale's *Director* of 1762 (3rd Edition), plate XXX which is dated 1759.

163. GEORGE II MAHOGANY SERPENTINE-FRONTED CABINET, the upper part with adjustable shelves enclosed by a door inset with a shaped mirror panel flanked by Ionic pilasters, the frieze overlaid with rococo scrolling, dentil cornice, the base with a lion-mask carved in high relief, the lower part in the form of a serpentine chest of four drawers, chamfered corners and panelled bracket feet. (R. Grose)  
Height 5 ft. 7 in. : 170 cm.

DM 6.160; NF 7.700; £550; \$1,540.

169. LATE 18th CENTURY SMALL MARQUETRY BOMBE COMMODOE containing two short and two long mahogany-lined drawers fronted with satinwood, enclosed by a pair of door inlaid similarly to the top and bombe sides with satinwood diamond medallions of classical urns supporting an anthemion with scrolling and delicate leafy tendrils in natural and stained holly on a pale rosewood ground, broad crossbandings in tulipwood; low cabriole legs; top with a matt and burnished gilt metal molding; door with foliate and cabochon molding; shaped apron with cabochon, pierced rococo corner mounts, foliate feet.

Height 2 ft. 9 in. : 84 cm.; Width 3 ft. 8 in. : 112 cm.

DM 73,920; NF 92.400; £6,600; \$18,480.

170. PAIR OF EARLY GEORGE III GILTWOOD ARMCHAIRS in the *Louis XV* taste, molded cartouche-shaped backs, well curved arms with scroll handles, with stuffed serpentine-fronted seats, the molded seatrails carved at the center with leaves and the cabriole legs headed by oak leaves. (Mallett)

DM 5.600; NF 7.000; £500; \$1,400.

171. PAIR OF LATE 18th CENTURY SMALL MARQUETRY SERPENTINE-FRONTED COMMODOES in the French taste, each with two oak-lined drawers, the apron-pieces, corners and feet with ormolu mounts modeled with leaves and shells, the tops inlaid with classical urns and formal scrollwork in purpleheart and pearwood on sycamore grounds banded with rosewood and with narrow chequered borders, the curved sides with classical urns resting on square plinths and the fronts with wicker baskets containing a variety of flowering branches within a light framework of pearwood and foliate scrollwork, the key-escutcheons formed of crossed palm-boughs and with circular foliate ormolu handles. (Jeremy)  
Width 3 ft. 6 in. : 107 cm.

DM 23.520; NF 29.400; £2,100; \$5,880.

171 LOTS (Total of Sale):-

DM 511.940; NF 639.925; £45,709; \$127,985.



## FORTHCOMING SALES

(continued from page 336)

SOTHEBY & CO.  
34 New Bond Street  
London W. 1, England

American representative:  
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PLaza 8-2891

## May

- 16—Old Master Paintings and Drawings.
- 17—Jewels, property of Prince George of Russia.
- 18—Works of Art, Oriental Carpets, English and Continental Furniture.
- 21—Japanese Prints, Netsuke and Ivories.
- 22—English Porcelain.
- 23—Eighteenth and Nineteenth Century Paintings and Drawings.
- 24—English and Continental Silver and Plate.
- 25—Chinese Porcelains, Oriental Carpets, Clocks, Ormolu, English and Continental Furniture.
- 28/29—Books, the Neyland Library.
- 28—Objects of Vertu, Watches, Works of Carl Faberge.
- 29—Chinese Porcelain, Lapis, Cloisonne and Works of Art.
- 30—Old Master Paintings.
- 31—English and Continental Silver and Plate.

## June

- 1—Works of Art, Tapestries and Furniture.
- 14—The Alexander Korda Collection of Impressionist and Post-Impressionist Paintings and Sculpture including works by Cezanne, Degas, Monet, Pissarro, Renoir, Soutine, and Van Gogh.
- 20—The Mrs. Emily Hesslein Collection of works by Augustus John, Philip Wilson Steer and other British artists.

CHRISTIE, MANSON & WOODS, Ltd.  
8 King Street, St. James's  
London SW. 1, London

## May

- 14/15—The O'Byrne Collection of Coins, Part I, English, Scottish, Irish and Colonial.
- 16—Jewels.
- 17—English and Continental Furniture, Eastern Rugs and Carpets, Objects of Art.
- 18—Pictures by Old Masters.
- 21—English and Continental Porcelain.
- 22—Objects of Art and Vertu and Works of Carl Faberge, property of Her Highness The Princess Bibesco and others.
- 23—Old English and Continental Silver.
- 24—English and Continental Furniture, Eastern Rugs and Carpets, Objects of Art.
- 25—Nineteenth Century Pictures and Drawings.
- 29—Italian Majolica, Stained Glass and Renaissance Objects of Art, property of the late M. Charles Paravicini and others.
- 30—Printed Books and Manuscripts.
- 31—French and Continental Furniture, Eastern Rugs and Carpets, Objects of Art.

## FORTHCOMING SALES

KLIPSTEIN & KORNFIELD  
Laupenstrasse 49  
Berne, Switzerland

May 23—Old Master Graphics and Drawings.

May 24—Abstract and Surrealist Art by Arp, Ernst, Kandinsky, Klee, Leger, etc.

May 25/26—Modern Art by Barlach, Beckmann, Bonnard, Braque, Chagall, Daumier, Degas, Ensor, Ernst, Feininger, Grosz, Jawlensky, Kirchner, Koschka, Kollwitz, Marc, Munch, Nolde, Pechstein, Picasso, Schiele, etc.

DR. ERNST HAUSWEDELL

Fontenay 4  
Hamburg 36, Germany

May 29/30—Books and Autographs.

June 1—Chinese and Japanese Works of Art.

June 2—Graphics, Drawings, Paintings & Sculpture.

KARL & FABER

Karolinenplatz 5a  
Munich, Germany

May 15/16—Graphics, Drawings and Paintings.

May 17/18—Books and Autographs.

KUNSTHAUS LEMPertz

Neumarkt 3  
Cologne, Germany

May 9/14—Auction #468—Old Masters.

June 5/6—Auction #469—Modern Art.

LEO SPIK

Bad Kissingen, Germany

June 1/2—Paintings, Antiquities and Furniture.

WEINMULLER

Brienner Strasse 14  
Munich, Germany

June 27/28—Furniture, Paintings and Antiquities.

J. A. STARGARDT

Marburg, Germany

June 4/6—Autographs.

DOROTHEUM

Vienna, Austria

May 22/25—Spring Auction.

GALERIE DOBIASCHOFsky

Berne, Switzerland

May 25/26—17th-19th Century Paintings.

GALERIE FISCHER

Luzern, Switzerland

June 26/July 2—Works of Art.

## BOOK REVIEWS

EMBATTLED CRITIC, Views on Modern Art, by John Canaday. 238 pp., illustrated. Farrar, Straus and Cudahy, New York. \$4.50.

John Canaday, art critic of *The New York Times* and contributor to *Horizon*, is well-known for his outspoken refusal to bend the knee at the shrine of modern art and consequently has aroused his vast audience to extremes of praise and vituperation. His energetic reviews, here anthologized with a sampling of the letters they provoked, make consistently good reading. Perhaps more importantly, this is a record of one articulate dissenter's view of the current state of art, artists, museum policy and art marketeering.

A critic, or essayist, can be counted upon to reveal his criteria by the repetition of key phrases, in this case "mystery" and "magic." Mr. Canaday is, after all, a modern humanist thoroughly aware of living in a society distinguished for its doubts and loss of faith. He asks that the artist fulfill the responsibility of communicating with such a society in terms which will extend man's vision in a positive direction, elevate him and make meaningful for him the mystery that lies at the heart of life. He frequently finds only "child's play" and, forsaking all charity, scorns those who settle for "stimulation at the expense of significant expression."

The careful reader will find that although Mr. Canaday avoids or satirizes the ineluctable jargon of much contemporary criticism, he is a sensitive and adept instructor in the method of looking at modern art and does not hesitate to applaud when he is moved. In the last analysis, he may be right or wrong, petulant or honest, but he can never be accused of having abdicated the social function of a critic to query, probe and provoke.—P.G.B.

WINSLOW HOMER, American Artist: His World and His Work, by Albert Ten Eyck Gardner, published by Clarkson N. Potter, Inc., New York. Illus. \$25.

Interest in the work of Winslow Homer (perhaps the greatest artist that America produced during the nineteenth century) has neither wavered nor waned in the years since his death. He continues to hold old admirers and to attract generations of new ones.

Mr. Gardner has provided a book which not only gives the reader a clear understanding of the development of the artist's style but also, through the text, relates the artist to his historical period, and most important, to Homer's own social environment. This book is a happy combination of a good picture book and an interesting running biographical commentary.

# INTERNATIONAL Art Market

CURRENT WORLD MARKET PRICES OF ART, ANTIQUES & OBJETS D'ART

VOL. II, NO. 4

NEW YORK, N.Y.

JUNE, 1962

## Works of Art in London

SOTHEBY & CO., London  
May 10th & 11th, 1962

### Italian Maiolica

4. LARGE HISPANO-MORESQUE DISH, wide sloping well, broad everted rim, center painted in gold with distinct copper iridescence and the sacred monogram, the initials IHS in Gothic miniscules, the remainder of the dish painted with radiating blue lines. ... *Second half of the 15th century.* (Bak)  
Diameter 18 in. : 45.7 cm.

DM 7.352; NF 9.240; £660; \$1,848.

8. EARLY FAENZA MAIOLICA ALBARELLO of tall waisted form, painted round the center with a bold scrolling Gothic leaf design in rich blue, green, manganese and orange on a white ground, between blue and orange bands and two zones of pyramidal and pendant scrolls, the shoulders with a band of dark blue thorns on a white ground. *Circa 1470.* (Bak)  
Height 12-1/4 in. : 31.1 cm.

DM 8.400; NF 10.500; £750; \$2,100.

9. POLYCHROME TWO-HANDLED MAIOLICA ALBARELLO, the body painted with panels of broad curving leaves in ochre, yellow, green and two tones of blue, contained within borders of stylized blue leaf patterns. ... *Florentine, circa 1480.* (Orsini)  
Height 8-1/4 in. : 21 cm.

DM 10.976; NF 13.720; £980; \$2,744.

10. MASSIVE ARMORIAL MAIOLICA JUG, protruding lip spout, ribbed strap handle, oviform body, the Piccolomini arms beneath the spout in yellow and blue on a white ground, the shield contained within a blue and orange wreath. ... *Deruta or Siena, circa 1500.* (Fabius)

Diameter 14-1/2 in. : 36.7 cm.

DM 15.680; NF 19.600; £1,400; \$3,920.

Lots 8, 9 and 10 from the collection of Dr. Alfred Pringsheim, sold at Sotheby, July 19, 1939, as lot 204, 209 and 216 bringing \$103.60 (£37), \$106.40 (£38) and \$266 (£95) respectively.

(Continued on page 361)

262. LOUIS XVI ROYAL COMMODORE, in ebony, ormolu and inlaid marbles, signed G. Beneman, at each of the corners. (Beckwith)

Width 53 in. : 135 cm.

DM 369.600; NF 462.000; £33,000; \$92,400.

The back of the commode bears a partially illegible inventory mark and a figure 8 beneath a Royal Crown. The ebeniste's stamp is not accompanied by the JME as this was not required on Royal commissions.

The frieze mounts (Royal cypher, Cocks of France and Bourbon lilies) which do not appear to be recorded on any other piece of furniture, suggest that this piece was for the personal use of Louis XVI.

Jean Guillaume Beneman succeeded J. H. Riesener as principal cabinet-maker to the *Garde Meuble de la Couronne* in 1785. At the fall of the monarchy he continued to make furniture for the government and later for Napoleon. Despite his long residence in France he retained many Teutonic characteristics and could hardly write French. This design, which closely follows that of other of his less magnificent pieces, shows little of the heaviness for which he has been criticized. He ceased work in 1804 and died after 1811.

Second highest auction price  
for a piece of furniture:

### Louis XVI ROYAL COMMODORE

by G. Beneman which fetched  
\$92,400 at Sotheby's, May 11.





## INTERNATIONAL

*Art Market*

A MONTHLY REPORT ON CURRENT  
WORLD MARKET PRICES OF ART,  
ANTIQUÉ FURNITURE AND  
OBJETS D'ART

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New York 22, New York  
PLaza 2-1266

## June

- 19—Violins and Objects of Art and Vertu.
- 20—Continental Silver.
- 20—Printed Books.
- 21—English and Continental Furniture,  
Eastern Rugs and Carpets, Objects of  
Art.
- 22—Pictures and Drawings by English  
Artists.
- 25—English and Continental Porcelain.
- 26—Coins and Antiquities.
- 27—Old English Silver.
- 29—Pictures and Drawings by Old Masters  
including works by Van Dyck, Piranesi,  
Fragonard and Tiepolo.

## FORTHCOMING SALES

**SOTHEBY & CO.**  
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## June

- 14—The Alexander Korda Collection of  
Impressionist and Post-Impressionist  
Works including sculpture by Degas,  
Despiau, Maillol and Renoir and paint-  
ings by Bonnard, Boudin, Cezanne,  
Daubigny; Degas, Gauguin, Monet,  
Pissarro, Renoir, Soutine, Van Gogh  
and Vuillard.
- 20—The Mrs. Emily Hesslein Collection of  
works by Augustus John, Philip Wilson  
Steer and other modern British artists.
- 27—The Solomon R. Guggenheim Collec-  
tion of Old Master Paintings and Draw-  
ings including a triptych by the Master  
of Bruges, and works by Lorenzo  
Monaco, the Master of Alkmaar, the  
Maitre of Moulins, Andrea del Sarto  
and others.

**WEINMULLER**  
Brienner Strasse 14  
Munich, Germany

June 27/28 — Furniture, Paintings and  
Antiquities.

**GALERIE FISCHER**  
Luzern, Switzerland

June 26/July 2—Works of Art.

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*N.B. In all cases where pictures are sold, the medium, unless otherwise  
stated, is oil on canvas. Names of buyers, if available, appear in paren-  
theses following catalogue descriptions.*

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(Continued from page 359)

12. SIGNED URBINO PUCCI SERVICE 'ISTORIATO' DISH by *Francesco Xanto Avelli*, representing the punishment of Cinyras King of Cyprus by Juno while his daughters are immured in the steps of the temple, above are the arms of Pucci, the reverse inscribed '1533 i gradid Cynara le figliuole. Nel VI libro d Ouidio Met. fra: Xato A. Rovig: i Urbino'.

(Peel & Humphris)

Diameter 10-1/2 in. : 26.7 cm.

DM 6.944; NF 8.680; £ 620; \$1,736.

13. SIGNED URBINO ARMORIAL 'ISTORIATO' DISH by *Francesco Xanto Avelli*, from the same service as Lot 12, depicting the metamorphosis of Aesacus into a bird, Hesperia, the nymph he had been pursuing, lies dead of a snake bite, nude by the sea, ... in the sky above the scene is the stemma of the Papal gonfalonier Pucci, the reverse inscribed '1532. Esaco i Smergo & la sua Nimpha morta. Nel XI. Libro d Ouidio Meto: Fra. Xanto A. da Rovigo i Urbino.'

(Peel & Humphris)

Diameter 10 in. : 25.4 cm.

DM 11.200; NF 14.000; £ 1,000; \$2,800.

15. URBINO 'ISTORIATO' DISH by *Guido Durantino*, painted with Venus at the forge of Vulcan.... Circa 1530. (Orsini)

Diameter 15-1/4 in. : 38.8 cm.

DM 6.720; NF 8.400; £ 600; \$1,680.

The subject is apparently copied from a print of 1530 by Agostino Veneziano after the design originally made by Raphael.

34. FAENZA SIGNED MAIOLICA TAZZA of St. Jerome in the Wilderness, kneeling in penitence in the Wilderness, signed *F. R., circa 1525*. (Private buyer)

Diameter 10-1/2 in. : 26.7 cm.

DM 7.840; NF 9.800; £ 700; \$1,960.

The designs of the Saint and his lion are closely copied from Dürer's print of 1497, "St. Jerome in Penitence."

39. CASTEL DURANTE PORTRAIT DISH of a man, with a scroll inscribed 'Camillo 1527' looping behind him on the brilliant blue background. Dated 1527. (Spink)

Diameter 8-1/2 in. : 21.6 cm.

DM 6.496; NF 8.120; £ 580; \$1,624.

42. DERUTA MAIOLICA GOLD LUSTRE PORTRAIT DISH inscribed 'La Lucretia Romana B(ella)' on a ribbon; she is shown in profile to dexter, flanked by two cornucopias, a blue background patterned with acanthus and other gold lustre ornaments, the reverse with a buff glaze. Circa 1525. (Bensimon)

Diameter 16-1/4 in. : 41.3 cm.

DM 8.400; NF 10.500; £ 750; \$2,100.

43. DERUTA GOLD LUSTRE DISH, the center with an angel kneeling and holding a lily, the well-head with a thin band of laurel wreath, the border a *quartieri* with alternating panels of scale pattern and acanthus, all brilliant blue and yellowish-gold lustre. Circa 1520. (Bensimon)

Diameter 16 in. : 40.7 cm.

DM 14.560; NF 18.200; £ 1,300; \$3,640.



Lot 12

47. FAENZA TWO-HANDLED MAIOLICA DRUG BOTTLE, with globular body tapering to a cylindrical neck with long curving ribbed handles joined to the galleried lip, painted on one side with the naked figure of Cleopatra.... Inspection 'A. Feniculi.' Circa 1520. (Anonymous buyer)

Diameter 14-1/2 in. : 36.9 cm.

DM 10.304; NF 12.880; £ 920; \$2,576.



Lot 10





Lot 113. Detail.

### Medieval and Renaissance Works of Art

51. LIMOGES CHAMPLEVE ENAMEL CHASSE or RELIQUARY, the penthouse-shaped hinged cover and rectangular body decorated with six circular medallions in two rows displaying gilt bronze winged and nimbed angels, on alternate turquoise and blue ground, the blue field dividing the roundels with typical floral scrollwork, the ends with two similar medallions.... 13th century. (Kleiner)

Height 9-1/4 in. : 23.5 cm.; length 9-3/4 in. : 24.7 cm.

DM 10.640; NF 13.300; £950; \$2,660.

57. PAIR OF GILT-BRONZE FIGURES OF DOES, both kneeling with one foreleg raised, on rectangular bases and with hollow backs. North Europe, 15th century. (Bisset)

Length 6-1/4 in. : 15.9 cm.

DM 12.320; NF 15.400; £1,100; \$3,080.

64. GOLD FIGURE OF A WOMAN *after the antique*, standing naked except for a drapery which falls over her left leg and which she holds behind her with her right hand, her up-swept hair bound by a fillet, her left hand resting on a tree-trunk. German, late 16th century. (J. Goldschmidt)

3-7/8 in. : 9.8 cm. DM 9.520; NF 11.900; £850; \$2,380.

84. BRONZE FIGURE OF AN ADVANCING BULL *by Giovanni da Bologna*, shown with raised head, lashing tail coiled onto its back.... the bronze with brown patina and traces of black lacquer. Late 16th century. (Cevat)

8-1/2 in. : 21.6 cm. DM 9.520; NF 11.900; £850; \$2,380.

See: Dhanens, *Jean Boulogne*, p. 216, illus. fig. 197.

See: International Art Market, Vol. 1, No. 8, p. 177 for a similar example.

85. BRONZE FIGURE OF A PRANCING BULL, rising on his hind legs and pawing the air with his fore-feet, bellowing; black lacquer patina. Italian, late 16th century. (Spink)

Height 12 in. : 30.5 cm.

DM 9.520; NF 11.900; £850; \$2,380.

88. BRONZE FIGURE OF THE MARINE VENUS *by Michel Anguier*, with a dolphin on a wave-molded base. French, late 17th century. (Frank Partridge)

Height 21-1/2 in. : 54.6 cm.

DM 8.960; NF 11.200; £800; \$2,240.

89. SOUTH GERMAN BRONZE FIGURE OF SAMSON standing nude with a club in his right hand and the head of a lion in the crook of his left arm... the whole thickly cast and with brown natural patina. Third quarter of the 16th century. (C. G. Copper)

Height 15-3/4 in. : 40 cm.

DM 31.360; NF 39.200; £2,800; \$7,840.

For the iconography compare a boxwood relief by the monogrammist H.G. of Nuremberg illustrated by Bange, *Piccola Scultura in Legno e Pietra del Rinascimento Tedesco*, pl. 99.

90. SMALL BRONZE BUST OF LOUIS XV *by Jean-Baptiste Lemoyne*. Circa 1750. (Kerin)

Height 12 in. : 30.5 cm.

DM 11.200; NF 14.000; £1,000; \$2,800.

Lemoyne was the favorite sculptor of Louis XV.

96. PAIR OF IVORY FIGURES OF VENUS AND PARIS *by Ignaz Elhafen*, both standing nude with drapery.

Height 10 and 10-1/2 in. : 25.4 and 26.7 cm.

DM 14.880; NF 18.600; £1,400; \$3,720.

113. PADUAN MARBLE RELIEF ON THE PIETA, low relief, recessed within a rectangular frame carved with acanthus leaves and surmounted by a curved top incorporating a scallopshell. School of Donatello, 15th century. (Orsini)

27-1/2 x 18-1/2 in. : 69.9 x 47 cm.

DM 12.880; NF 16.100; £1,150; \$3,220.

Sold with certificates by Bode and Giacomo de Nicola attributing the work to Donatello.

Illustrated and attributed to Donatello by Walther Heil, *Belvedere*, vol. 9, 1926.

118. LARGE BRONZE GROUP OF NESSUS CARRYING OFF DEIANIRA *from a model by Giovanni da Bologna*, the bearded centaur at full gallop holding the struggling nude. 17th century. (Orsini)

16-1/2 in. : 41.9 cm.

DM 8.400; NF 10.500; £750; \$2,100.

119. PAIR OF VENETIAN BRONZE ANDIRONS, each with a cupid standing nude at the top above triangular supports molded on each side with masks, winged satyr figures at the corners, the openwork triangular bases with two sleeping cupids at the sides, lions' masks in the center. School of Roccatagliata, 17th century. (Orsini)

Height 40-1/2 in. : 101.6 cm.

DM 10.640; NF 13.300; £950; \$2,660.

122. BRONZE BUST OF EDWARD LORD HERBERT OF CHERBURY by *Hubert Le Sueur*, inscribed and dated 1631. (K. J. Hewett)  
Height 21 in. : 53.4 cm.

DM 69.440; NF 86.800; £6,200; \$17,360.

123. GOTHIC IVORY GROUP OF THE MADONNA AND CHILD, with traces of pigment, the back plain and showing the curved outer surface of the tusk. *French, first quarter 14th century.* (A. Garabed)  
Height 7-3/4 in. : 19.7 cm.

DM 15.680; NF 19.600; £1,400; \$3,920.

135. RENAISSANCE BRONZE OF THE CHIMAERA OF AREZZO, with dark brown natural patina and traces of darker lacquer. *Florentine, second half 16th century.* (Rutherfordston)  
8-3/4 in. : 22.2 cm.

DM 10.464; NF 13.080; £720; \$2,016.

From the Bode Collection.

The Etruscan bronze Chimaera of Arezzo, dating from circa 480 B.C. is now in the Museo Archeologico, Florence. It was discovered at Arezzo in 1554 and restored by Benvenuto Cellini. See Phaidon Edition of his autobiography, 1949, p. 381.

136. PADUAN BRONZE NUDE FIGURE OF VENUS HOLDING A MIRROR, with dark brown natural patina. *School of Andrea Riccio, circa 1500.* (Bensimon)  
Height 12 in. : 30.5 cm.

DM 30.240; NF 37.800; £2,700; \$7,560.

From the J. Pierpont Morgan Collection.

137. BRONZE GROUP OF A LION ATTACKING A CENTAUR, pale brown patina showing through remnants of a dark brown lacquer. *Florentine, late 16th/early 17th century.* (C. G. Copper)  
Height 11-1/2 in. : 29.2 cm.

DM 10.080; NF 12.600; £900; \$2,520.

138. NORTH ITALIAN BRONZE FIGURE OF A PANTHER, advancing with open mouth and head held erect (the tail a restoration, probably 18th century), dark brown bronze with traces of black lacquer. *Early 16th century.* (Frank Partridge)  
Length 11-3/4 in. : 29.8 cm.

DM 44.800; NF 56.000; £4,000; \$11,200.

139. VENETIAN BRONZE GROUP OF HERCULES AND ANTAEUS by *Vittor Camello* (Gambello), freely adapted from the Antique. (C. G. Copper)  
Height 11 in. : 28 cm.

DM 42.560; NF 53.200; £3,800; \$10,640.

From the Marciapiani Collection.

This bronze should be sharply distinguished from other Renaissance bronzes of the same subject from widely differing workshops in North and Central Italy. This group has hitherto been attributed, on the authority of Planiscig, to Francesco da Sant'Agata.... More recently, in the Amsterdam 1961-62 Exhibition Catalogue *Meesters Van Het Brons*, a reattribution to Camello has been suggested of certain bronzes previously attributed to Sant'Agata.



Lot 138

### Ormolu

141. PAIR OF ORMOLU-MOUNTED GLASS VASES, ovoid, faceted shoulders, acanthus leaf stems, square stands, the necks with high acanthus leaf handles crisply chiselled. (Bensimon)

Height 12-1/2 in. : 31.8 cm.

DM 20.160; NF 25.200; £1,800; \$5,040.

145. PAIR OF LOUIS XV ORMOLU AND MEISSEN PORCELAIN CANDELABRA, one with a seated figure of a lace-maker, the so-called 'Barbara Uttmann,' by *Eberlein*, the other with a seated figure of a Polish toper, both mounted as candelabra with two scroll branches set with Vincennes flowers and gilt-metal leaves, on rococo bases chased and pierced with foliate scrolls. *Stamped with the poinçon of the crowned 'C.'* (Blairman)

8-1/2 in. : 21.6 cm.

DM 30.240; NF 37.800; £2,700; \$7,560.

The crowned 'C' was in use between 1745 and 1749.

For the model of the lace-maker see Darmstaedter Collection Catalogue, pl. 14, no. 51.

157. PAIR OF RUSSIAN MALACHITE VASES, ovoid, the sides with ormolu female mask mounts supporting shepherd's crook handles; with a pair of portor marble square columns. (Genova)

Height of vases 3 ft. 7 in. : 109.2 cm.

DM 42.560; NF 53.200; £3,800; \$10,640.

A silver plaque bears the inscription: *This pair of malachite vases was given by the late Emperor Alexander Nicholas Czar of Russia, to the King of Wurtemberg and afterwards became the property of Prince Lippe. There are two similar pairs in existence, one pair at Windsor Castle, and the other pair in the Vatican.*

159. PAIR OF VASES WITH LOUIS XVI ORMOLU MOUNTS, and heavy pendant swags, the vases of 18th century Chinese porcelain incised with lotus patterns beneath the pale green celadon-type glaze. (Bisset)

Height 16-3/4 in. : 42.6 cm.

DM 67.200; NF 84.000; £6,000; \$16,800.





Lot 214A.

### Needlework and Tapestries

212. LARGE GOTHIC TOURNAI TAPESTRY woven with scenes and figures from the Apocalypse. *Circa 1525.* (R. K. Reding)

13 ft. 1 in. x 17 ft. 1 in. : 410 x 520 cm.

DM 38.080; NF 47.600; £3,400; \$9,520.

214A. FRAGMENT OF A GOTHIC TOURNAI NARRATIVE TAPESTRY, The Battle of Roncevaux from *Le Chanson de Roland*. *Circa 1455.* (Victoria & Albert Museum)

8 ft. 3 in. x 11 ft. : 251 x 338 cm.

DM 25.760; NF 32.200; £2,300; \$6,440.

### Furniture and Decorations

217. SET OF FOUR 18th CENTURY CHINESE GLASS PICTURES, in the original Chinese carved giltwood frames with irregularly shaped panels with bas-reliefs in carved gesso of figures in landscapes and painted in imitation of ivory, jade and other hardstones. *Chien Lung.* (Partridge)

Each 25 x 21 in. : 63.5 x 53.3 cm.

DM 19.600; NF 24.500; £1,750; \$4,900.

218. SMALL EARLY 17th CENTURY FLEMISH TABLE CABINET containing drawers enclosed by a pair of doors with the interiors filled with contemporary flowerpieces on panel probably by *A. Boschaert.* (D. Vanderkar)

Width 22 in. : 55.9 cm.

DM 16.800; NF 21.000; £1,500; \$4,200.

228. LOUIS XV MARQUETRY DRUM-SHAPED GUERIDON signed *C. Topino JME*, containing a nest of four small drawers, the fronts and circular stretcher inlaid with landscape marquetry. (J. Helft)

Diameter 15 in. : 38.1 cm.; Height 35 in. : 88.9 cm.

DM 35.840; NF 44.800; £3,200; \$8,960.

247. LOUIS XV PETITE COMMODOE signed *Lardin JME.* (Frank Partridge)

Width 24 in. : 61 cm.

DM 7.840; NF 9.800; £700; \$1,960.

259. PAIR OF LOUIS XV GILTWOOD FAUTEUILS signed *L. Delanois*, cartouche-shaped backs, scroll handles, cabriole legs. (Frank Partridge)

DM 8.400; NF 10.500; £750; \$2,100.

Louis Delanois (1731-92) was received Master in 1761. The elegance and originality of his work attracted the attention of Mme du Barry and until the Revolution he supplied work for the Crown and much of the Court.

261. PAIR OF MARQUETRY COMMODOES OF LOUIS XV/XVI TRANSITION PERIOD. (Private buyer)

Width 56 in. : 141 cm.

DM 117.600; NF 147.000; £10,500; \$29,400.

*Sotheby's catalogue reads:* "Although these bear no signature they are undoubtedly the work of Pierre-Antoine Foulet, received Master in 1765, and form part of a group of similar pieces discussed by Francis Watson in his catalogue of the Wallace Collection furniture, pp. 148-49. Although these commodes were clearly intended to be used as a pair, some of the ormolu and marquetry motifs differ slightly."

266. MARQUETRY DEMI-LUNE COMMODOE of Louis XV/XVI Transition period, stamped *C. Krier.* (Frank Partridge)

Width 51 in. : 130 cm.

DM 20.880; NF 26.100; £1,900; \$5,220.

Charles Krier was received Master in 1774.

270. LOUIS XV MARQUETRY BOMBE COMMODOE signed *P. Wattelin, JME.* (Frank Partridge)

Width 48 in. : 122 cm.

DM 25.760; NF 32.200; £2,300; \$6,440.

Pierre Wattelin was received Master in 1757.

278. LOUIS XV LACQUER CABINET in the manner of *B.V.R.B.* and veneered with panels of Japanese black and gilt lacquer. (Beckwith)

Height 61 in. : 155 cm.

DM 42.560; NF 53.200; £3,800; \$10,640.

283. LOUIS XV KINGWOOD BUREAU PLAT, the well shaped ormolu-mounted top inset with a panel of rose-colored leather. (Bensimon)

Width 63 in. : 160 cm.

DM 31.360; NF 39.200; £2,800; \$7,840.

283 LOTS (Total of Sale):-

DM 2.408.144; NF 3.010.180; £ 215,013; \$602,036.



CHRISTIE, MANSON & WOODS  
London, May 1, 1962.

### Prints and Designs by Old Masters

the properties of The O'Byrne Collection,  
Mrs. F. H. Brackley & others.

4. ROSSINI, Luigi. "Le Antichita Romane." Published Rome 1820-23. Frontispiece and thirty nine plates. (Colnaghi)  
*DM 510; NF 408; Gns. 35; \$102.*

11. GOYA. "Tauromachia." Plates 15, 18, 19, 21, 25, 26 (late states); and three others. (Craddock and Barnard)  
*DM 1.470; NF 1.176; Gns. 100; \$294.*

12. DURER, Albrecht. "The Four Witches." Engraving. (Craddock & Barnard)  
*DM 528; NF 650; Gns. 45; \$132.*

17. VOLPATO and DUCROS. "Le Temple de la Concorde." Watercolor over etched outline. (Colnaghi)  
*DM 352; NF 440; Gns. 30; \$88.*

21. GUERCINO, Giovanni Francesco Barbieri. "The rest on the flight into Egypt." Pen and brown ink, brown wash. (Colnaghi)  
8 x 10-1/2 in. : 20.3 x 26.7 cm.  
*DM 3.528; NF 4.410; Gns. 300; \$882.*

24. CASTELLO, Bernardo. "Eleazar and Rebecca." Black chalk, pen and brown ink, brown wash. (Brod Gallery)  
6-1/2 x 8-1/2 in. : 16.5 x 21.6 cm.  
*DM 92; NF 115; Gns. 8; \$23.*

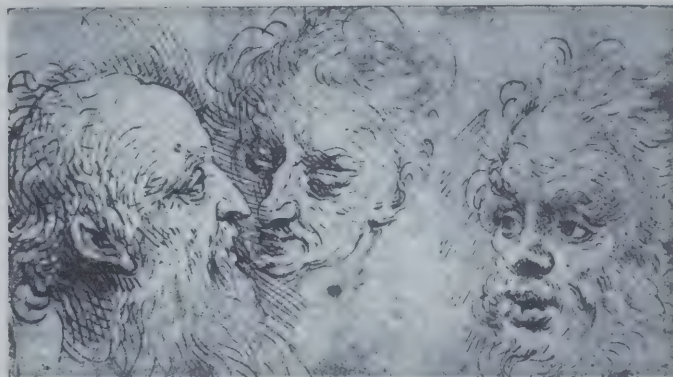
25. CESARI, Giuseppe. "Woman shading her eyes." Two studies, black chalk. (Brod Gallery)  
5-1/2 x 6-5/8 in. : 14 x 16.8 cm.  
*DM 140; NF 175; Gns. 14; \$35.*

32. LECLERC II, Sebastien. "Allegorical designs of emblematic figures against landscape grounds." Red chalk and grey wash, squared for enlargement—numbered 28 and 29 (two on one mount). (Eisemann)  
4-1/2 x 7-1/2 in. : 11.4 x 19 cm.  
*DM 940; NF 1.175; Gns. 80; \$235.*

43. BEHAM, Hans Sebald. "Coat of arms with a cock" (P. 267). Engraving, first state. (Colnaghi)  
*DM 92; NF 115; Gns. 8; \$23.*

44. PINELLI, Bartolommeo. "Costumi diversi." Rome 1822. Twenty-five plates in original boards. (Sestieri)  
*DM 256; NF 320; Gns. 22; \$64.*

45. PIRANESI, Giovanni Battista. "Vedute di Roma." One hundred and two plates and two title-pages, in two volumes bound in board, with one inserted plate by Francesco Piranesi. Various Roman states. (Craddock and Barnard)  
*DM 11.700; NF 14.700; Gns. 1,000; \$2,940.*



Lot 84.

46. REMBRANDT. "David in prayer" (H.258). Etching, first state. (Craddock and Barnard)  
*DM 2.352; NF 2.940; Gns. 200; \$588.*

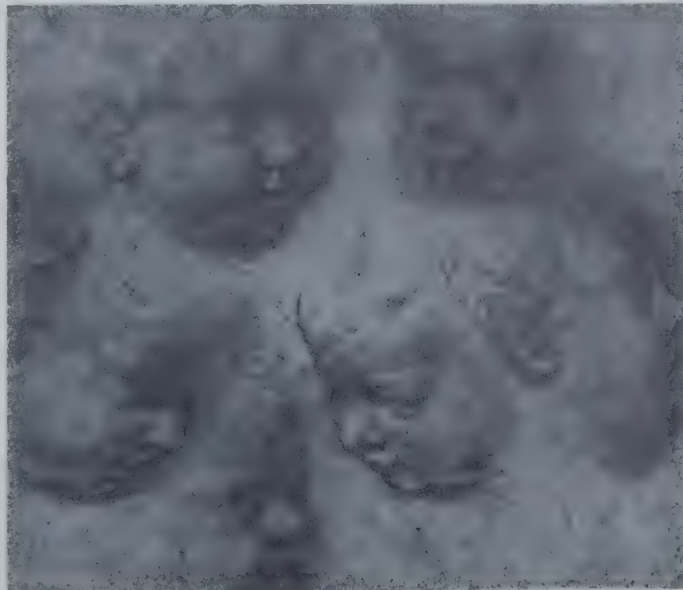
47. REMBRANDT. "Man making water" (H.45). Etching, second state. (Craddock and Barnard)  
*DM 140; NF 175; Gns. 12; \$35.*

48. REMBRANDT. "Bust of an old man with flowing beard" (H.27). Etching. (Craddock and Barnard)  
*DM 292; NF 365; Gns. 25; \$73.*

51. REMBRANDT. "Old man in high fur cap, with closed eyes" (H.130). Etching. (Colnaghi)  
*DM 328; NF 410; Gns. 28; \$82.*

56. BASSANO, Leandro. "Youth seated in a landscape." Pen and brown ink. *Signed and inscribed.* (Brod Gallery)  
6 x 4-1/4 in. : 15.2 x 10.8 cm.  
*DM 1.176; NF 1.470; Gns. 100; \$294.*

60. BRAMER, Leonard. "An Old Testament feast scene." Pen and black ink, grey wash, heightened with white, on blue paper. *Signed.* (Vincent Korda)  
7-3/8 x 10-1/2 in. : 19.7 x 26.7 cm.  
*DM 1.528; NF 1.910; Gns. 130; \$382.*



Lot 95.





Lot 21.

62. BUSIRI, Giovanni Battista. "Landscape with a classical temple, figures and animals." Pen and brown ink. (Brod Gallery)

6-3/4 x 9-1/8 in. : 17.1 x 23.2 cm.

DM 764; NF 955; Gns. 65; \$191.

64. CANUTI, Domenico Maria. "Studies of male and female and grotesque heads." Pen and brown ink. (Peter Claas)

8-1/4 x 6 in. : 21 x 15.2 cm.

DM 764; NF 955; Gns. 65; \$191.

66. CARRACCI, Annibale. "Liberality": a female figure scattering jewels from a dish. Black chalk heightened with white body-color on faded blue paper, faintly squared, *inscribed 'Liberalita'* (H. M. Calmann)

11-1/2 x 8 in. : 29.2 x 20.3 cm.

DM 3.528; NF 4.410; Gns. 300; \$882.

70. FARINATI, Paolo. "Sybilline figure with book and crown": a design for a pendentive. Black chalk and brown wash on blue paper. *Inscribed with a recipe for making pills against the plague.* (Colnaghi)

15-3/4 x 10-3/4 in. : 40 x 27.3 cm.

DM 4.116; NF 5.145; Gns. 350; \$1,029.

72. FRANCO, Giovanni Battista. "The Virgin and Child with the Infant Saint John, Saint Catherine and another female Saint." Red chalk, pen and brown ink, brown wash, heightened with white. (Koblitz)

Irregular tondo, diameter 10-1/4 in. : 26 cm.

DM 5.644; NF 7.055; Gns. 480; \$1,411.

75. VAN GOYEN, Jan. "River landscape." Black chalk and grey wash. *Signed with initials and dated 1653.* (Brod Gallery)

5-3/8 x 8-1/4 in. : 13.6 x 21 cm.

DM 1.764; NF 2.205; Gns. 150; \$441.

80. LEONI, Ottavio. "Portrait study of a young man with a beard." Black chalk heightened with white on faded blue paper. *Dated 1602.* (Agnew)

8-3/4 x 6 in. : 22.3 x 15.2 cm.

DM 2.232; NF 2.790; Gns. 190; \$558.

84. PALMA GIOVANE, Jacopo. "Study of old men's heads"; and "Study of the heads of a woman and an old man." Both pen and brown ink (two in one mount). (Brod Gallery)

3 x 5-1/2 in. : 7.6 x 14 cm.; 3-3/4 x 5-1/2 in. : 9.5 x 14 cm.

DM 2.232; NF 2.790; Gns. 200; \$588.

93. SCAGLIA, Girolamo. "The Adoration of the Magi." Black chalk, pen and brown ink. (Brod Gallery)

8-3/4 x 7 in. : 22.3 x 17.8 cm.

DM 292; NF 365; Gns. 25; \$73.

95. VANNI, Francesco. "Studies of six cherubs' heads." Black and red chalk. (Dr. A. Scharf)

8-1/2 x 9-3/8 in. : 21.6 x 23.8 cm.

DM 3.528; NF 4.410; Gns. 300; \$882.

98. CLOUET, Francois. "Portrait head of a man." Black and red chalk. (Brod Gallery)

10-1/8 x 9 in. : 25.7 x 22.9 cm.

DM 4.704; NF 5.880; Gns. 400; \$1,176.

143. LAGNEAU, N. "Old man reading a book." Black and red chalk. (Spurling)

13-1/4 x 9-1/4 in. : 33.7 x 23.5 cm.

DM 2.232; NF 2.790; Gns. 190; \$558.

185. PINELLI, Bartolommeo. "Women and children by a fountain." Pen and black ink, grey and brown washes. *Signed and dated Roma 1808 on the reverse.* (Sestieri)

14 x 20 in. : 35.6 x 50.8 cm.

DM 256; NF 320; Gns. 22; \$64.

194. LAURI, Filippo. "Episodes from the story of Alpheus and Arethusa." Two drawings in body-color. (Weitzner)

10-1/4 x 16-1/2 in. : 26 x 41.9 cm.

DM 1.880; NF 2.350; Gns. 160; \$470.

197. BANDINELLI, Baccio. Study of a right leg and right arm and shoulder." Pen and brown ink. (Brod Gallery)

12-1/8 x 8-1/4 in. : 30.8 x 21 cm.

DM 1.880; NF 2.350; Gns. 160; \$470.

214. BELLANCE, Louis. "Cascade in a rocky landscape, with a castle and peasants." Gouache. *Signed and dated 1794.* (Sestieri)

24 x 35 in. : 61 x 88.9 cm.

DM 3.525; NF 2.820; Gns. 240; \$705.

224. CLERISSEAU, Charles Louis. "Classical ruins and a water-mill with figures." Body-color. *Signed.* (Eisemann)

23 x 18 in. : 58.4 x 45.7 cm.

DM 1.528; NF 1.910; Gns. 130; \$382.

232. DE SAINT AUBIN, Augustin. "Sleeping Woman, bust length." Black chalk. (Matthiesen)

7-3/4 x 5-1/2 in. : 19.7 x 14 cm.

DM 1.056; NF 1.320; Gns. 90; \$264.

234 LOTS (Total of Sale):-

DM 140.056; NF 175.070; £ 12,505; \$35,014.

PALAIS GALLIERA, Paris  
March 29, 1962.

**Modern Paintings, Watercolors, Drawings,  
Pastels, Gouaches and Sculpture**

2. BOUDIN, Eugène. "Femmes en crinolines sur la plage, et bateaux." Watercolor.  
5-7/8 x 10-3/8 in. : 15 x 26.5 cm.  
NF 3.500; DM 2.800; Gns. 238; \$700.

5. DAUMIER, Honoré. "La lecture." Pen and ink. *Signed with initials, lower left.*  
5-3/4 x 8-1/8 in. : 14.5 x 20.5 cm.  
NF 14.000; DM 11.200; Gns. 950; \$2,800.

7. DELACROIX, Eugène. "Lions et lionne." Indian ink. *Cachet E.D., lower left.*  
6-1/4 x 8-1/2 in. : 16 x 21.5 cm.  
NF 3.900; DM 3.080; Gns. 267; \$780.

10. DUFY, Raoul. "Marine." Blue ink wash. *Signed, lower right.*  
17-3/8 x 21-1/4 in. : 44 x 54 cm.  
NF 3.800; DM 3.040; Gns. 259; \$760.

11. FORAIN, Jean-Louis. "Femme et homme à la terrasse d'un café." India ink and graphite drawing. *Signed, lower right.*  
7-7/8 in. x 9-1/2 in. : 20 x 24 cm.  
NF 1.400; DM 1.120; Gns. 95; \$280.

13. GUILLAUMIN, Armand. "Bords de Seine. Le déchargement du sable." Pastel. *Signed lower left and dated '93.*  
22-7/8 x 31-1/8 in. : 58 x 79 cm.  
NF 2.850; DM 2.280; Gns. 193; \$570.

14. GUYS, Constantin. "Le Landaulet." India ink and sepia ink wash.  
17-1/8 x 11-1/2 in. : 18 x 29 cm.  
NF 7.000; DM 5.600; Gns. 476; \$1,400.

20. GUYS, Constantin. "Cavaliers et voitures au bois." Sepia.  
7-3/8 x 9-1/2 in. : 18.5 x 24 cm.  
NF 2.300; DM 1.840; Gns. 157; \$460.

23. HELLEU, Paul. "Jeune femme accoudée." Sanguine and black pencil. *Signed, lower left.*  
21-1/4 x 13-1/2 in. : 51.5 x 34 cm.  
NF 1.800; DM 1.440; Gns. 122; \$360.

28. JONGKIND, Johan Barthold. "Paysage sous la neige." Watercolor heightened by the artist. *Dated 13 Janvier 1886.*  
16-1/4 x 9 in. : 15.8 x 23 cm.  
NF 7.200; DM 5.760; Gns. 490; \$1,440.

29. JONGKIND, Johan Barthold. "Bateaux dans le port." Watercolor. *Cachet, lower left and dated 2 Octobre '68.*  
16-1/4 x 7-1/8 in. : 16 x 20 cm.  
NF 12.500; DM 10.000; Gns. 850; \$2,500.

32. LEGER, Fernand. "Femme nue agenouillée." India ink. *Signed and dated '10.*  
12-1/2 x 9-1/2 in. : 31.8 x 24 cm.  
NF 950; DM 760; Gns. 65; \$190.

33. LHOTE, André. "Jeune fille assise devant une table, dans un intérieur." Gouache. *Signed, lower right.*  
11-1/2 x 15 in. : 29 x 38 cm.  
NF 1.750; DM 1.400; Gns. 119; \$350.

34. MAILLOL, Aristide. "Femme de dos." Conté crayon. *Signed.*  
13-1/4 x 6-1/8 in. : 33.5 x 15.4 cm.  
NF 2.900; DM 2.320; Gns. 198; \$580.

37. RENOIR, Auguste. "Les deux baigneuses au chapeau épingle." Conté crayon and pen and ink.  
10-3/4 x 9 in. : 27.5 x 23 cm.  
NF 11.000; DM 8.800; Gns. 750; \$2,200.



39-40. SISLEY, Alfred. "Gardeuse d'oies au bord du Loing." "Bords du Loing." Two drawings, pastel. *Both signed. Lot.*  
Each: 11-3/8 x 15-3/8 in. : 29 x 39 cm.  
NF 65.000; DM 52.000; Gns. 4,425; \$13,000.



38. SIGNAC, Paul. "Le port d'Antibes." Watercolor. *Signed.*  
9 x 11-1/4 in. : 23 x 28.5 cm.  
NF 10.000; DM 8.000; Gns. 680; \$2,000.

41. VAN DONGEN, Kees. "La fillette à la rose." Watercolor. *Signed.*  
27-1/2 x 20-1/2 in. : 70 x 52 cm.  
NF 8.000; DM 6.400; Gns. 544; \$1,600.

42. VALADON, Suzanne. "Nature morte aux fruits." Three conté crayon drawings in the same frame. *Each drawing signed.* Lot.  
6-1/4 x 4 in. : 15.8 x 10 cm.; 7-1/4 x 4-1/2 in. : 18.3 x 11.5 cm.; 9-7/8 x 7-1/2 in. : 25 x 19.5 cm.  
NF 4.300; DM 3.440; Gns. 292; \$860.

43. VALADON, Suzanne. "Nu de femme." Conté crayon. *Signed.*  
11-5/8 x 6-7/8 in. : 29.4 x 17.6 cm.  
NF 650; DM 520; Gns. 44; \$130.

### Sculpture

45. BARYE, Antoine-Louis. "Ours couché sur le dos." Original plaster.  
5-1/2 x 3-3/8 in. : 14 x 8.5 cm.  
NF 2.100; DM 1.680; Gns. 143; \$420.

47. BOURDELLE, Antoine. "Heracles archer." Bronze cast.  
24-3/4 x 24-3/8 in. : 64 x 62 cm.  
NF 15.000; DM 12.000; Gns. 1,020; \$3,000.

48bis. MAILLOL, Aristide. "La femme au crabe." Bronzecast. *Signed with initials.*  
6-3/4 in. : 17 cm.  
NF 7.500; DM 6.000; Gns. 510; \$1,500.

51. RODIN, Auguste. "Tête de femme." Bronze. *Signed.*  
Height 5-5/16 in. : 13.5 cm.  
NF 2.800; DM 2.240; Gns. 193; \$560.

### Modern Paintings

53. BOUDIN, Eugène. "Noce bretonne."  
11-1/2 x 18-1/8 in. : 20 x 46 cm.  
NF 31.000; DM 24.800; Gns. 2,110; \$6,200.

56. BUFFET, Bernard. "Nature morte." *Signed and dated '48.*  
21-1/4 x 25-1/2 in. : 54 x 65 cm.  
NF 11.500; DM 9.200; Gns. 782; \$2,300.

58. CARRIERE, Eugène. "Tête d'enfant."  
10-1/2 x 8-7/8 in. : 26 x 22.5 cm.  
NF 3.000; DM 2.400; Gns. 204; \$600.

60. DEGAS, Edgar. "Copie d'après une fresque de Titien." *Signed.*  
32 x 18-1/2 in. : 81 x 47 cm.  
NF 5.800; DM 4.640; Gns. 393; \$1,160.

61. DE DREUX, Alfred. "Jockey et cavalier." *Signed.*  
13 x 16-1/8 in. : 33 x 41 cm.  
NF 9.100; DM 7.280; Gns. 620; \$1,820.

62. DERAINE, André. "Portrait de femme." *Signed.*  
13-3/4 x 10-15/16 in. : 35 x 27 cm.  
NF 6.500; DM 5.200; Gns. 442; \$1,300.

63. DESNOYER, François. "L'arrivée de la Flotte." Panel. *Signed.*  
18-1/8 x 12-5/8 in. : 46 x 55 cm.  
NF 4.000; DM 3.200; Gns. 272; \$800.

64. DUFY, Raoul. "Nu entendu." *Signed.*  
16-3/4 x 9-7/8 in. : 17 x 25 cm.  
NF 10.000; DM 8.000; Gns. 680; \$2,000.

67. FORAIN, Jean-Louis. "Au Tribunal."  
24 x 35 in. : 63 x 79 cm.  
NF 12.000; DM 9.600; Gns. 817; \$2,400.

68. FRIESZ, Othon. "Les vendanges." *Signed and dated '20.*  
36-1/4 x 28-3/4 in. : 92 x 73 cm.  
NF 6.000; DM 4.800; Gns. 409; \$1,200.

69. GAUGUIN, Paul. "Nature morte aux huiles." *Signed and dated 1876.*  
20-7/8 x 36-5/8 in. : 53 x 93 cm.  
NF 135.000; DM 108.000; Gns. 9,180; \$27,000.

73. GROMAIRE, Marcel. "Route d'automne." *Signed and dated 1940.*  
18-1/8 x 21-5/8 in. : 46 x 55 cm.  
NF 8.000; DM 6.400; Gns. 544; \$1,600.

74. GUILLAUMIN, Armand. "Paysage de la Creuse." *Signed.*  
28-3/4 x 36-1/4 in. : 73 x 92 cm.  
NF 14.000; DM 11.300; Gns. 953; \$2,800.

78. GUILLAUMIN, Armand. "La folie le matin – temps gris." *Signed.*  
18-1/8 x 12-5/8 in. : 46 x 55 cm.  
NF 16.000; DM 12.800; Gns. 1,090; \$3,200.

79. HARPIGNIES, Henri. "Le chêne au bord de la rivière." *Signed and dated '95.*  
23-5/8 x 32-5/8 in. : 60 x 83 cm.  
NF 2.800; DM 2.240; Gns. 191; \$560.

82. LAPRADE, Pierre. "Pierrot sous la pergola." *Signed.*  
22-1/2 x 27-1/2 in. : 57 x 70 cm.  
NF 7.500; DM 6.000; Gns. 510; \$1,500.

82bis. LEBOURG, Albert. "La Seine à La Bouille." *Signed and dated 1899.*  
19-3/4 x 28-3/4 in. : 50 x 73 cm.  
NF 13.000; DM 10.400; Gns. 885; \$2,600.

83. LEPINE, Stanislas. "La Seine près de Paris." *Signed.*  
7-7/8 x 22 in. : 20 x 56 cm.  
NF 56.000; DM 44.800; Gns. 3,810; \$11,200.

84. LHOE, André. "Le sommeil." *Signed.*

28-3/4 x 40 in. : 73 x 100 cm.

NF 7.100; DM 5.680; Gns. 482; \$1,420.

84bis. LOIR, Luigi. "Les Champs-Élysées." *Signed.*

23-3/4 x 35-1/4 in. : 60 x 92 cm.

NF 10.000; DM 8.000; Gns. 680; \$2,000.

86. MONET, Claude. "La route ombragée." *Signed.*

35-7/8 x 19 in. : 91 x 48 cm.

NF 105.000; DM 84.000; Gns. 7,140; \$21,000.

89. PRINCETEAU, René. "Cavaliers et chevaux en promenade." *Signed.*

8-5/8 x 10-5/8 in. : 22 x 27 cm.

NF 11.000; DM 9.200; Gns. 7,820; \$2,300.

91. RENOIR, Auguste. "Roses dans un vase."

18-1/8 x 21-5/8 in. : 46 x 55 cm.

NF 279.000; DM 223.200; Gns. 18,980; \$55,800.

92. RENOIR, Auguste. "Jeune garçon de profil à gauche, regardant un album."

11-1/8 x 9-1/4 in. : 28.3 x 23.5 cm.

NF 122.000; DM 97.000; Gns. 8,300; \$24,400.

93. RENOIR, Auguste. "Femme assise dans l'herbe."

8-1/2 x 9-1/2 in. : 21.5 x 24 cm.

NF 60.000; DM 48.000; Gns. 4,080; \$12,000.

95. SEYSSAUD. "Le Mas." *Signed.*

17-3/8 x 21-1/4 in. : 44 x 54 cm.

NF 3.000; DM 2.400; Gns. 204; \$600.

97. UTRILLO, Maurice. "L'Eglise de Verderonne (Oise)." *Signed and dated 1927.*

25-5/8 x 32 in. : 65 x 81 cm.

NF 32.000; DM 25.600; Gns. 2,180; \$6,400.

98. VALTAT, Louis. "Tulipes et anémones." *Signed.*

21-1/4 x 25-5/8 in. : 54 x 65 cm.

NF 13.500; DM 10.800; Gns. 918; \$2,700.

102. VILLON, Jacques. "Fleurs au vase bleu." *Signed and dated '26.*

40 x 27-1/2 in. : 100 x 70 cm.

NF 45.000; DM 36.000; Gns. 3,060; \$9,000.

103. VILLON, Jacques. "Portrait de femme." *Signed and dated '29.*

16-1/8 x 13 in. : 41 x 33 cm.

NF 3.000; DM 2.400; Gns. 204; \$600.

104. VLAMINCK, Maurice de. "La route sous la neige." *Signed.*

21-1/4 x 25-5/8 in. : 54 x 65 cm.

NF 44.500; DM 35.600; Gns. 3,028; \$8,900.

111 LOTS (Total of Sale):-

NF 1.545.000; DM 1.236.000; Gns. 105,162; \$309,000.

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PARKE-BERNET GALLERIES, Inc.  
New York, April 11, 1962

**Modern Paintings, Drawings, Sculptures**

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Joseph L. Tucker and other owners.

1. LEGER, Fernand. "Reclining figure." Chinese ink. *Signed with initials.*

5-1/2 x 8-1/4 in. : 14 x 21 cm.

DM 1.500; NF 1.875; Gns. 127; \$375.

45. LEGER, Fernand. "Hand and foot." Chinese ink. *Signed with initials and dated '39.*

15-1/2 x 12-1/2 in. : 39.3 x 31.6 cm.

DM 3.200; NF 4.000; Gns. 272; \$800.

4. BONNARD, Pierre. "Tête de femme." Pencil. *Signed.*

11 x 9 in. : 28 x 22.8 cm.

DM 1.400; NF 1.750; Gns. 119; \$350.

5. DELACROIX, Eugène. "La source." Nude female with river god. Plumbago. *Cachet of the atelier Delacroix.*

5 x 5-1/4 in. : 12.7 x 13.3 cm.

DM 1.000; NF 1.250; Gns. 85; \$250.

6. GUYS, Constantin. "Femme en tenue de soirée." Pencil and india wash.

6-3/4 x 3-7/8 in. : 17 x 9.8 cm.

DM 1.300; NF 1.625; Gns. 110; \$325.



10. PICASSO, Pablo. "Clown." Profile sketch to left, pointed cap with stars. Colored crayons. *Signed*.  
9-3/4 x 6-1/4 in. : 24.7 x 15.7 cm.

DM 1.000; NF 1.250; Gns. 85; \$250.

Executed about 1954.

11. BLUEMNER, Oscar. "The lamp of sleep." Surrealistic snowscape. Watercolor. *Signed*.  
9-1/4 x 12-1/2 in. : 23.5 x 31.7 cm.

DM 1.800; NF 2.250; Gns. 153; \$450.

12. KIRCHNER, Ernst Ludwig. "Harvesters." Pen and wash. *Signed with initials*.  
10 x 8 in. : 25.4 x 20.2 cm.

DM 1.000; NF 1.250; Gns. 85; \$250.

13. COROT, Jean Baptiste Camille. "View of a Church." Pencil on academy board. *Signed and dated, almost illegibly, 1860*.  
8-1/2 x 6 in. : 21.5 x 15.2 cm.

DM 3.600; NF 4.500; Gns. 306; \$900.



Lot 27.

14. PISSARRO, Camille. "Paysanne." Black crayon. *Stamped with initials*.  
8 x 6-1/2 in. : 20.3 x 16.5 cm.

DM 3.000; NF 3.750; Gns. 255; \$750.

15. LAURENCIN, Marie. "Jeune fille." Watercolor. *Signed*.  
11-1/2 x 9-3/4 in. : 29 x 24.7 cm.

DM 5.600; NF 7.000; Gns. 476; \$1,400.

16. PICASSO, Pablo. "Centaur." Profile to right, holding a shield, aiming a spear at a dove. Ink. *Signed, dated 5.8.55*.  
7 x 10 in. : 17.8 x 25.4 cm.

DM 2.200; NF 2.750; Gns. 187; \$550.

17. DUBUFFET, Jean. "D 74 dessin." Pen and ink. *Signed with initials and dated juin '60*.  
12-3/4 x 9-3/4 in. : 32.4 x 24.7 cm.

DM 2.800; NF 3.500; Gns. 238; \$700.

18. GROMAIRE, Marcel. "Nude model." Pen and ink. *With dedication, signed and dated 1932*.  
12-1/4 x 9-1/2 in. : 31 x 24 cm.

DM 2.000; NF 2.500; Gns. 169; \$500.

19. MACKE, August. "Abstrakte Formen-III." Pencil and colored chalks.

8 x 6 in. : 20.2 x 15.2 cm.

DM 3.600; NF 4.500; Gns. 306; \$900.

20. VILLON, Jacques. Pen and ink. *Signed*.

13-1/2 x 8-1/4 in. : 34.2 x 21 cm.

DM 1.100; NF 1.375; Gns. 93; \$275.

22. VUILLARD, Edouard. "Interior-I." Pencil. *Stamped*.  
8-1/4 x 5 in. : 21 x 12.7 cm.

DM 1.600; NF 2.000; Gns. 136; \$400.

24. GAUGUIN, Paul. "Studies of women and a horse." Charcoal on buff paper.

10-3/4 x 9 in. : 27.3 x 23 cm.

DM 3.600; NF 4.500; Gns. 306; \$900.

25. HARTLEY, Marsden. "Women working." Two black crayon drawings.

12 x 8-3/4 in. : 30.5 x 22.2 cm. and

11-3/4 x 8-7/8 in. : 29.8 x 22.5 cm.

DM 1.300; NF 1.625; Gns. 110; \$325.

26. CASSATT, Mary. "Portrait of a little girl." Sanguine. *Signed and with the stamp of the collector (Lugt Supp. No. 2665A)*.

11-1/4 x 8-3/4 in. : 28.5 x 22.2 cm.

DM 2.700; NF 3.375; Gns. 235; \$675.

27. DUFY, Raoul. "Les oiseaux." Chinese ink. *Signed*.

17-1/4 x 24 in. : 43.7 x 61 cm.

DM 4.400; NF 5.500; Gns. 374; \$1,100.

28. TOULOUSE-LAUTREC, Henri de. Three small portrait studies: Yvette Gilbert, 1898; La Goulue; C'est Margot. Pencil. Single frame.

Various sizes.

DM 5.200; NF 6.500; Gns. 442; \$1,300.

29. GROSZ, George. "Begegnung." Well-dressed man passing parlormaid in street. Pen and watercolor. *Signed*.

24-1/2 x 19-1/4 in. : 62.2 x 48.7 cm.

DM 4.800; NF 6.000; Gns. 409; \$1,200.

30. GROSZ, George. "Beach scene, Wannsee." Watercolor. *Signed*.

24-1/2 x 18 in. : 62.2 x 45.7 cm.

DM 4.000; NF 5.000; Gns. 340; \$1,000.

31. CROSS, Edmond Henri. "Vieillard assis." Plumbago. *Stamp of the atelier (Lugt Supp. No. 1305A)*.

16-1/4 x 10-1/2 in. : 41.2 x 26.6 cm.

DM 1.200; NF 1.500; Gns. 102; \$300.

33. DERAINE, André. "Femme assise." Sanguine. *Stamp of the atelier*.

24-1/2 x 18-1/4 in. : 62.2 x 46.2 cm.

DM 1.800; NF 2.250; Gns. 153; \$450.

34. RODIN, Auguste. "Nude." Watercolor on buff paper. *Signed*.

9 x 12-1/2 in. : 22.8 x 31.7 cm.

DM 1.400; NF 1.750; Gns. 119; \$350.

35. MODIGLIANI, Amedeo. "Nude." Pencil. *Signed.*

15-1/4 x 9 in. : 38.6 x 22.8 cm.

DM 7.200; NF 9.000; Gns. 612; \$1,800.

Drawn in 1917.

36. SOYER, Raphael. "Studies of nudes." Pen and ink. *Signed.*

16 x 11-3/4 in. : 40.6 x 29.8 cm.

DM 900; NF 1.125; Gns. 76; \$225.

37. ZORACH, William. "Valley Stream, Yosemite." Watercolor. *Signed.*

9-3/4 x 13 in. : 24.7 x 33 cm.

DM 1.100; NF 1.375; Gns. 73; \$275.

41. AFRO, Basaldella. "Garden of Hope." Abstraction. Charcoal. *Signed and dated '58.*

18 x 24 in. : 45.7 x 61 cm.

DM 600; NF 750; Gns. 51; \$150.

42. FRIESZ, Othon. "La Fontaine Medicis au Luxembourg." Black and red crayons. *Stamped with initials.*

15-3/4 x 11-1/2 in. : 40 x 29.2 cm.

DM 12.00; NF 1.500; Gns. 102; \$300.

43. DUFY, Raoul. "Modele nue." Pencil. *Signed.*

19-3/8 x 24-1/4 in. : 49.2 x 62.2 cm.

DM 3.400; NF 4.250; Gns. 293; \$850.

47. VENARD, Claude. "La plage." Watercolor. *Signed, dated '52.*

7-5/8 x 26-3/4 in. : 17.7 x 68 cm.

DM 1.800; NF 1.750; Gns. 119; \$450.

49. BOUCHE, René. "Marcel Marceau." Chinese ink. *Signed.*

20-1/2 x 16-3/4 in. : 52 x 42.5 cm.

DM 900; NF 1.125; Gns. 76; \$225.

51. COCTEAU, Jean. "Pan." Colored inks. *Signed, dated 1958.*

24-3/4 x 19 in. : 62.2 x 48.2 cm.

DM 1.500; NF 1.875; Gns. 127; \$375.

52. LIPCHITZ, Jacques. "Acrobats." Watercolor and gouache on buff paper. *Signed.*

17-1/4 x 19-1/2 in. : 43.7 x 49.5 cm.

DM 6.800; NF 8.500; Gns. 612; \$1,700.

56. BEMELMANS, Ludwig. "How do you do?" Watercolor and gouache on academy board. *Signed and inscribed.*

30 x 22 in. : 76.2 x 55.8 cm.

DM 1.200; NF 1.500; Gns. 102; \$300.

58. GREENE, Balcomb. "Drawing—No. 10." Semi-abstract nude. Black crayon and wash. *Signed.*

23-1/2 x 18-1/2 in. : 59.6 x 47 cm.

DM 900; NF 1.125; Gns. 76; \$225.

60. DUFY, Raoul. "Landscape." Crayon. *Signed.*

17 x 21 in. : 43 x 53.3 cm.

DM 4.400; NF 5.500; Gns. 374; \$1,100.



Lot 17.

63. PICABIA, Francis. "La chienne de Baskerville." Chinese ink and charcoal. *Signed.*

25-1/2 x 19-1/4 in. : 63.5 x 48.8 cm.

DM 2.000; NF 2.500; Gns. 169; \$500.

64. RIVERA, Diego. "Nude bathers." India wash. *Signed.*

22 x 17 in. : 55.8 x 43.2 cm.

DM 3.000; NF 3.750; Gns. 255; \$750.

69. HASSAM, Childe. "Weir's Garden." Watercolor. *Signed and dated 1903.*

14-1/4 x 20-1/2 in. : 36 x 52 cm.

DM 4.200; NF 5.250; Gns. 357; \$1,050.

### Modern Sculpture

75. RODIN, Auguste. "Study for the monument to Balzac." Bronze. *Signed and stamped with the name of the artist. Posthumous cire perdue cast by Georges Rudier, Paris. Copyright by Musée Rodin., 1961.*

Height 7-1/2 in. : 19 cm.

DM 2.100; NF 2.625; Gns. 179; \$525.

77. MATARE, Ewald. "Cow." Bronze. *Signed with abbreviation.*

Length: 9-1/4 in. : 23.5 cm.

DM 3.100; NF 3.875; Gns. 264; \$775.

80. EPSTEIN, Jacob. "Elsa Lanchester." Bronze.

Height: 15 in. : 38 cm.

DM 7.600; NF 9.500; Gns. 646; \$1,900.





78. LASSAW, Ibram. "Red Labyrinth." Welded copper.  
Height: 22-1/2 in. : 57 cm.

DM 3.400; NF 4.250; Gns. 293; \$850.

82. ARCHIPENKO, Alexander. "Portrait Head." Marble.  
Height: 16-1/4 in. : 41.2 cm.

DM 11.200; NF 14.000; Gns. 953; \$2,800.

84. CAESAR, Doris. "Standing woman." Bronze. Signed.  
Height: 28 in. : 71.2 cm.

DM 4.400; NF 5.500; Gns. 374; \$1,100.

85. DE CHIRICO, Giorgio. "Due figure." Two figures seated embracing on a stepped platform. Cast terra cotta. Signed.  
Height 12 in. : 30.5 cm.

DM 1.400; NF 1.750; Gns. 119; \$350.

### Modern Paintings

89. JAWLENSKY, Alexej van. "Meditation: Poesie des Abends." Signed with initials, signed on back in full, dated 1930.

7 x 5-3/8 in. : 17.7 x 13.6 cm.

DM 3.500; NF 4.375; Gns. 297; \$875.

90. DERAINE, André. "Paysage." Signed.

6-1/4 x 7-3/4 in. : 15.8 x 19.7 cm.

DM 3.900; NF 4.875; Gns. 332; \$975.

91. ARP, Jean (Hans). "Composition." Collage. (1948)

13 x 10-1/8 in. : 33 x 25.7 cm.

DM 5.000; NF 6.250; Gns. 425; \$1,250.

93. ERNST, Max. "Composition with bird." Signed, also signed and dated 1946 on the reverse.

13 x 25 in. : 33 x 38 cm.

DM 17.000; NF 21.250; Gns. 1,446; \$4,250.

95. CAFFE, Nino. "Natura morta col gatto." Signed.

19-1/4 x 15-1/2 in. : 48.8 x 39.3 cm.

DM 5.200; NF 6.500; Gns. 442; \$1,300.

97. KISLING, Moise. "Vase de fleurs." Signed.

22 x 18 in. : 56 x 45.7 cm.

DM 5.000; NF 6.250; Gns. 425; \$1,250.

98. LEPINE, Stanislas. "L'Ain à pont d'Ain." Signed.

7 x 10-1/2 in. : 17.8 x 26.7 cm.

DM 2.100; NF 2.625; Gns. 179; \$525.

101. TAMAYO, Rufino. "Clown." Gouache. Signed, dated '36.

15 x 22 in. : 38 x 56 cm.

DM 7.000; NF 8.750; Gns. 595; \$1,750.

103. GUILLAUMIN, Jean Baptiste Armand. "Paysage à Crozant." Pastel. Signed. (1885)

18-1/2 x 23 in. : 47 x 58.3 cm.

DM 4.400; NF 5.500; Gns. 374; \$1,100.

105. SLOAN, John. "Gloucester inlet." Signed. (1914)

20 x 24 in. : 50.8 x 61 cm.

DM 6.400; NF 8.000; Gns. 544; \$1,600.

106. JONGKIND, Johan Barthold. "Paysage d'hiver." Signed.

10-3/4 x 16 in. : 27.3 x 40.7 cm.

DM 2.600; NF 3.250; Gns. 222; \$650.

107. MUSIC, Antonio. "Mules." Signed and dated 1947.

17 x 19-1/2 in. : 43.2 x 49.5 cm.

DM 3.000; NF 3.850; Gns. 255; \$750.

109. WOU-KI, Kao. "Red Memory." Signed.

14 x 17 in. : 35.5 x 43.2 cm.

DM 1.500; NF 1.875; Gns. 127; \$375.

111. MANE-KATZ. "Musicien Juif." Gouache and watercolor on academy board. Signed and dated '61.

26 x 20 in. : 66 x 50.8 cm.

DM 4.000; NF 5.000; Gns. 340; \$1,000.

112. ERNST, Jimmy. "Industrial Ice Age." Gouache. Signed and dated '53.

17-3/4 x 11-3/4 in. : 45 x 29.8 cm.

DM 900; NF 1.125; Gns. 76; \$225.

117. MATTA, Sebastian Antonio. Untitled. (1958)

25 x 30 in. : 63.5 x 76.2 cm.

DM 4.800; NF 6.000; Gns. 409; \$1,200.

119. BUFFET, Bernard. "Le Suicide oublié." Signed and dated '54.

25-1/2 x 21-1/2 in. : 64.8 x 54.5 cm.

DM 6.800; NF 8.500; Gns. 578; \$1,700.

120. DAVIS, Stuart. "Gasoline pump." Signed.

20-1/2 x 13-1/2 in. : 52 x 34.2 cm.

DM 10.400; NF 13.000; Gns. 885; \$2,600.

121. KARFIOL, Bernard. "Still life with flowers." *Signed*.  
26 x 20 in. : 66 x 50.8 cm.  
DM 1.800; NF 2.250; Gns. 153; \$450.

123. AVERY, Milton. "Walker by the sea." *Signed and dated 1951*.  
24 x 18 in. : 61 x 45.8 cm.  
DM 3.200; NF 4.000; Gns. 272; \$800.

125. SOULAGES, Pierre. "Horizontal composition." *Signed*.  
(1951)  
16-1/4 x 21-3/4 in. : 41.2 x 55.2 cm.  
DM 6.400; NF 8.000; Gns. 544; \$1,600.

130. LAWSON, Ernest. "Mangrove roots." *Signed*.  
30 x 40-1/4 in. : 76.2 x 102.2 cm.  
DM 6.800; NF 8.500; Gns. 578; \$1,700.

132. SOYER, Raphael. "Window shoppers." *Signed*.  
36 x 24 in. : 90.5 x 61 cm.  
DM 10.800; NF 13.500; Gns. 918; \$2,700.

133. MARSH, Reginald. "Broadway and Fourteenth Street." *Signed and dated 1952*. On the reverse a fragmentary study of two figures reclining on a beach. *Signed and dated 1941-3*.  
36 x 12 in. : 90.5 x 30.5 cm.  
DM 6.400; NF 8.000; Gns. 544; \$1,600.

134. SHAHN, Ben. "Study for Cybernetics." Gouache and oil on masonite. *Signed*.  
13-1/2 x 21-3/4 in. : 34.2 x 55.2 cm.  
DM 8.400; NF 10.500; Gns. 714; \$2,100.

136. CAFFE, Nino. "Una Partita di baseball." *Signed*.  
12 x 28 in. : 30.5 x 71.2 cm.  
DM 3.600; NF 4.500; Gns. 306; \$900.

139. MARCHAND, André. "Still life with cornflowers." *Signed*.  
32 x 39-1/2 in. : 81.2 x 100.3 cm.  
DM 10.400; NF 13.000; Gns. 885; \$2,600.

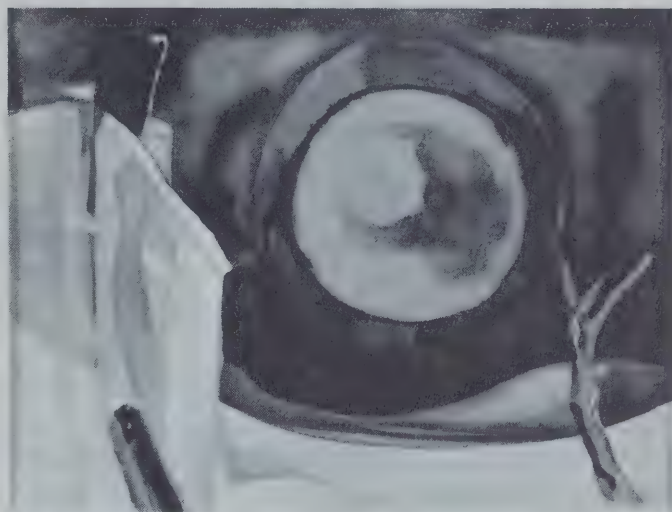
141. TAMAYO, Rufino. "Pajaro espectral." *Signed, dated '56*.  
31-3/4 x 39-1/2 in. : 80.5 x 100.3 cm.  
DM 14.400; NF 18.000; Gns. 1,225; \$3,600.

143. SEVERINI, Gino. "Figure." Pastel. *Signed and dated 1913*.  
18-1/2 x 15-1/4 in. : 47 x 38.5 cm.  
DM 6.400; NF 8.000; Gns. 544; \$1,600.

144. SOULAGES, Pierre. "Vertical composition." *Signed*.  
25-1/4 x 19-3/4 in. : 64.3 x 50.2 cm.  
DM 8.400; NF 10.500; Gns. 714; \$2,100.

146. BUFFET, Bernard. "Coin d'atelier." *Signed and dated 1953*.  
24 x 15 in. : 61 x 38 cm.  
DM 2.600; NF 3.250; Gns. 222; \$650.

151. VENARD, Claude. "Seascape." *Signed*.  
29-1/2 x 29-1/2 in. : 75 x 75 cm.  
DM 6.000; NF 7.500; Gns. 510; \$1,500.



99. DOVE, Arthur. G. "Snowstorm." *Signed*. (1935)  
14 x 20 in. : 35.5 x 50.8 cm.  
DM 9.00; NF 11.250; Gns. 765; \$2,250.

152. APPEL, Karel. "Tête dans l'orage." Gouache. *Signed and dated '60*.  
22-1/4 x 30 in. : 56.5 x 76.2 cm.  
DM 2.000; NF 2.500; Gns. 169; \$500.

158. KEYSER, Robert. "Blue arc." *Signed and dated '57*.  
36 x 28 in. : 91.5 x 71.2 cm.  
DM 3.400; NF 4.250; Gns. 293; \$850.

160. LHOE, André. "Lecture sur la terrasse." *Signed*.  
25-3/4 x 32 in. : 65.5 x 81.3 cm.  
DM 6.400; NF 8.000; Gns. 544; \$1,600.

163. DUFOUR, Bernard. "Rochers à la Ste. Victoire." *Signed and dated '54; also inscribed, titled and dated on reverse*.  
32 x 39 in. : 81.2 x 99 cm.  
DM 3.400; NF 4.250; Gns. 293; \$850.

168. POLIAKOFF, Serge. "Composition." *Signed*. (1958)  
25-1/4 x 31-3/4 in. : 64 x 80.6 cm.  
DM 7.200; NF 9.000; Gns. 612; \$1,800

173. PURDY, Donald. "Lady in a garden." *Signed and dated '61*.  
30 x 40 in. : 76.2 x 101.6 cm.  
DM 3.600; NF 4.500; Gns. 306; \$900.

176. RIOPELLE, Jean Paul. "Abstraction." *Signed*.  
31-3/4 x 39-1/4 in. : 80.6 x 99.7 cm.  
DM 13.000; NF 16.250; Gns. 1,106; \$3,250.

182. QUIRT, Walter. "Maid of milk." *Signed; also signed, titled and dated 1956 on reverse*.  
39-3/4 x 50 in. : 100 x 127 cm.  
DM 5.200; NF 6.500; Gns. 442; \$1,300.

198 LOTS (Total of Sale):-  
DM 518.480; NF 648.100; Gns. 44,088; \$129,620.



SOTHEBY & CO., London  
March 20th, 1962

**The Collection of Ballooning and Aeronautical Prints and Drawings formed by Col. R. I. Preston, C.B.E.**

(The Preston Collection has long been respected by specialists and its sale attracted a surprisingly wide range of buyers, including many dealers from both sides of the Atlantic. The collection was remarkable for its completeness and included many prints not seen on the London art market in recent years.—TM)

**The Montgolfier Brothers**

10. LA MUETTE. Paris. Extrait du Journal du 21 Novembre 1783. Colored aquatint showing an inflated and highly decorated balloon on a platform with a few ladies and gentlemen examining it, sixteen lines of description below. (Mrs. K. Davies)

Borderline 12 x 9-1/2 in. : 305 x 240 mm.

DM 504; NF 630; £45; \$126.

**Vincent Lunardi**

78. "An exact Representation of Mr. Lunardi's New Balloon ... 13 May 1785." Colored mezzotint, showing Lunardi waving a Union Jack from the car of his balloon as it flies over the country, some peasants wave back. Printed and sold by Carinton Bowles, No. 69 in St. Pauls Church Yard, London. (Sessler)

13-1/4 x 9-9/10 in. : 335 x 252 mm.

DM 1.400; NF 1.750; £125; \$350.

In one of his letters Lunardi says that he was told by the judges 'that he had certainly saved the life of a young man who might possibly be reformed'; for the jury were deliberating the fate of the criminal, who would almost certainly have been condemned, when the balloon appeared. To save time they acquitted the young man, and the whole court went outside to watch the balloon.

See: The Encyclopedia Britannica, I, p. 264, Cambridge 1910.

86. Sir GEORGE H. BEAUMONT. "The crowd attempting to prevent the ascent of Vincent Lunardi from the fort at Liverpool, 9th August 1785." Pen and ink and grey wash. (C. Dolfus)

9-7/8 x 15-5/8 in. : 250 x 370 mm.

DM 1.400; NF 1.750; £125; \$350.

'No sooner was the balloon exposed to the vehemence of the wind than it dragged, which circumstance alarming the company, they immediately ran towards it in vast crowds, caught at the netting which they almost tore in pieces, and by some means or other burst the balloon. The cry "Don't let him go up" resounded from every quarter. I swore I would cut every hand about the hoop.'—Taken from a letter of Lunardi to George Biggin.

**Major John Money**

104. "The Perilous situation of Major Money..." 23 July 1785, Yarmouth. Mezzotint, after *P. Reinagle by Murphy*, showing Money in the sea but still holding to the balloon while a boat sets out from the sloop 'Argus' which can be

seen in the middle distance. Published June 24th 1789 by John Murphy, No. 18 Warwick Street, Golden Square. (Money)

17-3/4 x 23-5/8 in. : 450 x 600 mm.

DM 616; NF 770; £55; \$154.

**Andre Jacques Garnerin**

110. SOMERS. "M. Garnerin and Captain R. C. Snowden mooring their balloon near Colchester after their flight from Ranelagh, 28 June 1802." Watercolor, 1842. (Maggs)

7-7/8 x 10-5/8 in. : 200 x 270 mm.

DM 504; NF 630; £45; \$126.

**Mr. Livingston**

135. "The descent of Mr. Livingston on the Coast of Baldoyle, County of Dublin on Thursday the 27th of June 1822, on which day he ascended from Portobello Barracks for the benefit of the suffering Poor of the South and South West of Ireland." Colored aquatint, after *T. J. Mulvany*, by *R. Havell*, published October, 1822 by R. Havell, 3 Chancel Street, Tottenham Court Road for T. J. Mulvany. (Rogers)

14 x 16-3/8 in. : c. 356 x 422 mm.

DM 784; NF 980; £70; \$196.

**Charles Green**

139. J. W. ZINKE. "Green's Balloon arriving among the natives of Australia." Watercolor. (Emanuel)

7-1/8 x 10-1/8 in. : 180 x 257 mm.

DM 448; NF 560; £40; \$112.

146. SOMERS. "The Flight by Green and Monk Mason to Weilburg, Germany, 7 November 1836." Watercolor, signed, showing the Nassau Balloon over the English Coast, with a cross-Channel Ferry and a fishing boat in the foreground. (Mrs. K. Davies)

14-1/8 x 19-1/4 in. : 360 x 490 mm.

DM 896; NF 1.120; £80; \$224.

152. SOMERS. "John Hampton and Charles Green ascending from Baron de Bellinger's Gardens, Chelsea, in the "Albion" balloon, 22 August 1842." Watercolor. (Maggs)

8-1/10 x 11-3/4 in. : 205 x 300 mm.

DM 448; NF 560; £40; \$112.

**George and Margaret Graham**

154. HAYTER, John. "George Graham and his wife Margaret, 1823." Black chalk and watercolor, heightened with white, on grey paper, signed in red chalk, John Hayter 13 Foley Place London. (Colnaghi)

14-3/4 x 10-5/8 in. : 375 x 270 mm.

DM 2.016; NF 2.520; £180; \$504.

**Designs and Projects**

196. "Mr. Martyn's Design for an Aerostatic Globe 1783." Aquatint, published Oct. 2, 1784, by T. Martyn, showing the balloon, and titles and descriptions in English and French. (Perry)

13-1/2 x 10-5/8 in. : 342 x 270 mm.

DM 312; NF 390; £28; \$78.

Thomas Martyn (1760-1816) published *Hints of important uses to be derived from Aerostatic Globes*, 1784. This is the earliest English design of a navigable balloon.

200. "Vaisseau Royal Aerien," Paris 1784. Engraving, slight coloring, with nine lines of description, showing a balloon carrying a ship, below this on either side are two soldiers standing at ease holding guns. (Blancheteau)  
Borderline 10-5/8 x 7-7/8 in. : 270 x 200 mm.

DM 336; NF 420; £30; \$84.

212. "The Aerostat—worked by manual power—Invented by W. Miller, M.R.C.S." Colored lithograph *after I. Absalom by C. F. Cheffins*, showing a flying machine of the ornithopter type, propelled by flapping wings, with detailed descriptions at the sides. Published for the Proprietor by Ackermann and Co., 96 Strand; T. McLean, 26 Haymarket; J. Cross, 18 Holborn; and R. Lambe, 96 Gracechurch Street; 22nd April, 1843. (Air Cmdre K. T. Nicklin)  
13 x 15-1/2 in. : 330 x 395 mm.

DM 616; NF 770; £55; \$154.

**221 LOTS** (Total of Sale):-

**DM 64,756; NF 80,495; £ 5,782; \$16,189.**

PARKE-BERNET GALLERIES, Inc.  
New York, April 28, 1962

### Royal Worcester Porcelain Bird Statuettes and Flowers

Modeled by Dorothy Doughty

From the collection of Lloyd L. Ward, Jr., Memphis, Tenn.

N.B. All models are signed and bear the gold "w" mark of the Royal Worcester Porcelain Factory. Each has its own wooden base.

1. PAIR BEES IN APPLE BLOSSOM. *Pub'd 1941.*

Heights 6-1/2 and 7 in. : 16.5 and 17.7 cm.

DM 9.600; NF 12.000; Gns. 817; \$2,400.

3. PAIR OVENBIRDS WITH CRESTED IRIS AND LADY'S SLIPPER ORCHID. *Pub'd 1957.*

Heights 10 and 11 in. : 25.4 and 28 cm.

DM 8.800; NF 11.000; Gns. 750; \$2,200.

4. PAIR RED-EYED VIREOS IN FLOWERING AZALEAS. *Pub'd 1952.*

Heights 7 and 8 in. : 17.7 and 20.3 cm.

DM 4.800; NF 6.000; Gns. 409; \$1,200.

5. PAIR SCARLET TANAGERS AND WHITE OAK SPRAYS. *Pub'd 1956.*

Heights 11-1/4 and 12 in. : 28.5 and 30.5 cm.

DM 3.800; NF 4.750; Gns. 323; \$950.

7. ELF OWL AND TREE CACTUS. *Pub'd 1959.*

Height 11 in. : 28 cm.

DM 3.200; NF 4.000; Gns. 272; \$800.

12. PAIR ORANGE BLOSSOMS AND THE FLYING PANSY BUTTERFLY. *Pub'd 1947.*

Length: 9-3/4 in. : 24.6 cm.

DM 12.000; NF 15.000; Gns. 1,020; \$3,000.



Lot 25.

13. PAIR GOLDEN-CROWNED KINGLETS IN NOBLE PINE. *Pub'd 1952.*

Heights 7 and 7-1/2 in. : 17.7 and 19 cm.

DM 10.800; NF 13.500; Gns. 918; \$2,700.

14. PAIR MEXICAN FEIJOA AND LADYBIRD. *Pub'd 1950.*

Heights 11-3/8 in. : 28.8 cm.

DM 17.600; NF 22.000; Gns. 1,497; \$4,400.

18. PAIR BLUE-GRAY GNATCATCHERS WITH WHITE DOGWOOD. *Pub'd 1955.*

Heights 10-3/4 and 11-1/2 in. : 27.3 and 28 cm.

DM 9.200; NF 11.200; Gns. 782; \$2,300.

19. PAIR INDIGO BUNTINGS WITH FRUITING BLACK-BERRIES. *Pub'd 1942.*

Heights 7-1/2 and 8 in. : 19 and 22.2 cm.

DM 14.800; NF 18.500; Gns. 1,258; \$3,700.

20. PAIR MOCKINGBIRDS IN SPRAYS OF BEACH BLOSSOMS. *Pub'd 1942.*

Heights 10-1/4 and 10-5/8 in. : 26 and 27 cm.

DM 20.800; NF 26.000; Gns. 1,770; \$5,200.

22. PAIR CHICKADEES ON LARCH. *Pub'd 1938.*

Heights 8-1/4 and 9 in. : 21 and 22.8 cm.

DM 24.000; NF 30.000; Gns. 2,040; \$6,000.

23. PAIR BLUEBIRDS WITH SPRAYS OF APPLE BLOSSOM. *Pub'd 1936.*

Heights 8-3/4 and 9-3/4 in. : 22 and 24.6 cm.

DM 30.000; NF 37.500; Gns. 2,551; \$7,500.

25. INDIGO BUNTING COCK ON SPRIG OF PLUM. *Pub'd 1943.*

Height 8-1/2 in. : 21.5 cm.

DM 48.000; NF 60.000; Gns. 4,080; \$12,000.

**34 LOTS** (Total of Sale):-

**DM 369,000; NF 462,000; Gns. 31,428; \$92,400.**



CHRISTIE, MANSON & WOODS, Ltd.  
London, May 7, 1962.

**Chinese Porcelain and Pottery, Hardstones  
& Objects of Art**

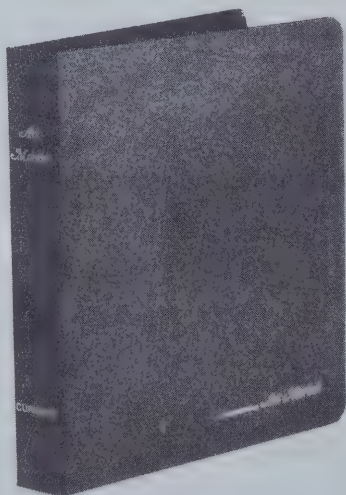
(N.B. See *International Art Market*, Vol. II, No. 2, p. 329, for a complete listing of the Chinese Dynasties indicating dates and Emperors.)

20. PAIR OF FAMILLE ROSE FIGURES OF COCKS, perched on pierced brown rockwork bases, combs and wattles with red pigment, their necks with rouge-de-fer feathers, sepia breasts, black and white tails, and turquoise, blue and black wings, their legs colored yellow. *Ch'ien Lung*. On circular ormolu bases, the borders modelled with still leaves. (A. Vandekar)  
Height 14-1/4 in. : 36.2 cm.  
DM 14.112; NF 17.640; Gns. 1,200; \$3,528.

21. TWO FAMILLE VERTE FIGURES OF PARROTS, perched on pierced rockwork bases, enamelled on the biscuit with pale green breasts and dark green wings, and with manganese heads and tails, enriched with feather markings in black, the bases splashed in yellow, green and manganese, the biscuit beaks and legs showing traces of red pigment. *K'ang Hsi*. (Sparks)  
Height 8-1/2 in. : 21.6 cm.  
DM 11.760; NF 14.700; Gns. 1,000; \$2,940.

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32. BALUSTER BOWL, incurving shoulder, plain lip, originally covered in a deep green glaze and degraded through burial to a silvery green color, base with three ribbed feet. *Han Dynasty*. (Clayton)  
Diameter 5-1/2 in. : 14 cm.  
DM 680; NF 850; Gns. 58; \$170.

33. FUNERARY AMPHORA, narrow trumpet-shaped neck, grotesque animal-headed handles, partly covered in straw-colored glaze. *T'ang dynasty*. (Rees Davies)  
Height: 15 in. : 38.1 cm.  
DM 444; NF 555; Gns. 38; \$111.

34. SMALL GREY POTTERY FIGURE on a reclining boar. *Wei dynasty*. (Marshborough)  
Length 3-1/2 in. : 8.9 cm.  
DM 164; NF 205; Gns. 14; \$41.

35. WHITE POTTERY FIGURE OF A COURT LADY, traces of straw-colored glaze and red pigment, robed, her arms folded, her hair dressed high. *T'ang dynasty*; and another, similar. *T'ang dynasty*. (Bluet) (Lot)  
Height 8-1/2 and 8-1/4 in. : 21.6 and 21 cm.  
DM 1.116; NF 1.395; Gns. 95; \$279.

40. YING CH'ING MEI PING, center incised under a blue-white Ch'ing Pai glaze, with a dragon among waves, shoulder with flower sprays, base with lappets. *Yuan dynasty*. (Tai)  
Height 12-3/4 in. : 32.4 cm.  
DM 25.872; NF 32.340; Gns. 2,200; \$6,468.

58. PAIR OF FAMILLE ROSE EGG-SHELL RUBY-BACKED PLATES, each enamelled in colors with a finch perched on a flowering plant with a pink and a yellow and aubergine flower, the border with alternate flower and fruit sprays. *Yung Cheng*. (Sparks)  
Diameter 8-1/4 in. : 21 cm.  
DM 7.644; NF 9.555; Gns. 650; \$1,911.

69. WHITE POTTERY FIGURE OF A COURT LADY, standing, robed, her hair dressed high, traces of straw-colored glaze. *T'ang dynasty*. (Clayton)  
11-1/2 in. : 29.2 cm.  
DM 376; NF 470; Gns. 32; \$94.

70. WHITE POTTERY EQUESTRIAN FIGURE OF A LADY, seated in the saddle of a horse, rectangular base, traces of red pigment. *T'ang dynasty*. (Clayton)  
Height 11-1/2 in. : 29.2 cm.  
DM 820; NF 1.025; Gns. 70; \$205.

For the type of figure of the above and the following two lots cf. "*The Art of the T'ang Potter*" by Marcel Prodan, Color Pl. XXI.

71. WHITE POTTERY EQUESTRIAN FIGURE OF A LADY, seated in the saddle of a horse, almost rectangular base, traces of orange, red and black pigment. *T'ang dynasty*. (Garabed)  
Height 12 in. : 30.5 cm.  
DM 1.116; NF 1.395; Gns. 95; \$279.

72. WHITE POTTERY EQUESTRIAN FIGURE OF A TARTAR wearing tall Tartar hat, seated in the saddle of a horse, rectangular base, traces of orange and red pigment. *T'ang dynasty*. (Clayton)

Height 13-1/2 in. : 34.3 cm.

DM 996; NF 1.245; Gns. 85; \$249.

88. YUEH YAO BALUSTER JAR, twin loop handles, shoulders incised with a band of diaper ornament, lions' masks and rings, crackle celadon glaze, turning apricot on one side; lower part unglazed. *Eastern Chin, 3rd century A.D.* (Clayton)

Height 8 in. : 20.3 cm.

DM 4.232; NF 5.290; Gns. 360; \$1,058.

89. GLAZED POTTERY FIGURE OF A LADY, standing, robed, holding a ball, her hair dressed high, cream glaze with slight green tinges, enriched in colored pigments. *T'ang dynasty*. (Clayton)

Height 13-3/4 in. : 35 cm.

DM 820; NF 1.025; Gns. 70; \$205.

113. STONE STELE of the Buddha Maitreya, standing on a lotus base, with nimbus behind, arched back flanked by two standing figures of Bodhisattvas, hands clasped in prayer, arched top with four standing figures and a seated figure similar, the columns separating the central figure from the side figures entwined with dragons, and surmounted by seated figures of Bodhisattvas, holding sceptres, the rectangular base carved with two seated dogs, with an altar between, and with standing Bodhisattvas at the sides. *Dated the fourth day of the second month of the third year of T'ien Pao (552 A.D.). Northern Ch'i dynasty*. (Clayton)

Height 23 in. : 58.4 cm.

DM 3.408; NF 4.260; Gns. 290; \$852.

122. MOGUL CELADON JADE VASE AND COVER, flattened lobed form, short baluster body, carved with foliage, tall trumpet-shaped neck with three foliage and ring handles at each side, the front and back each with a flower spray, inset with a gold bordered sapphire suspending a ring, the hexafoil finial inset with an emerald surrounded by six rubies, enriched in gold. *18th century*. (du Boulay)

Height 6-3/4 in. : 17.1 cm.

DM 7.056; NF 8.820; Gns. 600; \$1,764.

129. MOGUL JADE CIRCULAR SHALLOW BOWL, translucent white, exterior carved with petals, and each petal with a spray, the base with a floral medallion. *18th century*. (Clayton)

Diameter 6-3/4 in. : 17.1 cm.

DM 5.172; NF 6.465; Gns. 440; \$1,293.

167. GILT BRONZE FIGURE OF KYAN YIN, or the Bodhisattva Avalokitesvara, standing robed, holding the bottle of Heavenly Nectar in his left hand, and a fly whisk in his right hand, in elegant posture, with heavily jewelled necklace, his hair dressed high, on a circular petal base. *Sui dynasty*. (Spink)

Height 9-1/2 in. : 24 cm.

DM 9.408; NF 11.760; Gns. 800; \$2,352.



164. GILT BRONZE FIGURE OF THE BUDDHA MAITREYA, standing, his Sanghali forming parallel U-shaped folds, his right hand raised in Abhaya, his left hand reversed in the VaraMudra, the border of the nimbus modelled with large rising flames, and with two celestials in poses of adoration on either side of the Buddha's shoulder, his feet resting on a circular lotus gadrooned base, with a square pedestal, on slightly spreading feet, the original gilding in good condition, the sides and reverse of the pedestal with a long inscription. *Wei dynasty*. (Tai)

Height 11-3/4 in. : 30 cm.

DM 25.872; NF 32.340; Gns. 2,200; \$6,468.

Bearing the date equivalent to 492 A.D.

Collection: Baron Furukawa.

Fully described and illustrated in *Artibus Asiae*, Vol. XVI, 1953 by Hugo Munsterberg "A group of Chinese Buddhist bronzes in the D'Ajeta Collection."

The inscription was translated by S. Mizuno of Kyoto University as follows: "Maker of the statuette, Chang Wan for the benefit of my father and mother, April 10th, the 10th year of the Tai-ho Era (A.D. 492) Ying-Chou, Kao-yang (province), Li-wu (Prefecture), An-shang Village..."

Published in the *Burlington Magazine*, December 1954, page 285, "The Chinese Exhibition in Venice" by Peter C. Swann.

169 LOTS (Total of Sale):-

DM 293.384; NF 366.730; £ 26,195; \$73,346.



PARKE-BERNET GALLERIES, Inc.  
New York, May 5, 1962

### Meissen, Chelsea and Other Old Cabinet Porcelains

7. HEROLD MEISSEN WHITE AND GOLD CUP AND SAUCER, cartouches of figures on river-banks, saucer with a man leading a pack horse, enclosed by puce, iron red and gold scrolled enframements. *Mark: crossed swords and gilded numerals. Minor rim chips to saucer. Circa 1740.*

DM 440; NF 550; Gns. 37; \$110.

8. THE HAGUE ROYAL BLUE AND GOLD COVERED CUP AND SAUCER, lobed cup, interlaced leaf-scroll handle, dome cover, floral finial; Dutch landscape vignettes, tiny floral sprigs, blue and gold scroll borders. *Mark: stork. Minor finial chips. Circa 1775-80.*

DM 280; NF 350; Gns. 24; \$70.

9. MEISSEN MINIATURE COVERED CREAMER, pyriform, dome cover, pine cone finial, puce medallions of equestrian and military views enclosed by gilded strapwork and leafage. *Repaired. Circa 1770.*

Height: 4-1/4 in. : 10.8 cm.

DM 400; NF 500; Gns. 34; \$100.

10. MEISSEN COVERED SUGAR BOWL, ovoid, dome cover, rose finial, frieze and vignettes of harbor scenes. *Mark: crossed swords and o. Small finial chips. Circa 1750.*

Diam: 4-1/4 in. : 10.8 cm.

DM 560; NF 700; Gns. 48; \$140.

11. PAIR HEROLD MEISSEN WHITE AND GOLD HANDLELESS CUPS AND SAUCERS, cartouche-shaped medallions of harbor scenes, *rouge-de-fer*, puce and gold enframements. *Mark: crossed swords and gilded 78. Minor chips. Circa 1735.*

DM 1.800; NF 2.250; Gns. 153; \$450.

12. MEISSEN WHITE AND GOLD HANDLELESS CUP AND SAUCER, gilded rim bandings enclosing vignettes of Chinese figures within foliate devices. *Mark: G.W. and N. 2 in lustre. Circa 1735.*

DM 920; NF 1.150; Gns. 78; \$230.

This type of gold-pattern Meissen porcelain is now described by Honey (*Dresden China* 1946, p. 53) as *Hausmalerei* decorated at Augsburg, and is dated by him circa 1730-35.

13. HEROLD MEISSEN COVERED CREAM POT AND STAND, ovoid pot, dome cover, S-scroll handle, tripod paw feet; painted with harbor scenes, enframements of *rouge de fer*, puce and gold foliations. *Mark: crossed swords and gilded z. Has age crack and minor rim chip. Circa 1740.*

Height 5 in. : 12.7 cm.

DM 2.700; NF 3.375; Gns. 235; \$675.

14. PAIR HEROLD MEISSEN WHITE AND GOLD OCTAGONAL DISHES, shallow, medallion of Chinese figures seated upon a pavilion, one being served tea by a Nubian servant, the other being offered a small phial by a female servant; *rouge de fer*, gold foliate and scale borders. *Mark: crossed swords and caduceus. Circa 1730.*

Diam: 5-3/4 in. : 14.6 cm.

DM 4.800; NF 6.000; Gns. 409; \$1,200.

15. HEROLD MEISSEN WHITE AND GOLD TEAPOT, tapering pyriform pot, *mascaron* terminal spout, dome cover, mushroom finial, medallions of Chinese figures heating water over a brazier, taking water from a fountain, enclosed by iron red, brown and gold leaf-scrolls and floral sprays. *Mark: KPM and 80 in gold. Circa 1725.*

Length: 6-1/2 in. : 16.5 cm.

DM 6.400; NF 8.000; Gns. 544; \$1,600.

16. MEISSEN WHITE AND GOLD TEAPOT, attributed to J.G. Heintze, ovoid, foliated spout and handle, two medallions of equestrian battle scenes; shell and leaf-scroll gilded frames, flat cover with two harbor scenes. *Mark: crossed swords. Circa 1745.*

Length: 7-1/2 in. : 19 cm.

DM 1.900; NF 2.375; Gns. 162; \$475.

17. HEROLD MEISSEN WHITE AND GOLD COFFEE POT, pyriform, collar of gilded leaf-scrolls interrupted by puce harbor scenes, two harbor scene medallions, *rouge de fer*, puce and gold leaf-scroll enframements; frog and salamander under the spout and handle respectively, matching dome cover. *Mark: crossed swords. Circa 1740.*

Height: 9 in. : 22.8 cm.

DM 5.800; NF 7.250; Gns. 493; \$1,450.

18. TWO MEISSEN WHITE AND GOLD CUPS AND SAUCER, attributed to J.G. Heintze, medallions of costumed figures within romantic landscapes, gilded leaf floral sprig enframements. *Mark: crossed swords and the numerals 6 and 27. Minor rim chip. Circa 1745.*

DM 1.000; NF 1.250; Gns. 85; \$250.

19. EIGHT VIENNA AND OTHER CUPS AND SAUCER, including seven coffee cups and saucers variously painted with figural and landscapes scenes and patterns of leafage and blossoms, and a gilded sherbert and stand with anthemion borders. Together with a gilded oval dish. *Some repairs and imperfections. Circa 1770-1800.*

DM 1.300; NF 1.625; Gns. 110; \$325.

20. TWO VIENNA WHITE AND GOLD HOT-MILK JUGS, pyriform, one with dome cover with fruit finial; painted with floral sprigs. Some repairs and imperfections. *Circa 1770.*

Height 5-3/4 x 8 in. : 14.6 x 20.2 cm.

DM 240; NF 300; Gns. 20; \$60.

21. MEISSEN WHITE AND GOLD COVERED MILK JUG, attributed to Bonaventura Hauer, pyriform, dome cover, S-scroll handle, frieze painted with harbor scenes, collar of gilded leafage. *Mark: crossed swords. Circa 1735.*

Height 6-1/4 in. : 15.8 cm.

DM 3.800; NF 4.750; Gns. 323; \$950.

22. VIENNA PASTORAL GROUP, of shepherd and shepherdess, mauve and yellow costumes, embracing upon a stump, lamb before them, pierced and flower-encrusted rococo base. *Mark: shield, impressed F and number 13. Some repairs and imperfections. Circa 1760.*

Height 7-1/4 in. : 18.3 cm. DM 480; NF 600; Gns. 41; \$120.

23. TWO BOW STATUETTES OF ACTORS in turkish costumes, each flanked by flowering shrubbery on an arched rococo scrolled base. *One with anchor and dagger marks. Small repairs and imperfections. Circa 1760.*

Height: 8 in. : 20.2 cm. DM 640; NF 800; Gns. 54; \$160.

23A. VIENNA INKSTAND, oblong, galleried, cylindrical pounce pot, inkwell with dome cover, fruit finials; painted with sprays of flowers. *Circa 1770.*  
Length: 7-1/2 in. : 19 cm.

DM 320; NF 400; Gns. 27; \$80.

24. LUDWIGSBURG BALLET GROUP, modeled by J. J. Louis, rococo oval base decorated in puce. *Mark: crown and crossed c's and painter's mark L.B. Minor chips. Circa 1765.*  
Height 6-1/4 in. : 15.8 cm.

DM 1.400; NF 1.750; Gns. 119; \$350.

See: Bertold Pfeiffer, *Alt-Ludwigsburg*, 1906, No. 146.

25. HOCHST GROUP, modeled by J. P. Melchior, seated girl placing garland around dog's neck, boy leaning against stump, rocky base. *Mark: blue wheel and incised triangle. Small imperfections. Circa 1770.*

Height: 7-3/4 in. : 19.2 cm.

DM 3.400; NF 4.250; Gns. 293; \$850.

See: W. E. Hannover, *Pottery and Porcelain*, vol. III, fig. 264, for similar group.

26. MEISSEN PORCELAIN GROUP OF TWO LOVERS, by J. J. Kandler, shepherd and shepherdess, lambs at their feet, man entwining a floral garland around girl's shoulders, rococo flower-encrusted base. *Small repairs and imperfections. Mark: crossed swords. Circa 1775.*

Length: 8-1/4 in. : 20.8 cm.

DM 2.600; NF 3.250; Gns. 222; \$650.

See: W. B. Honey, *Dresden China*, 1946, pl. XLVII G., for similar group in the Victoria and Albert Museum.

27. TWO VIENNA STATUETTES OF A FLOWER SELLER AND CAVALIER, attributed to Niedermayer, *Mark: shield in blue. Some repairs and imperfections. Circa 1760.*

Height: 8 and 9 in. : 20.2 and 22.8 cm.

DM 760; NF 950; Gns. 65; \$190.

29. MEISSEN GROUP OF EUROPA AND THE BULL, modeled by F. E. Meyer, Europa astride the bull, two attendants placing a garland of blossoms on his horns; oval flower-encrusted base. *Mark: crossed swords. Small imperfections. Circa 1760.*

Height: 8-1/2 in. : 21.5 cm.

DM 1.800; NF 2.250; Gns. 153; \$450.

30. SEVRES (?) NURSERY GROUP, after Le Riche. *Mark: incised MEYER and numeral 8. Minor repairs. Circa 1800.*  
Height: 8-1/4 in. : 21 cm.

DM 900; NF 1.125; Gns. 76; \$225.

Note: The Sevres model by Le Riche for this group is illustrated in B. Rackham, *Pottery and Porcelain*, 1925, fig 483.

32. PAIR BOW STATUETTES OF DANCER, a boy and girl, broad-brimmed hats, each resting one hand on the open lid of a basket. *Mark: red anchor and dagger. Small repairs and imperfections. Circa 1765.*

Height: 7 and 7-3/4 in. : 17.7 and 19.6 cm.

DM 880; NF 1.100; Gns. 75; \$220.

See: F. Stoner, *Chelsea, Bow and Derby Porcelain Figures*, 1955, pl. 99 for a similar pair.

33. BOW SHELL-ENCRUSTED SWEETMEAT STAND, deep shell-form dish above an arrangements of three matching dishes, all edged in puce and painted with flower clusters, the whole enclosed by shells and coral forms. *Unmarked. Some repairs and imperfections. Circa 1760.*  
Height: 6 in. : 15.2 cm.

DM 320; NF 400; Gns. 27; \$80.

34. PAIR CHELSEA FIGURAL BOCAGE CANDLESTICKS, one a young lady holding blossoms in her apron before a bocage of apple blossoms supporting a gold decorated candle holder; the other a young man playing a flute standing before a bocage of sweetpeas. Both on flower encrusted rococo scrolled bases. *Mark: gold anchor. Some repairs and imperfections. Circa 1766.*

Height: 11 in. : 28 cms.

DM 1.020; NF 1.250; Gns. 85; \$250.

35. CHELSEA STATUETTE OF FLORA, standing draped in a flowered robe, one hand resting on a drapery-swagged urn at her left. *Mark: red anchor. Some repairs and imperfections. Circa 1755.*

Height: 10 in. : 26 cms.

DM 900; NF 1.125; Gns. 76; \$225.

35A. MEISSEN STATUETTE OF A BIRD CATCHER, modeled by J. J. Kandler, a young man carrying a mauve hat filled with a nest of eggs. *Some repairs and imperfections. Mark: crossed swords. Circa 1760.*

Height: 9-3/4 in. : 24.7 cm.

DM 800; NF 1.000; Gns. 68; \$200.

36. BOW STATUETTE OF THE SENSES, young lady in contraposto, smelling a nosegay, left hand on an urn. *Unmarked. Small repairs and imperfections. Circa 1755.*

Height: 10 in. : 25.4 cm.

DM 360; NF 450; Gns. 31; \$90.

39. PAIR CHELSEA DERBY CUPID BOCAGE CANDLESTICKS, each with winged cupid kneeling before a large bocage of tiny blossoms and leafage supporting a floriform candleholder. *Unmarked. Some repairs and imperfections. Circa 1775.*

Height: 8-3/4 in. : 22.2 cm.

DM 1.200; NF 1.500; Gns. 102; \$300.

40. CHELSEA STATUETTE OF SPRING, standing figure partially robed, plucking flowers from an urn. *Mark: gold anchor. Small repairs and imperfections. Circa 1760.*

Height: 9-1/2 in. : 24 cm.

DM 520; NF 650; Gns. 44; \$130.

43. DERBY STATUETTE OF JUSTICE, standing, holding a sword and a set of scales. *Unmarked. Small repairs. Circa 1770.*

Height 14 in. : 35.5 cm.

DM 800; NF 1.000; Gns. 68; \$200.

44. FRANKENTHAL ARBOR GROUP, modeled by J. F. Lück, a young man presenting a nosegay to his sweetheart, seated beneath a rococo arbor, frilled grassy base. *Mark: lion rampant and JAH in blue. Some repairs and imperfections. Circa 1760.*

Height: 11 in. : 38 cm.

DM 6.000; NF 7.500; Gns. 510; \$1,500.



PALAIS GALLIERA, Paris  
March 31, 1962

### 18th Century French Furniture and Decorations

#### Miniatures

A. ATTRIBUTED TO F. BOUCHER. "Les Nymphes surprises." Silver frame. *18th century*.  
6-1/8 x 4-1/4 in. : 15.5 x 10.8 cm.  
NF 8.500; DM 6.800; Gns. 578; \$1,700.

B. FRAGONARD, Honoré. "Portrait d'une petite fille." Silver frame. *18th Century*.  
3 in. : 7.5 cm. NF 11.100; DM 8.880; Gns. 753; \$2,220.

C. ATTRIBUTED TO FRAGONARD. Portrait of a young boy, three-quarter to left. *Bronze doré* frame. *18th Century*.  
2-3/4 in. : 7 cm. NF 6.500; DM 4.200; Gns. 442; \$1,300.

#### Furniture and Decorations

89. LOUIS XVI BOUILLOTTE CANDLESTICK, threelight, *bronze doré*; round base with *ajouré* gallery; *tôle* lampshade. Height 28-3/4 in. : 73 cm.  
NF 10.200; DM 8.160; Gns. 694; \$2,040.

106. LOUIS XIV FOUNTAIN, colored marble, the basin supported by a stand with carved flowers, the high arched backstop with a large carved mask of Neptune. Height 7 ft. : 205 cm.; Width 37 in. : 98 cm.  
NF 19.000; DM 15.200; Gns. 1,292; \$3,800.

108. WROUGHT IRON CHANDELIER, six-light, lacquered and gilded, decorated with colored porcelain flowers; in the center of the birdcage arrangement, a large Dresden statuette of Minerva. *18th Century*. Height 46 in. : 120 cm.  
NF 27.000; DM 22.600; Gns. 1,836; \$5,400.

From the bedroom of the Countess du Barry, Louveciennes.  
109. FOUR LOUIS XVI CHAIRS, stamped C. Sené, square lyre backs, fluted legs.  
NF 8.700; DM 6.960; Gns. 592; \$1,740.

110. PAIR LOUIS XIV FAUTEUILS, high backs, gilded wood frames decorated with shells, flowers and leaves, open arms, stretched cabriole legs.  
NF 20.300; DM 15.240; Gns. 1,720; \$5,060.

112. PAIR FAUTEUILS, flat backs, gilded wood decorated with shells and flowers, scroll feet; tapestry upholstery. *Mid-18th Century*. NF 10.500; DM 8.400; Gns. 714; \$2,100.

113. PAIR LOUIS XV BERGERES, stamped I. Pothier, cabriole backs and seat rails with heart cartouche and leaves; closed arms, cabriole legs.  
NF 30.000; DM 24.000; Gns. 2,040; \$6,000.

114. PAIR LARGE EMPIRE CHAIRS, acajou, tapered rear legs, cabriole front legs.  
NF 2.800; DM 2.240; Gns. 190; \$560.

115. EIGHT LOUIS XV CHAIRS, stamped I. Gourdin, painted green and white, stretched legs, cane seats and backs decorated with shells, etc.  
NF 50.000; DM 40.000; Gns. 3,400; \$10,000.

116. REGENCE CHAISE LONGUE, natural wood carved with leaves, etc., the high back, closed arms, seat and gonoled end caned, six low scroll feet.  
NF 17.600; DM 14.080; Gns. 1,196; \$3,520.

117. SET OF FOUR EARLY LOUIS XV CHAIRS, square, arched backs, cabriole legs, leaf cartouches.  
NF 6.800; DM 5.440; Gns. 462; \$1,360.

118. PAIR REGENCE FAUTEUILS, slightly arched backs, cabriole legs, carved with cartouches, leaves, etc.  
NF 17.000; DM 13.600; Gns. 1,150; \$3,400.

119. SET OF TWO LOUIS XIV BENCHES, rectangular, gilded wood carved with flowers and leaves, four baluster legs with crosspieces. (Restored)  
NF 30.000; DM 24.000; Gns. 2,040; \$6,000.

120. PAIR FAUTEUILS, high backs, gilded wood, fluted baluster legs joined by crossbars. *XVII Century*.  
NF 6.500; DM 5.200; Gns. 442; \$1,300.

122. EIGHT LOUIS XV FAUTEUILS, one stamped F. C. Reuze, flat backs, molded wood repainted white, cabriole arms and legs.  
NF 43.000; DM 34.400; Gns. 3,925; \$8,600.

124. PAIR LOUIS XV BERGERES, flat contoured backs, closed arms, repainted cream highlighted with rose and green, carved with bouquets of roses and leaves.  
NF 45.000; DM 36.000; Gns. 3,060; \$9,000.

125. SET OF SIX FAUTEUILS AND FOUR CHAIRS, high backs, gilded wood, scroll arms and feet, stretched. Also a canapé. All, *Late 17th Century*.  
NF 22.000; DM 17.600; Gns. 1,479; \$4,400.

128. LOUIS XV TRIC TRAC TABLE, stamped L. Boudin, the top with chinoiserie scene, four cabriole legs, two drawers forming a writing desk.  
NF 25.000; DM 20.000; Gns. 1,700; \$5,000.

130. PAIR LOUIS XVI ENCOIGNURES, stamped Leleu, acajou, fluted side columns, spindle feet, folding doors with lozenge-shaped fretwork; *bronze doré* and *ciselé* frieze with rosettes and tracery; marble top.  
NF 18.000; DM 14.400; Gns. 1,225; \$3,600.

132. LOUIS XVI BUREAU A CYLINDRE stamped E. Avril, forming a bonheur-du-jour, acajou, three drawers in the lower part, the upper with two drawers and two vitrine doors.  
NF 6.000; DM 4.800; Gns. 409; \$1,200.

135. LOUIS XV CONVERTIBLE TABLE, stamped Migeon, rectangular, six cabriole legs, two supporting the flap which opens to four sets of pigeon holes and three drawers.  
NF 11.000; DM 8.800; Gns. 750; \$2,200.



Lot 154.

136. PAIR LOUIS XV ENCOIGNURES, *stamps of Boudin and C. Chevallier*, with black and red chinoiserie lacquer, short cabriole legs, bronze mounts, marble top.

NF 22.000; DM 19.600; Gns. 1,497; \$4,400.

138. EARLY 19th CENTURY ACAJOU SECRETAIRE, fall-front opening to pigeon holes, *bronze ciselé and doré* mounts, marble top. *Stamped Jacob D. (Desmalter et Cie), rue Meslée.*

NF 6.100; DM 4.880; Gns. 415; \$1,220.

141. LOUIS XV PETITE TABLE, *stamped I. Dubois*, rectangular, galleried top, single drawer, cabriole legs.

NF 14.000; DM 11.280; Gns. 960; \$2,820.

142. LOUIS XVI COMMODE, acajou, fluted straight legs, three rows of drawers, *bronze ciselé and doré* mounts, marble top.

NF 13.500; DM 10.800; Gns. 918; \$2,700.

144. LATE LOUIS XV TABLE ROGNON, *stamped L. Boudin*, galleried scooped-out top and stretcher, two side drawers, front door opening to three drawers; the top, front and stretcher with marquetry vases of flowers and playing cards.

NF 31.000; DM 24.800; Gns. 2,110; \$6,200.

145. LOUIS XVI SECRETAIRE, *stamped Crépi*, satinwood marquetry, a drawer beneath the fall-front, *bronze doré* mounts, *brèche* marble top.

NF 11.000; DM 8.800; Gns. 750; \$2,200.

146. LOUIS XIV BUREAU PLAT, *in the style of Boulle*, copper scale veneer, eight cabriole legs, one center and four side drawers. NF 35.000; DM 28.000; Gns. 2,380; \$7,000.

149. LOUIS XV COMMODE, *stamped Walter*, cabriole legs, two drawers, marquetry branches of flowers within large frames, bronze female bust *chutes*, elaborate drawer pulls and *sabots*, marble top.

NF 38.000; DM 38.400; Gns. 3,267; \$9,600.

150. LOUIS XV WORKTABLE, *attributed to B.V.R.B.*, with a side drawer forming a writing surface, the marquetry top lifting to reveal six pigeonholes, cabriole legs joined by a rectangular shelf, *bronze redoré* ornaments.

NF 56.000; DM 44.800; Gns. 3,810; \$11,200.

151. LOUIS XVI SECRETAIRE, *stamped L. Boudin*, satinwood, opening with a drawer below the fall-front, Ste. Anne marble top, *bronze doré* ornaments.

NF 8.200; DM 6.580; Gns. 550; \$1,620.

152. LOUIS XV PETITE SECRETAIRE, *stamped Delorme*, elbow-height, hollowed-out corners, short cabriole legs, two sets of folding doors concealing four drawers, four sets of pigeon holes, a writing surface, and two cabinets; marquetry flowers, etc., marble top.

NF 58.000; DM 46.800; Gns. 3,978; \$11,700.

153. LOUIS XVI LARGE BUREAU PLAT, acajou, eight fluted legs, *bronze ciselé* ornaments, leaf *chutes*, five front drawers, three rear, two side.

NF 24.000; DM 18.200; Gns. 1,632; \$4,800.

154. LOUIS XV ARMOIRE, *stamped B.V.R.B.*, rounded corners, short cabriole legs, two folding doors, marquetry within large frames, important *bronze ciselé* and *doré* frieze with cartouche, *chutes*, *appliques* and *sabots*.

NF 97.000; DM 77.600; Gns. 6,598; \$19,400.

### Tapestries and Rugs

155. 18th C. BRUSSELS TAPESTRY, "The Fortune-Teller." Peasants in a landscape with waterfall.

NF 12.500; DM 10.000; Gns. 850; \$2,500.

156. 18th C. BRUSSELS TAPESTRY, "The Return of the Fishermen," *signed P. Van den Hecke*, after Teniers, *mark of Brussels*.

NF 21.000; DM 16.880; Gns. 1,430; \$4,220.

157. 18th C. BRUSSELS TAPESTRY, rose against yellow ground, allegorical characters and phantasmagoria, plants and animals, leaf and shell border.

NF 15.000; DM 12.000; Gns. 1,020; \$3,000.

161. LARGE AUBUSSON SAVONNERIE RUG, 18th C., central rosette, cream on green ground, bouquets of flowers and ribbon bows; border of baskets of flowers and palm leaves on yellow ground. (Modern border and restorations.)

NF 40.000; DM 32.000; Gns. 2,720; \$8,000.



CHRISTIE, MANSON & WOODS, Ltd.  
London, May 14th and 15th, 1962.

### The James O'Bryne Collection of Coins

#### English hammered gold coins

1. EDWARD III (1327-77), coinage of 1351-77, half-noble, London Transitional issue, *rev.* annulets at angles, NE omitted. (Spink)

*DM 424; NF 530; £38; \$106.*

3. EDWARD III, coinage of 1351-77, noble, Calais Treaty issue, *obv.* no flag, C in center of reverse. (Scarla)

*DM 1.400; NF 1.750; £125; \$350.*

6. RICHARD II (1377-99), noble, London, *obv.* French title omitted, fish-tail lettering (Br.c) in mint state. (Baldwin)

*DM 2.352; NF 2.940; £210; \$588.*

11. EDWARD IV (First Reign 1461-70), ryal, London, m.m. crown on reverse only, *rev.* trefoils in spandrels (Br. IV). (Hall)

*DM 424; NF 530; £38; \$106.*

20. HENRY VIII third coinage (1544-7), angel, m.m. lis, without annulet either side, *obv.* reads HENRIC 8 D G AGL FRA Z HIB REX. (Spink)

*DM 952; NF 1.190; £85; \$238.*

21. HENRY VIII sovereign, Southwark, m.m. S both sides, *obv.* king enthroned, *rev.* shield with supporters (Br. II), traces of removal of brooch mounting. (Hearn)

*DM 2.912; NF 3.640; £260; \$728.*

24. EDWARD VI crown, m.m. martlet, *obv.* crowned double rose, crowned h-R at sides, *rev.* crowned shield, crowned h-R at sides, very rare mint mark. (Baldwin)

*DM 2.128; NF 2.660; £190; \$532.*

25. EDWARD VI Coinage with name of Edward VI, Second Period (1549-50), half-sovereign, m.m. swan (?), *obv.* crowned bust to right, EDWARD VI etc., *rev.* crowned shield. (Hearn)

*DM 528; NF 670; £48; \$134.*

27. MARY (1553-54) sovereign, 1553, m.m. pomegranate after MARIA on obverse, and after DNO on reverse, *obv.* Queen enthroned, portcullis below, *rev.* shield on Tudor rose, somewhat crinkled but very fine and rare. (Baldwin)

*DM 3.808; NF 4.760; £340; \$952.*

28. PHILIP AND MARY (1554-58) angel, m.m. lis, *rev.* A DNO legend, P and M beside mast (Baldwin)

*DM 3.470; NF 4.340; £310; \$868.*

29. ELIZABETH I (1558-1603), First Issue (1558-61), fine sovereign, m.m. crosslet, *obv.* Queen enthroned, *rev.* shield on rose. (Spink)

*DM 2.800; NF 3.500; £250; \$700.*

47. JAMES I Third Coinage (1619-25), rose ryal, m.m. spur rowel, *obv.* king enthroned, *rev.* shield, XXX above, encircled by band of lis lions and roses. (Spink)

*DM 4.368; NF 5.460; £390; \$1,092.*

61. CHARLES I Oxford triple unite, 1643, *obv.* same die as previous two coins, *rev.* Declaration on continuous scroll, three Oxford plumes and mark of value above, 1643 below (B-J VI/L.5). (Spink)

*DM 6.944; NF 8.680; £620; \$1,736.*

65. COMMONWEALTH Double-crown, 1653, m.m. sun. (Spink)

*DM 616; NF 770; £55; \$154.*

71. CHARLES II (1660-85), coinage of 1660-62, unite, second hammered issue, m.m. crown on obverse only, *obv.* bust left, XX behind, *rev.* crowned shield. (Baldwin)

*DM 2.240; NF 2.800; £200; \$560.*

#### Scottish gold coins

76. JAMES VI, Fifth Coinage (1588-90), thistle noble, *obv.* crowned shield on ship, *rev.* thistle on saltire cross, etc. (S. 191; B. 1/2). (Spink)

*DM 1.568; NF 1.960; £140; \$392.*

77. JAMES VI, Sixth Coinage (1591-93), hat-piece, *obv.* bust of king to right wearing hat, *rev.* lion holding sceptre (S. 193, B. 4 or 5). (Spink)

*DM 6.048; NF 8.060; £540; \$1,512.*

#### English milled gold coins

78. CHARLES II (1660-85), five guineas, Elephant and Castle. (Spink)

*DM 3.584; NF 4.480; £320; \$896.*

80. CHARLES II, two guineas, 1676, Elephant and Castle. (Baldwin)

*DM 804; NF 1.005; £72; \$201.*

116. GEORGE II (1727-60) five guineas, 1748 (Spink)

*DM 3.360; NF 4.200; £300; \$840.*

124. GEORGE III (1760-1620), pattern five guineas, *By Yeo, 1777, edge plain, very fine, but the obverse very scratched, and the reverse damaged by what would appear to be a small hammer. Extremely rare.* (Baldwin)

*DM 9.520; NF 11.900; £850; \$2,380.*

174. VICTORIA (1837-1901) Pattern Five Pounds, 1839.

*Reverse: Una and lion, DIRIGE etc. Almost mint state.* (Hearn)

*DM 3.696; NF 4.620; £330; \$924.*

#### Specimen sets

188. GEORGE IV, proof specimen set, 1826, Gold: five pounds to half sovereign, silver: crown to sixpence, and copper: penny to farthing. *Mint state in original fitted leather case.* (Thomas)

*DM 4.480; NF 5.600; £400; \$1,120.*

191. VICTORIA, proof specimen set, 1839, gold Pattern five pounds, *reverse: Una and the lion DIRIGE etc.*; sovereign and half sovereign, silver; crown to Maundy penny and copper penny to farthing, all with plain edges except the first coin. *Mint state in original fitted leather case, somewhat faded.* (Spink)

*DM 4.704; NF 5.880; £420; \$1,176.*

#### Anglo-Saxon & Norman (silver pennies)

203. ALFRED, London (Br. I), *obv.* bust right, *rev.* LONDONIA monogram. (Baldwin)

*DM 1.792; NF 2.240; £160; \$448.*

In 1894 this coin was sold for £5.

344 LOTS (Total of Sale):-

**DM 302.812; NF 378.515; £ 27,037; \$75,703.**

# INTERNATIONAL Art Market

CURRENT WORLD MARKET PRICES OF ART, ANTIQUES & OBJETS D'ART

VOL. II, NO. 5

NEW YORK, N.Y.

JULY, 1962

## The Art Market and The Stock Market

### REPORT FROM NEW YORK

In recent years there has been an easy acceptance in some collecting circles of a curious theory that works of art of whatever category are, in the final essence, only another form of equity and that the art market is just another kind of stock market where art can be traded much like I.B.M. shares or soy bean futures. Books complete with charts and statistics have been written in support of that theory and market tip sheets have appeared pushing a line of "overlooked" art values that are "sure" to go up.

Collectors who bought art as an investment in the bull market of the late 'fifties must be wondering whether the deflation that has hit paper profits in the securities market is now going to wipe out their gains in the art market. Happily, collectors are spared the likelihood of margin calls on their holdings of Dufys, Louis XV fauteuils and soft-paste porcelains; not even the most ardently art-conscious bank has gone so far as yet as to establish a margin ratio on art and antiques for loan purposes.

### Parallels Exist

It would be short-sighted to say that the collapse of securities' prices will not be reflected in the art market, simply because the parallel claimed by these theorists does not exist. The prices of pictures and antiques has been high because of scarcity in relation to demand. Demand has been high because the bull market created excess wealth that could be used to buy works of art.

Now that excess has vanished. Market analysts measure its shrinkage in terms of average percentage points; but in fact, the decline in the Dow-Jones and the *New York Times* averages means that tens of billions of dollars of paper profits have disappeared into thin air.

A New Yorker who is active in a variety of charitable enterprises remarked on the night of Black Monday that the capacity of New Yorkers for making charitable gifts had been cut in a single day by at least 10 per cent. By the same token, the capacity of collectors to buy art has also been dealt a severe blow. One must assume that unless the market makes a dramatic about-face, there will be fewer bidders willing—or able—to keep raising their pencils or eyebrows until they get what they want, and hang the cost.

Investors who pyramided their holdings out of a conviction that the stock market had nowhere to go but up, may now be faced with the choice of dumping their collections for what they will bring or looking up plane schedules for Brazil. Thus there may be bargain opportunities in the weeks and months ahead for collectors who took their profits in the uneasy weeks before the slump in securities.

It is too early yet for the impact of the stock market decline on art prices to have shown itself. For one thing, the auction market in this country had neared its end before the market took its nose-dive. If the last sales of pictures at Parke-Bernet brought less spectacular prices than one has come to expect, they were probably no lower than the works offered deserved; nor lower than those who have watched auction price fluctuations might have predicted for such late spring or early summer sales. Indeed, the extensive sale of furniture and works of art conducted by Parke-Bernet at the Berwind estate in Newport on June 27 and 28, brought a total of \$415,632, about \$100,000 more than had been expected.

The European markets have been affected far less than was to be expected and so there is no reason to expect art prices there to slump. If the prices at the Stuttgarter Kunstkabinett sale on May 3 and 4 were lower than the prices last year, one might easily argue that the pictures offered were not as good as those sold in 1961. In any case, the Stuttgarter sales were over before the bottom fell out of the stock market.

Sothebys have certainly found little to complain of in their results of their big spring sales. After the June 27 sale of Old Masters at Sothebys, in which the last Rembrandt of the 1660's remaining in private hands was sold to Agnew's for \$532,000 (£190,000) the auction correspondent of the *Times* of London remarked that this was the first sale of old masters since the stock market decline. He added: "It must be confessed that it requires an abnormally keen eye to detect any similar trend in this admittedly highly specialized market, in which rarity, quality and fashion combine in mysterious ways to make nonsense of prognostications by even the most expert."

### Uncertain Market

What the future may hold is another question. The probabilities are that the owners of important pictures who have been waiting for prices to go just a little higher before they sold, will now be cautious about offering their collections on what is likely, at best, to be an uncertain market. But the probabilities are also that whatever decline art prices show in the coming months, it is likely to be far less spectacular than the decline in the prices of securities. — H.L.K.

### REPORT FROM LONDON

Recent sales have again emphasized the ability of the international art market to resist fluctuations on Wall Street and the European stock markets. There have been no major price trends, but it always needs to be remembered that past

(Continued on page 384)



# Art Market

A MONTHLY REPORT ON CURRENT  
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ANTIQUE FURNITURE AND  
OBJETS D'ART

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## PUBLICATIONS

**Handbook, Museum of Art, University of Kansas, Lawrence, Kansas.** 144 pp., 198 illustrations, price \$3.50 includes mailing costs. Address Museum of Art, University of Kansas, Lawrence, Kansas.

## REPORT FROM LONDON

(Continued from page 383)

experience shows the art market to be slow to register unfavorable movements on the stock market.

What has been shown is a little caution. The Korda sale at Sotheby's, with its total of £464,470 (\$1,300,516), was certainly not a disappointment, but it did fall below some of the extravagant pre-sale estimates widely circulated in the press. Similarly, the Shelley notebook sold at Sotheby's on July 2 for £10,000 (\$28,000) was expected by some to fetch more. On the other hand, really choice items (like the Italian drawings from the Springell collection sold at Sotheby's on June 28th and the Welsh porcelain offered at Sotheby's on June 26th) have continued to command very high prices.

## Continental Markets Lag

On the continent the position has been rather different. Two factors have accounted for generally disappointing results. The first is the ever increasing prestige of Sotheby's. More and more goods that might be expected to be sold in auction houses in France, Germany, Switzerland, Austria or Sweden are finding their way to London.

The second factor conditioning unspectacular continental sales is related. It is simply that buyers are increasingly becoming accustomed to going to London. In most weeks any major dealer finds several sales in London he can attend with profit; at the same time, London's picture and antique traders flourish. The German or Italian dealer is therefore reluctant to waste time on continental sales, where only a few lots may interest him.

When important things come on the market, wherever it may be, a good price is assured. Witness the Philippe Mercier sold at the Palais Galliera, in Paris, for £5,090 (\$15,252) on June 28. But few pictures of this quality have been offered in the continental salesrooms. Where they continue to reign supreme is in specialized fields. Anyone who wants to buy woodcarvings must go to Germany or Austria; for Scandinavian paintings, to Stockholm.

## Choice Items to Rise

If prophecy is to be attempted it seems safe to predict that choice items will continue to rise in price. So too will collections with prestige value, like the Springell, and objects that are in particular demand with collectors. Where a levelling-off of prices is to be expected is in the vast body of goods that have, perhaps, risen too steeply in price in recent years.

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*N.B. In all cases where pictures are sold, the medium, unless otherwise stated, is oil on canvas. Names of buyers, if available, appear in parentheses following catalogue descriptions.*

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STUTTGARTER KUNSTKABINETT  
Stuttgart, Germany, May 3 & 4, 1962

### Modern Paintings, Watercolors and Sculpture

6. AFRO, Balsadella. "Giardino della Speranza." Gouache. *Signed and dated 1958.*

19-3/4 x 26 in. : 50 x 66 cm.

DM 5.400; NF 6.750; Gns. 460; \$1,350.

7. APPEL, Karel. "Composition." Gouache. *Signed and dated 1959.*

22-1/4 x 30-1/2 in. : 56.5 x 77.5 cm.

DM 1.400; NF 1.750; Gns. 119; \$350.

10. ARP, Hans. "The Burial of the bird and butterfly." Relief. *Signed on reverse. (1916-17)*

15 x 13 x 3 in. : 38 x 33 x 9 cm.

DM 16.000; NF 20.000; Gns. 1,360; \$4,000.

14. BARLACH, Ernst. "Group of three figures. (The Death)" Bronze, dark brown-green patina. *Signed. (1925) Foundry stamp, H. Noack, Berlin.*

H. 13 in. : 33 cm.; W. 19 in. : 48 cm.; D. 9-3/4 in. : 25 cm.

DM 13.200; NF 16.500; Gns. 1,124; \$3,300.

15. BARLACH, Ernst. "The Farewell." Bronze, dark patina. *Signed on the left of the plinth. (1926) Foundry stamp, H. Noack, Berlin-Friedenau.*

H. 19 in. : 48 cm.; W. 7-3/4 in. : 19.5 cm.; D. 4-3/4 in. : 12 cm.

DM 11.500; NF 14.375; Gns. 978; \$2,875.

18. BAUMEISTER, Willi. "Artist with palette." *Signed on back (1929)*

25-1/2 x 18-1/8 in. : 65 x 46 cm.

DM 12.700; NF 15.875; Gns. 1,080; \$3,175.

25. BAUMEISTER, Willi. "Blue tablet." *Signed. 1947.*

32 x 39-1/4 in. : 81 x 99.5 cm.

DM 20.400; NF 25.600; Gns. 1,734; \$5,100.

28. BAUMEISTER, Willi. "Moby Dick." *Signed. 1951.*

25-1/2 x 21-1/4 in. : 65 x 54 cm.

DM 20.000; NF 25.000; Gns. 1,700; \$5,000.

32. BECKMANN, Max. "Pic d'Aigle (Southern France)." *Signed and dated 1938.*

27-1/2 x 35-1/2 in. : 70 x 90 cm.

DM 50.000; NF 62.500; Gns. 4,250; \$12,500.

Collection: Stephan Lackner, Santa Barbara, California.

34. BISSIERE, Roger. "Landscape." Oil on paper mounted on canvas. *Signed. (1946)*

25-1/2 x 39-3/8 in. : 65 x 100 cm.

DM 20.200; NF 24.250; Gns. 1,717; \$5,050.

35. BISSIERE, Roger. "Composition." *Signed. (1955)*

21-1/4 x 25-1/2 in. : 54 x 65 cm.

DM 14.600; NF 18.250; Gns. 1,242; \$3,650.

36. BISSIERE, Roger. "Composition." *Signed. (1959)*

23-5/8 x 28-1/2 in. : 60 x 72.5 cm.

DM 11.400; NF 14.250; Gns. 970; \$2,850.



Lot 315.

315. MUNCH, Edvard. "Bewachsenes Haus (Aasgardstrand)." *Signed. (1902)*

36-1/4 x 43-1/4 in. : 92.5 x 110 cm.

DM 210.00; NF 262.500; Gns. 17,869; \$52,500.

39. BRANCUSI, Constantin. "Portrait of a woman." Gouache on paper mounted on canvas. *Signed. (1918)*

24-3/4 x 16-3/8 in. : 63 x 41.5 cm.

DM 30.000; NF 37.500; Gns. 2,550; \$7,500.

41. BURRI, Alberto. "Sacco e Bianco." Collage and oil on canvas. *Titled and dated 1953 on reverse.*

26-3/4 x 22-1/2 in. : 68 x 57 cm.

DM 17.000; NF 21.250; Gns. 5,780; \$4,250.

42. CAMPENDONK, Heinrich. "The Cow Barn." (1920)

37-3/8 x 23-5/8 in. : 95 x 60 cm.

DM 23.300; NF 29.125; Gns. 1,981; \$5,825.

51. CAMPIGLI, Massimo. "Le Robe decoree." *Signed and dated 1956.*

35-1/2 x 15 in. : 90 x 38 cm.

DM 20.100; NF 25.035; Gns. 1,708; \$5,025.

55. CHIRICO, Giorgio de. "Metaphysical landscape with white tower." *Signed. (1914)*

23-1/2 x 15-3/8 in. : 59.5 x 39 cm.

DM 25.200; NF 31.500; Gns. 2,143; \$6,300.

56. CHIRICO, Giorgio de. "Horses by the sea." *Signed on reverse. (1946)*

15-3/4 x 19-3/4 in. : 40 x 50 cm.

DM 5.000; NF 6.250; Gns. 425; \$1,250.

58. CORINTH, Lovis. "Self-portrait in straw hat." *Signed and dated 1913.*

38-3/8 x 25-1/2 in. : 97.5 x 65 cm.

DM 66.000; NF 82.500; Gns. 5,619; \$16,500.

59. CORINTH, Lovis. "Portrait of Rudolph Sieger." *Signed and dated 1916.*

24-3/8 x 19-3/4 in. : 62 x 50 cm.

DM 18.000; NF 22.500; Gns. 1,531; \$4,500.



61. COROT, Camille J. B. "Lefour a briques (the brick-kiln)." *Signed. Inscribed "Donne par Corot a son Ami Philippe de Solers 1854" on reverse.*  
8-1/4 x 12-5/8 in. : 21 x 32 cm.  
DM 20.100; NF 25.125; Gns. 1,708; \$5,025.  
Painted in 1845.
62. DERAINE, Andre. "Still life with cornucopia of fruit." *Signed. (1912)*  
32 x 18 in. : 81.5 x 46 cm.  
DM 36.000; NF 45.000; Gns. 3,065; \$9,000.  
Collection: George Gershwin (1927).
63. DERAINE, Andre. "Landscape at Casteldandolfo." *Signed. (1921)*  
24-3/8 x 29-1/2 in. : 62 x 75 cm.  
DM 49.000; NF 61.250; Gns. 4,170; \$12,250.
65. DERAINE, Andre. "Still life with fruit." *Signed. (1940)*  
6-3/4 x 11-1/2 in. : 17 x 29 cm.  
DM 12.000; NF 15.000; Gns. 1,020; \$3,000.
71. DUBUFFET, Jean. "Landscape with garden." *Signed and dated 1944.*  
32 x 25-1/2 in. : 81 x 65 cm.  
DM 45.000; NF 56.250; Gns. 3,826; \$11,200.
74. DUBUFFET, Jean. "Paysage aux Colias." Collage. Gouache, paper and butterfly wings. *Signed and dated 1957.*  
14-1/2 x 9-1/2 in. : 37 x 24 cm.  
DM 17.000; NF 21.250; Gns. 1,446; \$4,250.
75. DUFY, Raoul. "Bois de Boulogne." *Signed and dated 1910.*  
25-1/4 x 31-1/2 in. : 64 x 80 cm.  
DM 45.000; NF 56.250; Gns. 3,826; \$11,200.
83. ENSOR, James. "Infames Vivisecteurs, with self portrait." *Signed and dated 1925 on reverse.*  
24-3/8 x 31 in. : 62 x 79 cm.  
DM 32.000; NF 40.000; Gns. 2,720; \$8,000.
84. ERNST, Max. "Es lebe die Liebe oder Pays charmant." *Signed and dated 1923.*  
51 x 38-1/4 in. : 130 x 97 cm.  
DM 36.000; NF 45.000; Gns. 3,060; \$9,000.
85. ERNST, Max. "Epoque des forets." *Signed. (1926)*  
35-3/4 x 23-3/4 in. : 91 x 60 cm.  
DM 60.000; NF 75.000; Gns. 5,100; \$15,000.
87. ERNST, Max. "Birds and oceans." *Signed and dated 1949-54. Inscribed "Arizona 1949-Paris 1954" on reverse.*  
53 x 60-1/4 in. : 135 x 153 cm.  
DM 152.000; NF 190.000; Gns. 12,920; \$38,000.
89. ERNST, Max. "The song of the frog." *Signed and dated 1953.*  
25-1/2 x 36-1/4 in. : 65 x 92 cm.  
DM 78.000; NF 97.500; Gns. 6,632; \$19,500.
93. FAUTRIER, Jean. "Traits colore II." *Signed and dated 1958.*  
25-1/2 x 39-3/8 in. : 65 x 100 cm.  
DM 32.000; NF 40.000; Gns. 2,720; \$8,000.
94. FEININGER, Lyonel. "Fishing boats in Dunung." *Signed. (1912)*  
15-3/4 x 19 in. : 40 x 48 cm.  
DM 54.000; NF 67.500; Gns. 4,609; \$13,500.
96. FEININGER, Lyonel. "Ship of Stars." *Signed. Signed, titled and dated 1957 on reverse.*  
19-3/4 x 28-1/2 in. : 50 x 72.5 cm.  
DM 91.000; NF 113.750; Gns. 7,745; \$22,750.
97. FEININGER, Lyonel. "Mirage I (Islands in the Sky)." *Signed. Signed, titled and dated 1942 on reverse.*  
12 x 27 in. : 30.5 x 68.5 cm.  
DM 58.000; NF 72.500; Gns. 4,930; \$14,500.
105. FEININGER, Lyonel. "Einfahrt in die Rega." Watercolor. *Signed, dated 1931.*  
9 x 12 in. : 23 x 30.5 cm.  
DM 15.000; NF 18.750; Gns. 1,276; \$3,750.
121. FRANCIS, Sam. "Composition." Mixed media on paper on cardboard. (1959)  
30 x 22 in. : 76 x 56 cm.  
DM 12.000; NF 15.000; Gns. 1,020; \$3,000.
124. GAUGUIN, Paul. "Landscape at Martinique." Gouache. *Signed with the monogram (1887)*  
12-5/8 x 19-3/4 in. : 32 x 50 cm.  
DM 55.000; NF 68.750; Gns. 4,694; \$13,750.
127. GLEIZES, Albert. "Les ponts de Paris." *Signed. (1912)*  
Remounted.  
23-5/8 x 28-3/4 in. : 60 x 73 cm.  
DM 49.000; NF 61.250; Gns. 4,170; \$12,250.
128. VAN GOGH, Vincent. "Head of a peasant, left profile." Oil on linen mounted on panel. *De La Faille No. 153b; de la Faille-Terrasse No. 161. (1885)*  
9-5/8 x 7-1/4 in. : 24.5 x 18.5 cm.  
DM 26.000; NF 32.500; Gns. 2,215; \$6,500.
130. GROSZ, George. "Licht aus - Messer raus." Watercolor. *Signed and dated 1920.*  
16-3/8 x 11-3/4 in. : 41.5 x 30 cm.  
DM 6.000; NF 7.500; Gns. 510; \$1,500.
132. HARTUNG, Hans. "Composition, black, orange and brown." Colored chalks. *Signed and dated 1950.*  
18-1/2 x 24-3/8 in. : 47 x 72 cm.  
DM 3.800; NF 4.750; Gns. 323; \$950.
136. HECKEL, Erich. "Small Allgauer landscape, near Oberstdorf." *Signed and dated 1923.*  
27-1/2 x 31-1/2 in. : 70 x 80 cm.  
DM 12.200; NF 15.250; Gns. 1,037; \$3,050.
153. HODLER, Ferdinand. "Thunersee mit Stockhornkette." *Signed. (1913)*  
26-3/8 x 35-1/2 in. : 67 x 90 cm.  
DM 64.000; NF 72.000; Gns. 5,450; \$16,000.
165. HOELZEL, Adolf. "Church in Malcantone (Tessin)." *Signed with the monogram and dated 1938.*  
22-1/2 x 30-1/4 in. : 57 x 78 cm.  
DM 15.400; NF 19.250; Gns. 1,310; \$3,850.

171. ITTEN, Johannes. "Group of houses in Fruhling (Stuttgart on the Killesberg)." *Signed, titled and dated 1916.* 35-1/2 x 29-1/2 in. : 90 x 75 cm.

DM 19.500; NF 21.775; Gns. 1,454; \$4,275.

174. JAWLENSKY, Alexej von. "Spanier." *Titled, dated 1909 and signed on the reverse.*

29-1/2 x 20 in. : 75 x 51 cm.

DM 35.000; NF 43.750; Gns. 2,975; \$8,750.

175. JAWLENSKY, Alexej von. "Sitting woman." Oil on board mounted on panel. *Signed with the monogram.* (1909) 27-1/4 x 19-1/4 in. : 69 x 49 cm.

DM 27.200; NF 34.000; Gns. 2,312; \$6,800.

177. JAWLENSKY, Alexej von. "Girl with black hair." Oil on panel. *Signed and dated 1910.*

21 x 19-1/8 in. : 53 x 48.5 cm.

DM 46.000; NF 57.500; Gns. 3,919; \$11,500.

179. JAWLENSKY, Alexej von. "Bunter Berg in Tal (near Oberstdorf)." *Signed. Titled, dated 1912 and signed on reverse.*

13 x 17-3/4 in. : 33 x 45 cm.

DM 31.000; NF 38.750; Gns. 2,635; \$7,750.

192. KANDINSKY, Wassily. "Gabriele Munter an der Staf-felei." *Signed.* (1908)

13 x 17-3/4 in. : 33 x 45 cm.

DM 64.000; NF 80.000; Gns. 5,450; \$16,000.

194. KANDINSKY, Wassily. "Festival." Watercolor. *Signed with the monogram and dated 1925. Reverse titled and dated.* 12-3/4 x 19-1/8 in. : 32.5 x 48.5 cm.

DM 51.000; NF 63.750; Gns. 4,340; \$12,750.

199. KIRCHNER, Ernst Ludwig. "Two girls, chatting." (1912)

12-3/4 x 17-3/4 in. : 35.5 x 45 cm.

DM 14.500; NF 18.125; Gns. 1,231; \$3,625.

200. KIRCHNER, Ernst Ludwig. "Staffelalphutte." *Signed and titled on the reverse.* (1918)

36 x 48 in. : 91 x 121 cm.

DM 31.000; NF 38.750; Gns. 2,635; \$7,750.

204. KIRCHNER, Ernst Ludwig. "Cocotte." Gouache. *Titled.* (1907)

23-5/8 x 19-3/8 in. : 60 x 49 cm.

DM 7.500; NF 9.375; Gns. 636; \$1,875.

225. KLEE, Paul. "Stairway with two figures." Watercolor. *Signed, dated 1920/87.*

9-1/2 x 8 in. : 24 x 20.5 cm.

DM 60.000; NF 75.000; Gns. 5,110; \$15,000.

226. KLEE, Paul. "Flowers in a glass." Watercolor. *Signed.* (1924/43).

12-5/8 x 9 in. : 32 x 23 cm.

DM 16.500; NF 20.625; Gns. 1,403; \$4,125.

230. KLEE, Paul. "Nightflowers." Gouache. *Signed.* (1938/H 18).

13-5/8 x 11-1/2 in. : 34.5 x 28.8 cm.

DM 49.000; NF 61.250; Gns. 4,185; \$12,250.



Lot 307.

307. MORANDI, Giorgio. "Still life with bottles." *Signed.* (1953)

13-3/8 x 17 in. : 34 x 43 cm.

DM 33.500; NF 41.875; Gns. 2,850; \$8,375.

231. KLEE, Paul. "In Stellung." Watercolor and colored cloth. *Signed.* (1939)

12-1/2 x 8-3/4 in. : 31.5 x 22 cm.

DM 44.000; NF 55.000; Gns. 3,750; \$11,000.

233. KOKOSCHKA, Oskar. "Flowers." *Signed with the monogram.*

35-1/2 x 27-1/2 in. : 90 x 70 cm.

DM 119.000; NF 148.750; Gns. 11,480; \$29,750.

236. KOKOSCHKA, Oskar. "Flowers in a mug." Watercolor. *Signed and dated 1961.*

24-1/2 x 19-3/4 in. : 62 x 50 cm.

DM 10.500; NF 13.125; Gns. 893; \$2,625.

239. DE LA FRESNAYE, Roger N. F. "Grand nu." Bronze, dark patina. *Signed on the plinth. Foundry stamp, Alexis Rudier. Example 4/6.*

Height 49-1/4 in. : 125 cm.

DM 35.000; NF 43.750; Gns. 2,970; \$8,750.

240. LAURENCIN, Marie. "La Poetesse (Marguerite Gillot)." (1912)

32-1/4 x 25-1/2 in. : 82 x 65 cm.

DM 23.000; NF 28.750; Gns. 1,955; \$5,750.

241. LAURENCIN, Marie. "Young girl with blue birds." Oil on pasteboard. *Signed.* (1915)

24 x 18-1/4 in. : 61.5 x 46.5 cm.

DM 14.500; NF 18.125; Gns. 1,231; \$3,625.

244. LEGER, Fernand. "Les Danseuses." *Signed.* (1929)

21 x 25-1/4 in. : 53.5 x 64 cm.

DM 30.000; NF 37.500; Gns. 2,550; \$7,500.

249. LEGER, Fernand. "Beach at Deauville." Watercolor and gouache. *Dated "Deauv. Aout 50" and monogrammed.*

12-1/4 x 15-3/4 in. : 31 x 40 cm.

DM 5,800; NF 7,250; Gns. 493; \$1,450.



251. LEHMBRUCK, Wilhelm. "Small female torso." Stucco. *Signed.* (1910)  
Height ca. 27-1/2 in. : 70 cm.  
DM 39.000; NF 48.750; Gns. 3,315; \$9,750.

253. LEHMBRUCK, Wilhelm. "Bust of a woman, head bent to the left." Reddish-toned stone. *Signed.* (1911)  
Height ca. 19-3/4 in. : 50 cm.; Width 17-3/8 in. : 44 cm.  
DM 56.000; NF 70.000; Gns. 4,760; \$14,000.

259. LIEBERMANN, Max. "Hunting path among the linden trees (Wannsee)." *Signed and dated 1929.*  
36-5/8 x 30-1/4 in. : 92 x 77 cm.  
DM 21.000; NF 26.250; Gns. 1,785; \$5,250.

260. MACKE, August. "Road with church in Kandern." Oil on board. (1911)  
40-1/2 x 31-1/2 in. : 103 x 80 cm.  
DM 28.000; NF 35.000; Gns. 2,380; \$7,000.

262. MACKE, August. "Begonias with apples and pear." *Dated 1914 and signed on back.*  
19 x 22 in. : 48 x 56 cm.  
DM 50.500; NF 63.125; Gns. 4,298; \$12,625.

264. MACKE, August. "Ship at a dock (Tunis)." Watercolor. (1914)  
11-1/2 x 8-3/4 in. : 29 x 22 cm.  
DM 40.000; NF 50.000; Gns. 3,400; \$10,000.

266. MACKE, August. "Woman on a couch (Tunis)." Watercolor. (1914)  
10-3/4 x 8 in. : 27 x 20 cm.  
DM 14.500; NF 18.125; Gns. 1,231; \$3,625.

271. MANESSIER, Alfred. "Composition." *Signed and dated 1949.*  
13-5/8 x 10-5/8 in. : 34.5 x 27 cm.  
DM 12.000; NF 15.000; Gns. 1,020; \$3,000.

274. MANESSIER, Alfred. "Les Lavandes." *Signed and dated 1959.*  
38-1/4 x 51 in. : 97 x 130 cm.  
DM 45.000; NF 56.250; Gns. 3,835; \$11,250.

275. MARC, Franz. "Two horses in a landscape." Painting on glass. *Signed.* (1912)  
8-3/4 x 9-7/8 in. : 22 x 25 cm.  
DM 29.000; NF 36.250; Gns. 2,465; \$7,250.

278. MARINI, Marino. "Four women." Watercolor and pencil. *Signed and dated 1948.*  
13 x 17 in. : 33 x 43 cm.  
DM 2.700; NF 3.375; Gns. 235; \$675.

281. MARINI, Marino. "Horse with rider on blue ground." Gouache. *Signed and dated 1956.*  
27-1/2 x 19 in. : 70 x 48 cm.  
DM 4.200; NF 5.250; Gns. 357; \$1,050.

287. MATHIEU, Georges. "Composition." Gouache. *Signed and dated 1956.*  
19-3/4 x 25-1/4 in. : 50 x 65 cm.  
DM 2.500; NF 3.125; Gns. 212; \$625.

290. MODERSOHN-BECKER, Paula. "Old peasant woman with goat." *Dated 1903 and signed with the monogram.*  
21 x 27-1/2 in. : 53 x 70 cm.  
DM 16.500; NF 20.625; Gns. 1,403; \$4,125.

291. MODIGLIANI, Amedeo. "Portrait of the engraver, Gosvel." *Inscribed on back: "Ceci est un portrait du Graveur Gosvel fait par Modigliani dans l'atelier de Mademoiselle Stuart en 1916."*  
9-1/2 x 7-1/2 in. : 24 x 19 cm.  
DM 43.000; NF 53.750; Gns. 3,655; \$10,750.

292. MOHOLY-NAGY, Laszlo. "Q.I." *Signed and dated 1923 on back.*  
37-3/4 x 37-3/4 in. : 95.5 x 95.5 cm.  
DM 24.000; NF 30.000; Gns. 2,040; \$6,000.

293. MOHOLY-NAGY, Laszlo. "Motion." Watercolor, india ink and collage. *Titled, dated 1920 and signed.*  
23-1/2 x 17 in. : 59.5 x 43 cm.  
DM 3.200; NF 4.000; Gns. 272; \$800.

296. MOLL, Oskar. "Park." *Signed and dated 1918.*  
47-1/2 x 39 in. : 120.5 x 99 cm.  
DM 12.400; NF 15.500; Gns. 1,055; \$3,100.

300. MOORE, Henry. "Mother and child." Bronze, green and gray patina. (1953)  
H 8-1/8 in. : 20.5 cm.; W 3-3/8 in. : 8.5 cm.; L 4 in. : 10 cm.  
DM 8.000; NF 10.000; Gns. 680; \$2,000.

303. MOORE, Henry. "Two friezes, studies of women." Watercolor. *Signed and dated 1951.*  
11-1/2 x 9-1/8 in. : 29 x 23.3 cm.  
DM 5.300; NF 6.625; Gns. 450; \$1,325.

304. MORANDI, Giorgio. "Landscape." *Signed.* (1943)  
13-1/4 x 15-3/4 in. : 33.5 x 40 cm.  
DM 27.000; NF 33.750; Gns. 2,295; \$6,750.

305. MORANDI, Giorgio. "Bottles and glass." *Signed.* (1949-50)  
13-5/8 x 17-3/4 in. : 34.5 x 45 cm.  
DM 30.000; NF 37.500; Gns. 2,549; \$7,500.

308. MORANDI, Giorgio. "Still life." *Signed.* (1954)  
8-3/4 x 7-3/4 in. : 22 x 19.5 cm.  
DM 12.000; NF 15.000; Gns. 1,020; \$3,000.

316. MUNCH, Edvard. "Fall landscape, with girls chopping wood." *Signed.* (1910)  
16-1/2 x 26 in. : 42 x 66 cm.  
DM 153.00; NF 191.250; Gns. 13,000; \$38,250.

317. MUSIC, Zoran. "Mativo Dalmata." *Signed and dated 1951. Titled, dated and signed on reverse.*  
25-3/8 x 36 in. : 64.5 x 91.5 cm.  
DM 7.200; NF 9.000; Gns. 612; \$1,800.

318. MUSIC, Antonio. "Horse and rider." *Signed and dated 1951.*  
36-5/8 x 48-1/2 in. : 93 x 123 cm.  
DM 22.500; NF 28.125; Gns. 1,912; \$5,625.

320. NAY, Ernst Wilhelm. "Ein ganzes Firmament." *Signed and dated 1954.*  
39-1/2 x 49-1/4 in. : 100 x 125 cm.  
DM 11.000; NF 13,750; Gns. 935; \$2,750.
335. NOLDE, Emil. "Palm trees (Sudsee Kahwieng)." *Signed and titled on reverse. (1913-1914)*  
28-3/4 x 34-5/8 in. : 73 x 88 cm.  
DM 53.000; NF 66.250; Gns. 4,500; \$13,250.
336. NOLDE, Emil. "Garden in bloom with poppies, larkspur and iris." *Signed and dated 1926 on reverse.*  
28-3/4 x 34-5/8 in. : 73 x 88 cm.  
DM 101.000; NF 126.250; Gns. 8,585; \$25,250.
337. NOLDE, Emil. "Sunflowers. I." *Signed. (1928)*  
28-3/4 x 35 in. : 73 x 89 cm.  
DM 34.500; NF 43.124; Gns. 2,932; \$8,625.
338. NOLDE, Emil. "Dahlias." *Signed. (1948)*  
35-1/2 x 26-3/4 in. : 90 x 68 cm.  
DM 61.000; NF 76.250; Gns. 5,128; \$15,250.
342. NOLDE, Emil. "Sunflowers and dahlias." Watercolor. *Signed. (1920)*  
18-1/2 x 14 in. : 47 x 35.5 cm.  
DM 23.200; NF 29.000; Gns. 1,973; \$5,800.
349. NOLDE, Emil. "Sunset at sea." Watercolor. *Signed. (1930)*  
14-1/2 x 20-3/4 in. : 36.6 x 52.7 cm.  
DM 18.400; NF 23.000; Gns. 1,565; \$4,600.
352. NOLDE, Emil. "Couple." Watercolor. *Signed. (1930)*  
19-1/2 x 13-3/4 in. : 49.5 x 35 cm.  
DM 23.200; NF 29.000; Gns. 1,973; \$5,800.
354. NOLDE, Emil. "Delicate blossom." *Signed. Watercolor. (1920)*  
11-1/8 x 8-1/2 in. : 28.3 x 21.8 cm.  
DM 6.800; NF 8.500; Gns. 578; \$1,700.
356. NOLDE, Emil. "Oriental poppies." Watercolor. *Signed. (1935)*  
13-1/4 x 18-3/8 in. : 33.5 x 46.5 cm.  
DM 21.600; NF 27.000; Gns. 1,836; \$5,400.
359. NOLDE, Emil. "Sunset." Watercolor. *Signed. (1940)*  
13-5/8 x 18-3/8 in. : 34.7 x 46.7 cm.  
DM 21.200; NF 26.500; Gns. 1,800; \$5,300.
361. NOLDE, Emil. "Tandelei (two girls)." Watercolor. *Signed. (1942)*  
5-1/4 x 3-5/8 in. : 13.5 x 9.2 cm.  
DM 2.700; NF 3.375; Gns. 235; \$675.
363. PASCIN, Jules. "Young girl seated in a large chair." *Signed. (1922)*  
34-1/4 x 28-1/2 in. : 87 x 72.5 cm.  
DM 70.000; NF 87.500; Gns. 5,950; \$17,500.
368. PECHSTEIN, Max. "Javanese woman with shawl." *Signed and signed with the monogram. (1920)*  
48 x 36 in. : 122.5 x 91 cm.  
DM 19.400; NF 24.250; Gns. 1,650; \$4,850.
369. PECHSTEIN, Max. "Sea story." (Two women and a boy at the ocean.) *Signed and dated 1920.*  
147-1/4 x 35-5/8 in. : 120 x 90.5 cm.  
DM 18.000; NF 22.500; Gns. 1,531; \$4,500.
377. PICASSO, Pablo. "Femme dans l'atelier." *Signed and dated "6.4.56."*  
28-3/4 x 36 in. : 73 x 92 cm.  
DM 124.000; NF 155.000; Gns. 103,50; \$31,000.
378. PISSARRO, Camille. "Railroad gate at Patis, near Pontoise." *Signed and dated "1873-74."*  
25-1/2 x 32 in. : 65 x 81 cm.  
DM 151.000; NF 188.750; Gns. 12,825; \$37,750.
379. POLIAKOFF, Serge. "Composition, blue-green." Mixed media on canvas. *Signed. (1954)*  
28-3/4 x 23-5/8 in. : 73 x 60 cm.  
DM 10.000; NF 12.500; Gns. 850; \$2,500.
380. POLIAKOFF, Serge. "Composition, red, blue, orange." *Signed. (1955)*  
43-1/4 x 35 in. : 115 x 89 cm.  
DM 14.400; NF 18.000; Gns. 1,225; \$3,600.
393. RENOIR, Pierre Auguste. "La Baigneuse, or La Laveuse, kneeling." Bronze. *Signed on the plinth. Stamped "cire perdue Valsuani."*  
H 10-1/2 in. : 26.7 cm.; W 5-1/2 in. : 14 cm.; D 9 in. : 23 cm.  
DM 21.500; NF 26,850; Gns. 1,819; \$5,300.
394. RIOPELLE, Jean-Paul. "Composition." *Signed. (1957)*  
25-1/2 x 21 in. : 65 x 53.5 cm.  
DM 9.100; NF 11.375; Gns. 773; \$2,275.
395. RODIN, Auguste. "Bust of Balzac." Bronze, dark patina. *Signed. Stamp of Alexis Rudier. (1893)*  
H 14-3/8 in. : 36.5 cm.; W 14-3/8 in. : 36.5 cm.  
DM 9.000; NF 11.250; Gns. 765; \$2,250.
396. ROHLFS, Christian. "Friesisches Bauernhaus." *Signed. (1903)*  
23-1/4 x 30-3/4 in. : 59 x 78 cm.  
DM 5.900; NF 7.375; Gns. 501; \$1,475.
403. ROHLFS, Christian. "Flowers in a vase, red poppies." Watercolor. *Dated 1919 and signed with the monogram.*  
19-3/4 x 26-1/8 in. : 50 x 66.3 cm.  
DM 7.500; NF 9.375; Gns. 637; \$1,875.
405. ROHLFS, Christian. "Self portrait with wife." Watercolor and chalk. *Dated 1920 and monogrammed.*  
21 x 7-1/4 in. : 53.5 x 44 cm.  
DM 3.400; NF 4.250; Gns. 293; \$850.
415. ROUAULT, Georges. "Seated nude." Oil on paper on canvas. *Signed and dated 1912.*  
11 x 10-1/4 in. : 28 x 26 cm.  
DM 22.000; NF 27.500; Gns. 1,870; \$5,500.
417. ROUSSEL, Ker-Xavier. "La nymphe surprise." *Signed. (1905)*  
20-5/8 x 31-1/2 in. : 52.5 x 80 cm.  
DM 4.400; NF 5.500; Gns. 374; \$1,100.



418. SEVERINI, Gino. "Autobus — Rythme dynamique (d'une tete dans un autobus)." Pastel mounted on board. *Signed and dated 1912.*

24-1/4 x 18-1/8 in. : 61.5 x 46 cm.

DM 21.000; NF 26.250; Gns. 1,787; \$5,250.

420. SIGNAC, Paul. "La Rochelle, Bootshafen." Watercolor. *Titled, signed and dated 1926.*

10-3/4 x 16 in. : 27.2 x 40.8 cm.

DM 7.800; NF 9.750; Gns. 663; \$1,950.

421. SINGIER, Gustave. "Bergamasque." *Signed and dated 1951.*

24 x 19-3/4 in. : 61 x 50 cm.

DM 9.100; NF 11.375; Gns. 772; \$2,275.

423. SINGIER, Gustave. "Printemps a Paris." *Signed and dated 1952.*

51-1/2 x 38-1/4 in. : 131 x 97 cm.

DM 13.200; NF 16.500; Gns. 1,124; \$3,300.

430. SIRONI, Mario. "Multiplication." *Signed. (1951)*

31-1/2 x 39-1/2 in. : 80 x 100 cm.

DM 22.000; NF 27.500; Gns. 1,870; \$5,500.

431. SIRONI, Mario. "Multiplication." Gouache. *Signed. (1950)*

13-1/2 x 20 in. : 34 x 51 cm.

DM 4.200; NF 5.250; Gns. 357; \$1,050.

432. SOULAGES, Piere. "Composition." *Signed and dated 1958.*

36 x 25-1/2 in. : 91 x 65 cm.

DM 16.000; NF 20.000; Gns. 1,360; \$4,000.

433. SOULAGES, Pierre. "Composition." Gouache. *Signed. (1958)*

25 x 19-3/4 in. : 65 x 50 cm.

DM 4.000; NF 5.000; Gns. 340; \$1,000.

436. SCHIELE, Egon. "Reclining nude, half-dressed." Drawing with watercolor. *Signed and dated 1913.*

19 x 12 in. : 48 x 30.5 cm.

DM 3.600; NF 4.500; Gns. 306; \$900.

437. SCHLEMMER, Oskar. "Four heads." *Stamped on back. (1931)*

18-1/4 x 15 in. : 46.5 x 38 cm.

DM 45.000; NF 56.250; Gns. 382; \$11,250.

439. SCHLEMMER, Oskar. "Four heads." Watercolor. *(1928)*

17-1/4 x 12-1/2 in. : 44 x 32 cm.

DM 26.000; NF 32.500; Gns. 2,220; \$6,500.

441. SCHMIDT-ROTTLUFF, Karl. "The little house." Oil on paper. *Signed and dated 1906/4.*

19-3/4 x 26 in. : 50 x 66 cm.

DM 47.000; NF 58.750; Gns. 4,000; \$11,750.

443. SCHMIDT - ROTTLUFF, Karl. "Torchlily." *Signed. (1956)*

36 x 26 in. : 91 x 66 cm.

DM 12.000; NF 15.000; Gns. 1,020; \$3,000.

450. SCHWITTERS, Kurt. "Aufschlag." Collage. *Signed and dated 1928.*

6 x 4-1/4 in. : 15 x 11 cm.

DM 5.100; NF 6.375; Gns. 434; \$1,275.

451. STAEL, Nicolas de. "Composition." *Signed. (1943)*

26 x 18-1/8 in. : 66 x 46 cm.

DM 28.000; NF 35.000; Gns. 2,380; \$7,000.

452. STAEL, Nicolas de. "Two tankards on blue." Collage, colored paper. *Signed "Nicolas." (1953)*

22-3/4 x 18-1/8 in. : 58 x 46 cm.

DM 17.000; NF 21.250; Gns. 1,446; \$4,250.

453. TAL-COAT, Pierre. "The rain." *Signed. (1950)*

31-5/8 x 31-5/8 in. : 81.5 x 81.5 cm.

DM 12.000; NF 15.000; Gns. 1,020; \$3,000.

455. TOBEY, Mark. "Composition." Tempera. *Signed and dated 1958.*

11-3/4 x 9 in. : 30 x 23 cm.

DM 14.400; NF 18.000; Gns. 1,225; \$3,600.

456. TOBEY, Mark. "Composition, beige ground." Tempera. *Signed and dated 1958.*

8-5/8 x 11-3/4 in. : 22 x 30 cm.

DM 25.500; NF 31.875; Gns. 2,170; \$6,375.

460. UTRILLO, Maurice. "Chapelle des Soeurs Saint Vincent de Paul, a Clichy sur Seine." Oil on board. *Signed. (1915)*

21-1/4 x 29-1/8 in. : 51.5 x 74 cm.

DM 52.000; NF 65.000; Gns. 4,420; \$13,000.

461. UTRILLO, Maurice. "Gladiolas and lillies in a blue vase." *Signed. (1930)*

13 x 9-1/2 in. : 33 x 24 cm.

DM 15.000; NF 18.750; Gns. 1,276; \$3,750.

463. UTRILLO, Maurice. "Montmartre, rue Ravignan and Sacre Coeur, in winter." Gouache. *Titled "Montmartre," signed. (1935)*

18-3/4 x 24-3/4 in. : 47.5 cm. x 63 cm.

DM 23.000; NF 28.750; Gns. 1,950; \$5,750.

465. VIEIRA DA SILVA, Maria Elena. "The aerial Metro." *Signed and dated 1955.*

62-1/4 x 86-1/2 in. : 158 x 220 cm.

DM 85.000; NF 106.250; Gns. 7,235; \$21,250.

466. VLAMINCK, Maurice de. "Vase de fleurs." *Signed. (1913-14)*

25-1/8 x 21-1/4 in. : 64 x 54 cm.

DM 41.000; NF 51.250; Gns. 3,485; \$10,250.

467. VLAMINCK, Maurice de. "Village by a river." *Signed. (1925)*

25-1/2 x 32 in. : 65 x 81 cm.

DM 36.000; NF 45.000; Gns. 3,065; \$9,000.

469. VLAMINCK, Maurice de. "Village street in winter." Gouache. *Signed. (1935)*

17-3/4 x 21-1/4 in. : 45 x 54 cm.

DM 18.200; NF 22.750; Gns. 1,548; \$4,550.

SOTHEBY & CO., London  
June 14, 1962

**The Sir Alexander Korda Collection of Impressionist & Post-Impressionist Paintings, Drawings & Sculpture  
the property of Mrs. David Metcalfe**

**Sculpture**

1. DEGAS, Edgar. "Le Tub." Bronze. *Signed, impressed with the stamp of A. A. Hebrard, cire perdue and numbered 26 T.* Marbled and gilt wood plinth. (O'Hana Gallery)  
18-1/2 x 16-1/2 in. : 47 x 42 cm.

DM 53.760; NF 67.200; £4,800; \$13,440.

Executed circa 1886, at the same time as his series of pastels and paintings of women washing themselves.

One of twenty-two casts by Hebrard of which this is the twentieth. The bronze is number 56 in Hebrard's exhibition of 1921 and number 26 in the founder's list.

See: John Rewald, *Degas Sculpture*, 1957, no. 27, plates 76, 77, 78.

2. DESPIAU, Charles. "Femme nue assise sur un rocher." Bronze. *Signed, stamped with the foundry mark of C. Valsuani, cire perdue and numbered 3/5.* (Perls Gallery)  
Height 22-1/2 in. : 57 cm.

DM 11.200; NF 14.000; £1,000; \$2,800.

3. DESPIAU, Charles. "Jeune Grec." Bronze. *Signed and numbered 6/6 and stamped with the foundry mark of C. Valsuani, cire perdue.* (Frank Partridge)  
Height 45-1/2 in. : 116 cm.

DM 7.840; NF 9.800; £700; \$1,960.

4. DESPIAU, Charles. "Nu allonge." Bronze. *Signed and numbered 4/10, stamped with the foundry mark, C. Valsuani, cire perdue.* (Lefevre Gallery)  
Length 10-3/4 in. : 27 cm.

DM 6.160; NF 7.700; £550; \$1,540.

5. MAILLOL, Aristide. "Nu accroupi." Bronze. *Signed with monogram, numbered 4, and stamped with the foundry mark of G. Rudier, Fondateur, Paris.* (Goldstein)  
Length 11-3/4 in. : 30 cm.

DM 12.320; NF 15.400; £1,100; \$3,080.

6. MAILLOL, Aristide. "Femme accroupi." Bronze. *Signed with initials.* (Mayor Gallery)  
Height 6-1/4 in. : 16 cm.

DM 12.320; NF 15.400; £1,100; \$3,080.

7. MAILLOL, Aristide. "Nu accroupi." Bronze. *Signed with monogram and numbered ET 6.* (E. Speelman)  
Height 6-3/4 in. : 17 cm.

DM 22.960; NF 28.700; £2,050; \$5,740.

8. MAILLOL, Aristide. "Femme a la colombe." Bronze. *Signed with monogram, numbered CP 1/2 and stamped with the mark, C. Valsuani, cire perdue.* (Frank Partridge)  
Height 9-1/2 in. : 24 cm.

DM 11.200; NF 14.000; £1,000; \$2,800.



Lot 1.

9. MAILLOL, Aristide. "Leda." Bronze. *Signed with monogram and stamped with the foundry mark, Rudier, Fondateur, Paris.* (E. Speelman)  
Height 12 in. : 30.5 cm.

DM 19.600; NF 24.500; £1,750; \$4,900.

Executed in 1902.

See: John Rewald, *Maillol*, Editions Hyperion, Paris, 1939, pp. 110-11.

10. MAILLOL, Aristide. "Baigneuse debout." Bronze. *Signed with monogram.* (P. Claas)  
Height 15 in. : 38 cm.

DM 11.200; NF 14.000; £1,000; \$2,800.

11. MAILLOL, Aristide. "Jeune fille couchee." Terracotta. *Signed with monogram.* (Mattheisen Gallery)  
Length 8 in. : 20 cm.

DM 9.184; NF 11.480; £820; \$2,296.

Executed circa 1912.



Lot 7.



12. RENOIR, Pierre-Auguste. "La laveuse." Bronze. *Signed and stamped with the foundry mark of C. Valsuani, Paris.* (O'Hana Gallery)  
Height 30-1/2 in. : 77.5 cm.; Length 13-3/4 in. : 35 cm.  
DM 16.800; NF 21.000; £1,500; \$4,200.

Executed in plaster in 1915.

See: Ambroise Vollard, *Tableaux, pastels et dessins de Pierre-Auguste Renoir*, 1918, vol. I, p. 105, nos. 418-19.

See: Julius Meier-Graefe, *Renoir*, Leipzig, 1929, no. 411, p. 408 (reproduced).

### Paintings & Drawings

13. BONNARD, Pierre. "La Famille Terasse dans leur jardin." *Signed.* (A. Tooth)  
25-1/2 x 32 in. : 64 x 81 cm.  
DM 112.000; NF 140.000; £10,000; \$28,000.

Painted in 1915.

14. BOUDIN, Eugene. "Pere et fille sur la plage de Deauville-Trouville." Oil on canvas laid down on board. *Signed and dated '92 and inscribed 'a Mlle Jeanne.'* (E. Speelman)  
8-3/4 x 10-3/4 in. : 22.3 x 27.5 cm.  
DM 58.240; NF 72.800; £5,200; \$14,560.

Exhibited: London, Marlborough Fine Art, *Exhibition of French Masters*, June 1950, no. 3.



Lot 17.



Lot 15.

15. CEZANNE, Paul. "La montagne Sainte-Victoire." Pencil and watercolor on white paper. (O'Hana Gallery)  
12 x 17-1/2 in. : 30 x 44.5 cm.  
DM 47.040; NF 58.800; £4,200; \$11,760.

From the collection of Capt. W. H. Gerlach.

To be published in the revised Venturi catalogue, no. 1058.

16. CEZANNE, Paul. "Still Life." Watercolor. Withdrawn.

17. CEZANNE, Paul. "Bethsabée." (Mayor Gallery)  
12-1/4 x 9-1/4 in. : 31.5 x 23.5 cm.  
DM 117.600; NF 147.000; £10,500; \$29,400.

Painted circa 1875-1877.

From the collection of Ambroise Vollard, Paris.

From the collection of Alphonse Kann, Saint-Germain-en-Laye.

From the collection of Peter Pitt-Milward, Esq.

Exhibited: Paris, Galerie Bernheim-Jeune, *Exposition Cézanne*, 10-22 January, 1910, no. 30.

See: Lionello Venturi, *Cézanne, Son Art—Son Oeuvre*, Paul Rosenberg, Editeur, Paris, 1936, no. 252.

To be published in the revised Venturi catalogue, no. 287.

18. DAUBIGNY, Charles-François. "Conflans." *Signed and dated 1873.* (F. Partridge)  
20-3/4 x 37 in. : 53 x 94 cm.  
DM 44.800; NF 56.000; £4,000; \$11,200.

19. DEGAS, Edgar. "La conversation." Pastel on buff paper laid down on board. *Signed and dated '95.*  
24-3/4 x 22 in. : 65 x 50 cm.  
DM 268.000; NF 336.000; £24,000; \$67,200.

From Durand-Ruel, Paris.

From Wildenstein & Co., London 1955.

Exhibited: Paris, Musée des Arts Decoratifs, *Le Decor de la Vie sous la IIIe République*, 1933, no. 368.

Exhibited: Thomas Agnew, Degas, 1936, no. 30.

See: P. Lafond, *Degas*, Paris, 1918, vol. I, p. 72 (reproduced).

See: C. Maclair, *Degas*, Paris, 1937, p. 63 (reproduced).

See: P. A. Lemoisne, *Degas et son Oeuvre*, Paris, 1946, tome I, p. 164 and tome III, no. 1175 (reproduced).



20. DEGAS, Edgar. "Etude de nu." *Signed*. (S. & R. Rosenberg)  
30-1/4 x 32-3/4 in. : 77 x 83 cm.

DM 806.400; NF 1.008.000; £ 72,000; \$201,600.

Painted in 1896.

From Ambroise Vollard, Paris.

From the collection of Tryggve Sagen, Kristiania, Finland.

From the collection of Alphonse Kann, Saint-Germain-en-Laye.

Exhibited: Paris, Musée de l'Orangerie, *Degas*, 1937, no. 52 (reproduced).

Exhibited: London, Arthur Tooth, *Recent Acquisitions VII*, 1953, no. 21.

See: *Degas*, ed. Galerie, Ambroise Vollard, Paris, 1914, plate 69.

See: Julius Meier-Graefe, *Degas*, Munich, 1920, plate 71.

See: P.-A. Lemoisne, *Degas, Son Art—Son Oeuvre*, no. 1233, p. 718 (reproduced).

21. GAUGUIN, Paul. "Vase de fleurs." *Signed and dated '85*. (E. Speelman)

13-1/4 x 10-1/4 in. : 33.5 x 26 cm.

DM 78.400; NF 98.000; £ 7,000; \$19,600.

Exhibited: London Lefevre Gallery, *Selected French Paintings, XIX and XX Centuries*, June-July 1954, no. 12.

To be published by Maurice Malingue in his forthcoming *oeuvre catalogue*.

22. VAN GOGH, Vincent. "Nature morte: citrons et gants bleus." *Signed and dated Arles '89*. (Charles Willis)

18-3/4 x 24-1/2 in. : 47.5 x 62 cm.

DM 896.000; NF 1.120.000; £ 80,000; \$224,000.

Painted in January, 1889.

The painting is mentioned in Vincent Van Gogh's correspondence with his brother Theo. See: *The Complete Letters of Vincent Van Gogh*, London, 1958, vol. III, Letter 573, dated 23 January (1889): 'I have just finished a new canvas which has almost what you would call *chic*, a wicker basket with lemons and oranges, a cypress branch and a pair of blue gloves. You have already seen some of these baskets of fruit of mine.'

From the collection of C. Hoogendijk, The Hague.

Exhibited: London, Marlborough Fine Art, *19th and 20th Century French Paintings*, November 1955, no. 79.

See: J.-B. de la Faille, *Vincent Van Gogh*, Hyperion Press, Paris, 1930, no. 525; de la Faille, 1928, no. 502.

See: Philip James, *Van Gogh*, Faber, 1948, cover illustration and plate 7.

23. PISSARRO, Camille. "Le Carrousel, matin d'automne." *Signed and dated '99*. (H. Bright)

28-1/2 x 35-1/2 in. : 73 x 92 cm.

DM 201.600; NF 252.000; £ 18,000; \$50,400.

The series of paintings, of which this is one, is mentioned in Pissarro's correspondence with his son. See: Camille Pissarro, *Letters to his Son, Lucien*, edited by John Rewald and Lucien Pissarro, New York, 1943, p. 334.

From Durand-Ruel, Paris.

See: Ludovic Rodo Pissarro and Lionello Venturi, *Camille Pissarro, Son Art, Son Oeuvre*, ed. Paul Rosenberg, Paris, 1939, no. 1110, p. 235 (reproduced).

24. RENOIR, Pierre-Auguste. "Madame Renoir et son fils, Pierre." Sanguine and white chalk on gray paper. *Signed and dated '85*. (Mrs. Heinz)  
(no dimensions available)

DM 112.000; NF 140.000; £ 10,000; \$28,000.

One of the series of paintings and drawings executed in 1885-6.

From the collection of Madame Ceutch.

From Wildenstein & Co., London 1953.

Exhibited: New York, Wildenstein & Co., *Drawings through Four Centuries*, Summer 1949, no. 81.

Exhibited: London, Wildenstein & Co., *The Art of Drawing, 1500-1950*, May-July 1953, no. 97.

25. RENOIR, Pierre-Auguste. "La Rhone et la Saone." Sanguine on white paper. (H. d'Avigdor Goldsmid)

23-1/4 x 18-1/4 in. : 59 x 46.5 cm.

DM 56.000; NF 70.000; £ 5,000; \$14,000.

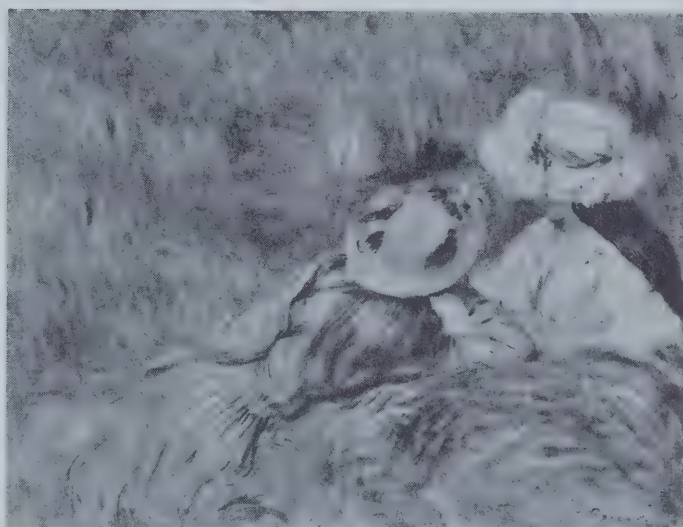
Drawn circa 1910.

Planned as a mural decoration, which was never executed, this drawing is related to the painting formerly in the Durand-Ruel Collection; see: Albert Andre, *Renoir*, ed. Cahiers d'Aujourd'hui, Paris, 1919, plate 6.

From the collection of Claude Renoir.

Exhibited: Paris, Galeries Durand-Ruel, *Renoir*, April 1921, no. 52.

See: John Rewald, *Renoir Drawings*, London, 1958, no. 85 (reproduced).



Lot 27.

27. RENOIR, Pierre-Auguste. "Jeunes filles au bord de l'eau." *Signed*. (Charles Willis)

12-1/4 x 16 in. : 31 x 41.5 cm.

DM 470.000; NF 588.000; £ 42,000; \$117,600.

Painted circa 1893.

Renoir often painted these two sisters after 1888. For a related picture, formerly in the Durand-Ruel Collection; see: Michel Drucker, *Renoir*, Paris, 1944, plate 113.

Exhibited: London, Lefevre Gallery, June-July 1954, *Selected French Masters, XIX and XX Centuries*, cat. no. 17.





Lot 33.

26. RENOIR, Pierre-Auguste. "La grande baigneuse." Sanguine heightened with white. *Signed*. (Knoedler)  
35-3/4 x 27-1/2 in. : 91 x 70 cm.

DM 58.240; NF 72.800; £5,200; \$14,560.

Exhibited: London Lefevre Gallery, June-July 1954, *Selected French Paintings, XIX and XX Centuries*, cat. no. 10.  
See: *Apollo*, April 1954, p. 92.

28. RENOIR, Pierre-Auguste. "Baigneuse a la fontaine." *Signed and dated 1914*. (O'Hana Gallery)

21-1/2 x 18-1/2 in. : 55 x 47 cm.

DM 117.600; NF 147.000; £10,500; \$29,400.

From the Lefevre Gallery, London.

See: Michel Drucker, *Renoir*, Paris, 1944, plate 151.

29. RENOIR, Pierre-Auguste. "Nature morte, canteloupe et pommes." *Stamped with a facsimile signature (Lugt no. 21376)*. (O'Hana Gallery)

12-3/4 x 18 in. : 32 x 46 cm.

DM 95.200; NF 119.000; £8,500; \$23,800.

Painted in 1905.

From the collection of James Bomford, Esq., Aldbourne, Wilt.

See: *L'Atelier de Pierre-Auguste Renoir*, Mm. Bernheim-Jeune, Editeur, plate 95, no. 305.

30. SOUTINE, Chaim. "Le patissier." (Guerin)

25-1/2 x 19-1/4 in. : 63.5 x 49 cm.

DM 313.600; NF 392.000; £28,000; \$78,400.

Painted circa 1927.

From the collection of Paul Guillaume.

31. VUILLARD, Edouard. "Portrait de Madame Bonnard." Peinture a l'essence and oil on board. *Signed and dedicated "A Bonnard."* (Charles Willis)

15-1/4 x 12 in. : 29 x 30.5 cm.

DM 190.400; NF 238.000; £17,000; \$47,600.

32. VUILLARD, Edouard. "Nature morte avec des pommes et des mures." *Signed*. Panel. (Lefevre Gallery)

17-1/2 x 21-1/2 in. : 44.5 x 55 cm.

DM 72.800; NF 91.000; £6,500; \$18,200.

Painted in 1910.

From the family of Edouard Vuillard.

From the collection of M. J. Roussel, Paris.

From the collection of M. Renou, Paris.

Exhibited: London, Lefevre Gallery, *Selected French Paintings, XIX and XX Centuries*, June-July 1953, cat. no. 18, plate 7.

33. VUILLARD, Edouard. "Cyprien Godebski et Misia, qui joue du piano." Oil on paper laid down on panel. *Signed*. (O'Hana Gallery)

25 x 22 in. : 63.5 x 56 cm.

DM 257.600; NF 322.000; £23,000; \$64,400.

Painted circa 1895.

Misia, the daughter of Cyprien Godebski, the Russian sculptor, by his first wife, Sophie, was born in 1886. She married Thadee Natanson at the age of 15, and later the financier, Alfred Edwards. In 1907 he deserted her for Lanthelme; she then married the Spanish painter, Jose-Maria Sert. She was painted many times by Vuillard, and also by Bonnard, Renoir and Toulouse-Lautrec.

From the collection of M. E. Joogendijk, sale 21 May 1919. Exhibited: New York, the Museum of Modern Art, and Cleveland, The Museum of Art, *Edouard Vuillard*, 1954.

See: Andrew Carduff Ritchie, *Edouard Vuillard*, New York, 1954, p. 56 (reproduced).

Note: Lots 31, 32 and 33 are to be published by Monsieur Salomon in his forthcoming *oeuvre* catalogue.

34. MONET, Claude. "La barque bleue—Mme. Blanche Monet et Mme. Jean Monet." (Baron Thyssen)

43 x 50-3/4 in. : 109 x 129 cm.

DM 627.000; NF 784.000; £56,000; \$156,800.

Probably painted during the summer of 1887 on the River Epte at Giverny, at the same time as 'La Barque Rose,' now in the Sao Paulo Museum, Brazil; see: Exhibition catalogue, *Claude Monet*, Edinburgh and London, Tate Gallery, 1957, pp. 27 and 54, notes by Douglas Cooper on cat. no. 84. Rene Gimpel, in his diary, to be published this autumn by Calman-Levy, Paris, records his purchase of both pictures in May 1924, directly from Monet at Giverny. He paid, at that time, for both pictures, Fr. 200,000. (about \$4,000).

Exhibited: London, Gimpel Fils Gallery, Monet, November 1950, no. 6.

See: *Catalogue of Colour Reproductions of Paintings, 1860 to 1955*, UNESCO, Paris, 1955 (reproduced).

33 LOTS (Total of Sale):-

DM 5.197.584; NF 6.496.980; £464,070; \$1,299.396.



PARKE-BERNET GALLERIES, Inc.  
New York, May 16, 1962

### Modern Paintings, Drawings and Sculpture

The Property of the America-Israel Cultural Foundation  
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#### Modern Drawings

1. DERAINE, Andre. "Figures." Pair small watercolors. *Both with the stamp of the atelier (Lugt 668A).*

8-1/2 x 6-1/4 in. : 21.5 x 15.8 cm.

DM 3.400; NF 4.250; Gns. 293; \$850.

2. TOULOUSE-LAUTREC, Henri de. "La Goulue." Colored crayons. Profile sketch to right; on reverse, several pencil sketches of the same subject, a dancer and a young woman. Colored crayons 5-1/2 x 8 in. : 14 x 20.3 cm.

Pencil 5-3/4 x 8-1/2 in. : 14.5 x 21.5 cm.

DM 3.200; NF 4.000; Gns. 272; \$800.

3. VILLON, Jacques. "Composition." Pencil and watercolor. *Signed, dated '20.*

7-1/2 x 12-1/2 in. : 19 x 31.7 cm.

DM 2.400; NF 3.000; Gns. 204; \$600.

4. SCHWITTERS, Kurt. "Alter Meister." Paper collage. *"Signed" with cut out initials K.S.*

7-3/4 x 5-3/4 in. : 19.6 x 14.6 cm.

DM 2.400; NF 3.000; Gns. 204; \$600.

5. BOUDIN, Eugene Louis. "Scene de marche." Pencil watercolor. Miniscule pencil inscriptions by the artist. *With the stamp of the atelier (Lugt no. 828).*

6-1/4 x 7-3/4 in. : 15.8 x 19.6 cm.

DM 8.400; NF 10.500; Gns. 714; \$2,100.

6. LAURENCIN, Marie. "Jeune fille." Watercolor. *Signed.*

11-1/2 x 9-1/2 in. : 29 x 24 cm.

DM 8.400; NF 10.500; Gns. 714; \$2,100.

7. FEININGER, Lyonel. "Dark Cloud." Watercolor. *Signed, dated 24. VIII. '55.*

11 x 17-1/2 in. : 28 x 44.4 cm.

DM 10.800; NF 13.500; Gns. 918; \$2,700.

8. DERAINE, Andre. "Cavalier." Watercolor. On the reverse, a pencil sketch of an epicene figure. *With the stamp of the atelier (Lugt 668A).*

11 x 10 in. : 28 x 25.4 cm.

DM 1.600; NF 2.000; Gns. 136; \$400.

9. KLEE, Paul. "Schwestern und Jungling." Watercolor. *Signed, titled and dated 1933 H 11.*

12 x 9-1/4 in. : 30.5 x 23.5 cm.

DM 9.600; NF 12.000; Gns. 817; \$2,400.

10. MIRO, Joan. "Abstractions." Two crayon and wash drawings. *Both signed.*

10-1/2 x 7 in. : 26.5 x 17.7 cm.

DM 2.200; NF 2.750; Gns. 187; \$550.



Lot 84.

84. VLAMINCK, Maurice de. "Le Chaland." *Signed.*

29 x 36-1/4 in. : 73.7 x 92 cm.

DM 110.000; NF 137.500; Gns. 9,350; \$27,500.

Painted about 1902-03 (pre-fauve period).

Parke-Bernet's catalogue reads: "A painting of historical importance and the earliest work by Vlaminck to appear at public sale in America; the coloring already foreshadows the fauve movement. A virtually companion picture, *Bord de Seine a Nanterres*, also painted in 1902, was one of the first sent by the painter to the Salon des Independents in 1905 and may be found in Marcel Sauvage, *Vlaminck, Sa Vie et son Message*, 1956, no. 3.

11. KLEE, Paul. "Es Wird Regnen." Watercolor. *Signed, titled and inscribed 1939 J 18.*

10-1/2 x 8-3/4 in. : 26.6 x 22.2 cm.

DM 9.000; NF 11.250; Gns. 765; \$2,250.

12. GROMAIRE, Marcel. "Jeune femme." Ink and watercolor. *Signed, dated 1941.*

12-1/2 x 9-1/2 in. : 31.7 x 24 cm.

DM 4.400; NF 5.500; Gns. 374; \$1,100.

13. DUFY, Raoul. "St. Leger en Yvelines." Black chalk and watercolor. *Signed and titled.*

17 x 22 in. : 43.2 x 56 cm.

DM 9.600; NF 12.000; Gns. 817; \$2,400.

14. RENOIR, Pierre Auguste. Nude. Pen and ink. *Signed with initial R.*

12 x 8-3/4 in. : 30.5 x 22.2 cm.

DM 3.600; NF 4.500; Gns. 306; \$900.

16. GROSZ, George. "Cafeteria." Watercolor. *Signed.*

17 x 21-1/2 in. : 43.2 x 54.5 cm.

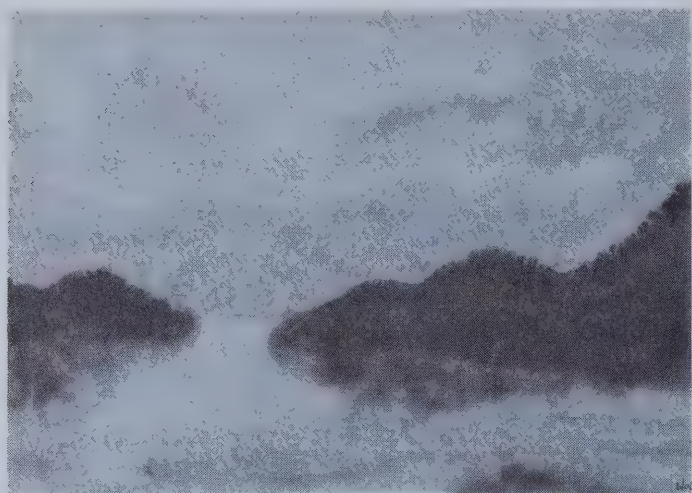
DM 2.600; NF 3.250; Gns. 222; \$650.

17. CHAGALL, Marc. "Le Panier de fruits." Chinese ink and wash. *Signed, dated (1)950.*

17-1/2 x 21-1/4 in. : 44.4 x 54 cm.

DM 15.000; NF 18.750; Gns. 1,276; \$3,750.





Lot 15.

15. NOLDE, Emil. "Silsmaria." Watercolor. *Signed*.  
13 x 18 in. : 33 x 45.7 cm.  
DM 8.400; NF 10.500; Gns. 714; \$2,400.

18. KOLLWITZ, Kaethe. "Studies of male heads." Black  
crayon. *Inscribed*.  
18-3/4 x 25-1/4 in. : 47.5 x 64 cm.  
DM 2.200; NF 2.750; Gns. 187; \$550.

19. CHAGALL, Marc. "Les deux bouquets." Chinese ink  
and wash. *Signed*. (1950)  
18-1/2 x 24-1/4 in. : 47 x 61.6 cm.  
DM 12.000; NF 15.000; Gns. 1,020; \$3,000.

20. NOLDE, Emil. "Hallighaus." Watercolor. *Signed*. (1920)  
13-1/2 x 18-3/4 in. : 34.2 x 47.6 cm.  
DM 6.400; NF 8.000; Gns. 544; \$1,600.

21. MATISSE, Henri. "Tete de jeune fille." Black crayon.  
*Signed, dated August '47*.  
20-1/2 x 15-1/2 in. : 52 x 39.3 cm.  
DM 6.000; NF 7.500; Gns. 510; \$1,500.

22. MATISSE, Henri. "Modele nue." Pencil. *Signed*. (1919-  
20).  
15-3/4 x 10 in. : 40 x 25.4 cm.  
DM 7.600; NF 9.500; Gns. 646; \$1,900.

23. MIRO, Joan. "Composition." Chinese ink. *Signed*.  
18-1/4 x 24 in. : 47 x 61 cm.  
DM 4.000; NF 5.000; Gns. 340; \$1,000.

24. DALI, Salvador. "Snakes and Pianos." Watercolor.  
*Signed GALA (sic) DALI*.  
10-1/4 x 7-1/4 in. : 26 x 18.3 cm.  
DM 6.000; NF 7.500; Gns. 510; \$1,500.

26A. DEGAS, Hilaire Germain Edgar. "Apres le bain."  
Charcoal heightened with bistre, on buff paper. *With the  
stamp of the atelier Degas*.  
27-1/2 x 34-3/4 in. : 69.9 x 88.2 cm.  
DM 64.000; NF 90.000; Gns. 5,450; \$16,000.

This drawing is related to the pastel entitled "Femme s'essu-  
yant la poitrine," illustrated in P. A. Lemoisne, *Degas et son  
Oeuvre*, 1946, vol. III, no. 1154.  
Executed about 1894.

26. MODIGLIANI, Amedeo. "African head." Blue crayon.  
*Signed*.  
20-1/2 x 11-1/2 in. : 52 x 29.2 cm.  
DM 3.400; NF 4.250; Gns. 293; \$850.

27. DUFY, Raoul. "Le champ de ble." Watercolor. *Signed*.  
19-1/2 x 25-1/2 in. : 49.5 x 64.8 cm.  
DM 13.000; NF 16.250; Gns. 1,106; \$3,250.

28. GROSZ, George. "Circe." Watercolor. *Signed*. (1925)  
23-1/2 x 18 in. : 59.6 x 45.7 cm.  
DM 4.000; NF 5.000; Gns. 340; \$1,000.

29. DUFY, Raoul. "Les courses." Watercolor. *Signed*.  
19-1/4 x 25-1/2 in. : 48.7 x 64.8 cm.  
DM 16.000; NF 20.000; Gns. 1,360; \$4,000.

### Modern Sculpture

31. RENOIR, Pierre Auguste. "Le forgeron (le feu)." Bronze.  
*Signed*.  
Height 10-3/4 in. : 27.3 cm.  
DM 18.000; NF 22.500; Gns. 1,531; \$4,500.

This sculpture represents one of the two models for Renoir's  
project depicting the elements Fire and Water. Terra-cotta  
and plaster models were executed under Renoir's supervi-  
sion by Guino and cast into bronze.

33. KOLBE, George. "Kneeling woman." Bronze, dull golden  
patina. *Signed with initials and numbered IV. Cast by H.  
Noack, Berlin*.  
Height 14-1/2 in. : 36.8 cm.  
DM 16.000; NF 20.000; Gns. 1,360; \$4,000.

34. GIACOMETTI, Alberto. "Head of Diego." Bronze.  
*Signed and numbered 0/6. Cire perdue cast by M. Pastori*.  
Height 14-3/4 in. : 37.5 cm.  
DM 20.000; NF 25.000; Gns. 1,836; \$5,000.

Executed in 1960.

36. DEGAS, Hilaire Germain Edgar. "Woman stretching."  
Bronze. *Signed. Cire perdue cast by A. A. Hebrard, no. 53*.  
Height 14-3/8 in. : 36.5 cm.  
DM 37.000; NF 46.250; Gns. 3,140; \$9,250.

37. EPSTEIN, Jacob. "Annette." Bronze, dark green patina.  
Height 14-1/2 in. : 36.8 cm.  
DM 12.000; NF 15.000; Gns. 1,020; \$3,000.

38. MARCKS, Gerhard. "Sitting cow." Bronze. *Signed*.  
Length 15 in. : 38 cm.  
DM 4.000; NF 5.000; Gns. 340; \$1,000.

39. BOURDELLE, Emile Antoine. "Hercule." Bronze. *Signed*.  
*Cire perdue cast by A. A. Hebrard*.  
Height 14-1/2 in. : 36.8 cm.  
DM 6.000; NF 7.500; Gns. 510; \$1,500.

40. ROBUS, Hugo. "Despair." Polished bronze, golden pa-  
tina. *Signed*.  
Height 11-1/2 in. : 29.2 cm.  
DM 6.400; NF 8.000; Gns. 544; \$1,600.

41. RENOIR, Pierre Auguste. "Danseuse au tambourin—No. 1." Bronze bas-relief. *Signed Renoir HJ (no. 8 of 20 examples). Cire perdue cast by C. Valsuani.*

24-1/2 x 17-1/4 in. : 62.2 x 43.7 cm.

DM 9.000; NF 11.250; Gns. 765; \$2,250.

42. KOLLWITZ, Kaethe. "Zwei Frauen." Bronze. *Signed.*

Cast by H. Noack, Berlin.

Length 9-1/2 in. : 24 cm.

DM 4.800; NF 6.000; Gns. 409; \$1,200.

45. LAURENCIN, Marie. "Amazone." *Signed. (1920-21).*

12 x 11 in. : 30.5 x 28 cm.

DM 8.000; NF 10.000; Gns. 680; \$2,000.

46. RYSELBERGHE, Theodore van. "Basse-Cour." *Signed.*

10-1/2 x 13-3/4 in. : 26.6 x 34.8 cm.

DM 12.000; NF 15.000; Gns. 1,020; \$3,000.

47. DUFY, Raoul. "Corbeille de citrons." Watercolor and gouache. *Signed.*

14 x 16 in. : 35.5 x 40.6 cm.

DM 6.000; NF 7.500; Gns. 510; \$1,500.

48. DE STAEL, Nicolas. "Composition." Watercolor and gouache. *Signed.*

15 x 10-3/4 in. : 38 x 27.2 cm.

DM 7.000; NF 8.750; Gns. 595; \$1,750.

49. LEGER, Fernand. "Scene." Gouache. *Dedicated a Jakovski, amicalement, signed and dated '46.*

9-1/2 x 12-1/2 in. : 24 x 31.7 cm.

DM 8.000; NF 10.000; Gns. 680; \$2,000.

50. GATCH, Lee. "Child." Canvas on board. *Signed.*

12-3/4 x 9-1/2 in. : 32.3 x 24 cm.

DM 2.800; NF 3.500; Gns. 238; \$700.

51. MIRO, Joan. "Figure." Gouache and watercolor. *Signed.*

14-1/2 x 11-1/4 in. : 36.7 x 28.5 cm.

DM 18.000; NF 22.500; Gns. 1,531; \$4,500.

53. GIACOMETTI, Augusto. "Marseille—II." Pastel. *Signed, dated 1929.*

9-1/2 x 12-1/2 in. : 24 x 31.7 cm.

DM 9.000; NF 11.250; Gns. 765; \$2,250.

55. MATISSE, Henri. "Paysage." Oils on paper, mounted on academy board. *Signed. (About 1897)*

7-1/4 x 11-1/2 in. : 18.4 x 29.2 cm.

DM 12.000; NF 15.000; Gns. 1,020; \$3,000.

56. LEBASQUE, Henri. "Madame Lebasque cueillant des fleurs." *Signed. (1906)*

22 x 15 in. : 55.8 x 38 cm.

DM 9.200; NF 11.500; Gns. 782; \$2,300.

57. RENOIR, Pierre Auguste. "Baigneuses." Pastel mono-type. *Signed.*

18 x 21-3/4 in. : 45.7 x 55.2 cm.

DM 11.600; NF 14.500; Gns. 986; \$2,900.

59. DUFY, Raoul. "Au restaurant." Watercolor and gouache. *Signed, dated 1950.*

19-1/2 x 25-1/2 in. : 49.5 x 64.7 cm.

DM 14.000; NF 17.500; Gns. 1,190; \$3,500.



Lot 75.

75. MATISSE, Henri. "Jeune femme a la fenetre." *Signed.*

26 x 21-1/2 in. : 66 x 54.5 cm.

DM 160.000; NF 200.000; Gns. 13,600; \$40,000.

Painted, probably in Nice, in 1921.

61. SHINN, Everett. "Roofs in winter, New York." Pastel. *Signed.*

25 x 21 in. : 63.5 x 53.3 cm.

DM 11.000; NF 13.750; Gns. 935; \$2,750.

62. LOISEAU, Gustave. "Vase de fleurs." Cradled panel. *Signed.*

18 x 15 in. : 45.7 x 38 cm.

DM 12.000; NF 15.000; Gns. 1,020; \$3,000.

63. MOSES, "Grandma." "Mowing of the swamp." *Signed.*

19 x 22 in. : 48.2 x 55.8 cm.

DM 7.600; NF 9.500; Gns. 612; \$1,900.

64. DUFY, Jean. "Tanger: parade de chevaux." Mixed media. *Signed.*

19 x 25-1/2 in. : 48.2 x 64.8 cm.

DM 7.200; NF 9.000; Gns. 612; \$1,800.

65. UTRILLO, Maurice. "Villa au parc." Cradled panel. *Signed.*

15-1/2 x 18-3/4 in. : 39.3 x 47.5 cm.

DM 24.000; NF 30.000; Gns. 2,040; \$6,000.

66. GLEIZES, Albert. "Une femme." *Signed, dated '13.*

16 x 13 in. : 40.6 x 33 cm.

DM 10.400; NF 13.000; Gns. 885; \$2,600.



67. VUILLARD, Edouard. "Paysage fleuri." Pastel on buff paper, mounted on canvas. *Signed*.  
37-1/2 x 21-1/4 in. : 80 x 54 cm.

DM 17.000; NF 21.250; Gns. 1,446; \$4,250.

68. ROUAULT, Georges. "Place de la Concorde: industrial landscape." Gouache. *Signed, dated 1929*.  
20 x 14 in. : 51.8 x 35.5 cm.

DM 28.000; NF 35.000; Gns. 2,380; \$7,000.

69. VLAMINCK, Maurice de. "Route de campagne." *Signed*.  
19-3/4 x 25-1/2 in. : 50 x 64.8 cm.

DM 72.000; NF 90.000; Gns. 6,120; \$18,000.

70. JAWLENSKY, Alexej von. "Landscape at Murnau." Compo board. *Signed*. (About 1910)  
20-3/4 x 21-1/2 in. : 52.7 x 54.5 cm.

DM 28.000; NF 35.000; Gns. 2,380; \$7,000.

71. MASSON, Andre. "Carnage." Sand and gouache. *Signed, dated '55*.

24-3/4 x 19-1/4 in. : 64 x 48.8 cm.

DM 3.600; NF 4.500; Gns. 306; \$900.

73. LOISEAU, Gustave. "Paysage." *Signed, dated 1924*.  
23-3/4 x 28-3/4 in. : 60.3 x 73 cm.

DM 12.000; NF 15.000; Gns. 1,020; \$3,000.



Lot 97.

97. AVERY, Milton. "The card game." *Signed and dated 1945*.

50-1/4 x 34 in. : 128.3 x 76.4 cm.

DM 15.000; NF 18.750; Gns. 1,276; \$3,750.

74. LUCE, Maximilien. "Baigneurs aux bois." *Signed*.  
20 x 25-3/4 in. : 50.8 x 65.4 cm.

DM 13.000; NF 16.250; Gns. 1,106; \$3,250.

76. GUILLAUMIN, Jean Baptiste Armand. "Rochers sur la cote d'azur." *Signed*. (About 1890)  
23-3/4 x 28-3/4 in. : 60.3 x 73 cm.

DM 13.000; NF 16.250; Gns. 1,106; \$3,250.

77. RIVERA, Diego. "Nature morte a la bonbonne." *Signed, dated '15*.

35 x 28 in. : 89 x 71 cm.

DM 14.000; NF 17.500; Gns. 1,190; \$3,500.

78. UTRILLO, Maurice. "Moulin de la Galette, Montmartre." Board. *Signed*. (About 1914-16)

23-1/2 x 20 in. : 59.5 x 50.8 cm.

DM 38.000; NF 47.500; Gns. 3,230; \$9,500.

79. TORRES-GARCIA, Joaquin. "Adam and Eve." *Signed*.  
20-1/4 x 21-3/4 in. : 51.3 x 55.2 cm.

DM 6.800; NF 8.500; Gns. 578; \$1,700.

81. VLAMINCK, Maurice de. "Les toits d'un village." *Signed*. (About 1910-12)

21-1/2 x 21-1/4 in. : 54.6 x 54 cm.

DM 80.000; NF 100.000; Gns. 6,800; \$20,000.

82. CHAGALL, Marc. "Still life with roof tops." *Signed*. (About 1925)

18 x 21-3/4 in. : 45.7 x 55.2 cm.

DM 80.000; NF 100.000; Gns. 6,800; \$20,000.

83. BRAQUE, Georges. "L'Aquarium jaune." *Signed*. (About 1943-45)

21-3/4 x 15-1/4 in. : 55.2 x 38.6 cm.

DM 84.000; NF 105.000; Gns. 7,150; \$21,000.

Recorded and illustrated in Maeght (ed.), *Catalogue de l'Oeuvre de Georges Braque, Peintures 1942-1947, 1960*, no. 49B (dated 1952).

85. DE CHIRICO, Giorgio. "Piazza d'Italia." *Signed*.

21-3/4 x 31-1/2 in. : 55.3 x 80 cm.

DM 25.000; NF 31.250; Gns. 2,120; \$6,250.

86. SEVERINI, Gino. "Natura morta con pesci." *Signed*.  
21-1/4 x 29-1/4 in. : 54 x 74.3 cm.

DM 8.000; NF 10.000; Gns. 680; \$2,000.

87. VALTAT, Louis. "Fleurs dans un vase." *Signed*.

21-1/4 x 28-3/4 in. : 54 x 73 cm.

DM 27.000; NF 33.750; Gns. 2,350; \$6,750.

89. LORJOU, Bernard. "Canard et fleurs." On metal. *Signed*. (1959)

39-3/4 x 27-3/4 in. : 101 x 70.5 cm.

DM 16.000; NF 20.000; Gns. 1,360; \$4,000.

90. KLINE, Franz. "Barroom Painting - 1940." *Signed and dated '40*.

36 x 31 in. : 90.5 x 78.7 cm.

DM 9.000; NF 11.250; Gns. 765; \$2,250.

This painting was sold on December 31, 1961 at Parke Bernet for \$4,500—International Art Market, Vol. I, no. 12, p. 274.



91. BUFFET, Bernard. "Chateau d'arc." *Signed and dated '58.*

38-1/4 x 51-1/2 in. : 97 x 131 cm.

DM 16.000; NF 20.000; Gns. 1,360; \$4,000.

92. BAZIOTES, William. "Moon world." *Signed, dated 1956.*

48 x 36 in. : 122 x 92 cm.

DM 3.800; NF 4.750; Gns. 323; \$950.

93. BERNARD, Emile. "Chemin de Bretagne, avec gardien de vache." *Signed, dated 1890.*

40-1/2 x 33-3/4 in. : 101.6 x 85.7 cm.

DM 6.800; NF 8.500; Gns. 578; \$1,700.

95. APPEL, Karel. "Personnage et soleil." *Signed, dated '58.*

32 x 39-1/4 in. : 81.2 x 99.6 cm.

DM 7.400; NF 9.250; Gns. 629; \$1,850.

96. TORRES-GARCIA, Joaquin. "The Village." *Signed.*

28-3/4 x 43-1/2 in. : 73 x 110.5 cm.

DM 10.000; NF 12.500; Gns. 850; \$2,500.



Lot 101.

101. BUFFET, Bernard. "Riviera scene." *Signed and dated '57.*

38-1/4 x 51-1/4 in. : 97 x 130 cm.

DM 30.000; NF 37.500; Gns. 2,551; \$7,500.

An almost identical painting was sold as Lot 39 in the Juviler Collection, for \$12,000 (See International Art Market, Vol. I, no. 9, p. 197).

104. BUFFET, Bernard. "New York." *Signed and dated '58.*

64-3/4 x 31-1/2 in. : 167.5 x 80 cm.

DM 12.000; NF 15.000; Gns. 1,020; \$3,000.

107. DESBOUTIN, Marcellin. "Fillette et sa poupee." *Signed.*

22 x 15 in. : 56 x 38 cm.

DM 6.000; NF 7.500; Gns. 510; \$1,500.

109 LOTS (Total of Sale):-

DM 1.671.400; NF 2.089.250; Gns. 141,786; \$417,850.

HOTEL DROUOT, Paris.

May 18, 1962

Me. Maurice Rheims, Me. Philippe Rheims, C.P.

### Old and Modern Engravings and Prints Watercolors, Gouaches, Drawings and Paintings

30. DUVET, Jean, called "le Maitre a la Licorne." "Saint Sebastien, Saint Antoine et Saint Roch" (Bartsch 10—R. Dumesnil 20). Engraving. 2 mm. trimmed on all sides, some little spots. NF 5.000; DM 4.000; Gns. 340; \$1,000.

36. REMBRANDT VAN RIJN. "L'angedisparaissant devant la famille de Tobie" (Bartsch et Rovinski 43—H. 185). Engraving, second state of four, retouched.

NF 2.100; DM 1.680; Gns. 143; \$420.

37. REMBRANDT VAN RIJN. "Jesus au milieu des Docteurs (B. et R. 64—H. 277). Engraving. Upper corners cut.

NF 920; DM 740; Gns. 352; \$185.

46. BUFFET, Bernard. "L'Homme aux grelots." Drypoint. *Signed and dedicated.*

NF 210; DM 168; Gns. 14; \$42.

50. DALI, Salvador. "Composition." Etched engraving. *Signed and numbered 52/100.*

NF 350; DM 280; Gns. 24; \$70.

51. DAUMIER, Honore. "Les Gens de Justice," pl. 22: "Il defend l'orphelin et la veuve..." (Delteil 1358). Good margins.

NF 480; DM 384; Gns. 33; \$96.

57. DELACROIX, Eugene. "Un Forgeron" (Delteil 19). Second state of six. With aquatint tests in the margin. Margins on all sides.

NF 1.500; DM 1.200; Gns. 102; \$300.

65. DUFY, Raoul. "Baigneuse au Havre." Lithograph. *Signed.*

NF 460; DM 368; Gns. 31; \$92.

66. DUNOYER de SEGONZAC, Andre. "L'Eglise de Megeve (369)." *Signed and numbered 23/30.*

NF 1.780; DM 1.424; Gns. 121; \$356.

117. TOULOUSE-LAUTREC, Henri de. "Jane Avril" (L. Delteil 345). First state of two, before the words "Jardin de Paris," printed in colors. Some rips. Mounted.

NF 1.150; DM 920; Gns. 78; \$230.

124. VAN DONGEN, Kees. "Tete de femme." Color lithograph. *Signed and numbered 10/250.*

NF 55; DM 44; Gns. 4; \$11.

128. BRIANCHON, M. "Sur la plage." Watercolor. *Signed.*

16-1/2 x 19-3/4 in. : 42 x 50 cm.

NF 2.600; DM 2.080; Gns. 177; \$520.

131. CROSS, Henri-Edmond, "L'Ile du Levant." Colored pencils. *Stamp of the atelier.*

9-3/4 x 12-5/8 in. : 24.8 x 32 cm.

NF 900; DM 720; Gns. 61; \$180.

134. DERAINE, A. "Le Portique aux baigneuses." Ink drawing. *Stamp of the Atelier.*

20-1/2 x 27-1/8 in. : 52 x 69 cm.

NF 1.700; DM 1.360; Gns. 115; \$340.





Lot 30.

139. DUFY, Jean. "Les Regates." Watercolor. *Signed, dated 1926.*

18-1/8 x 24-1/4 in. : 46 x 61.5 cm.

NF 1.500; DM 1.200; Gns. 102; \$300.

140. DUFY, Jean. "La Seine a Conflans-Ste-Honorine." Watercolor. *Signed and dated 1920.*

12-1/4 x 17-1/8 in. : 31 x 43.5 cm.

NF 1.450; DM 1.160; Gns. 98; \$290.

145. GROMAIRE, M. "Nu couche." Watercolor. *Signed, dated 1924.*

18-1/2 x 25 in. : 47 x 62.5 cm.

NF 4.100; DM 3.280; Gns. 279; \$820.

156. MILLET, J.-Fr. "Etudes de femmes et ane pour 'Le Retour des Champs.'" Charcoal. *Stamp of the Atelier.*

8-1/2 x 13-3/4 in. : 21.5 x 35 cm.

NF 1.600; DM 1.280; Gns. 109; \$320.

158. PASCIN, J. "Au Salon." Pen and India ink. *Signed.*

19 x 24-1/4 in. : 48 x 61.5 cm.

NF 2.300; DM 1.840; Gns. 157; \$460.

163. POUIGNY, J. "Le rendez-vous 1900." Gouache. *Signed.*

19 x 24-1/2 in. : 48 x 62 cm.

NF 2.000; DM 1.600; Gns. 136; \$400.

164. TERECHKOVITCH, C. "Suzanne." Watercolor. *Signed.*

24-3/4 x 18-1/2 in. : 62 x 47 cm.

NF 1.300; DM 1.040; Gns. 88; \$260.

165. VIEIRA DA SILVA, M. H. "La Conversation." Gouache. *Signed, dated '39.*

6-1/4 x 11-1/2 in. : 16 x 29 cm.

NF 1.600; DM 1.280; Gns. 109; \$320.

166. VILLON, Jacques. "Monsieur le Comte." Watercolor. *Signed, dated '01."*

22-1/2 x 17-3/4 in. : 57 x 45 cm.

NF 2.900; DM 2.320; Gns. 197; \$580.

171. CERIA, Edouard. "Le Port de Guilvinec." *Signed.*

25-1/2 x 31-1/2 in. : 65 x 80 cm.

NF 3.000; DM 2.400; Gns. 204; \$600.

175. ESPAGNAT, Georges d'. "Vases de fleurs." *Signed with initials.*

21-3/4 x 18-1/8 in. : 55 x 46 cm.

NF 3.550; DM 2.840; Gns. 240; \$710.

179. GEN-PAUL. "Cavalier." *Signed.*

16-1/8 x 10-5/8 in. : 41 x 27 cm.

NF 2.200; DM 1.760; Gns. 150; \$440.

189. OUDOT, Roland. "Paysage a Eygalieres, en Provence." *Signed.*

46 x 32 in. : 116 x 81 cm.

NF 5.200; DM 4.160; Gns. 355; \$1,040.

193. RENOIR, Auguste. "La jeune fille en rose." *Signed.*

11-3/4 x 5-7/8 in. : 30 x 15 cm.

NF 31.000; DM 24.800; Gns. 2,108; \$6,200.



Lot 143.

143. GEN-PAUL. "Plougastel-Daoulas." Watercolor with gouache. *Signed, dated "4 Aout 27."*

18-1/4 x 24-1/4 in. : 46.5 x 61.5 cm.

NF 3.300; DM 2.640; Gns. 225; \$660.



CREDIT MUNICIPAL DE PARIS  
Paris, May 17, 1962

### Paintings, Watercolors and Drawings

(In evaluating the prices that follow, one should keep in mind that bidders in France are charged a surtax of 21% on auction purchases up to 6,000 NF, of 18% on those from 6,000 to 20,000 NF, and 16.5% on those above 20,000 NF.—Ed.)

6. ADRION, Lucien. "Les Promeneurs." *Signed, dated '43.*  
25-1/2 x 32 in. : 65 x 81 cm.

NF 850; DM 680; Gns. 58; \$170.

7. ADRION, Lucien. "Le Bassin des Tuileries." *Signed.*  
23-5/8 x 28-1/4 in. : 60 x 72 cm.

NF 1,850; DM 1,480; Gns. 126; \$370.

8. ADRION, Lucien. "Les Rameurs." *Signed.*

23-5/8 x 31-1/2 in. : 60 x 80 cm.

NF 2,300; DM 1,840; Gns. 157; \$460.

9. ANDRE, Albert. "Coupe de fruits devant une glace." *Signed.*

21-1/4 x 25-1/2 in. : 54 x 65 cm.

NF 1,700; DM 1,360; Gns. 115; \$340.

12. CASSATT, Mary. "Silhouettes." Pencil drawing. *Cachet of the Mathilde Collection.*

4 x 7 in. : 10 x 18 cm. NF 250; DM 200; Gns. 17; \$50.

13. GAUGUIN, Paul. "Tete de Tahitienne." Watercolor.  
2-3/4 x 1-5/8 in. : 7 x 4 cm.

NF 1,000; DM 800; Gns. 68; \$200.

22. MILLET, J. B. "Chaland a voile le long d'une riviere." Pen and ink. *Signed.*

13-3/4 x 11 in. : 35 x 28 cm.

NF 650; DM 520; Gns. 44; \$130.

23. MILLET, J. B. "La riviere." Watercolor. *With the cachet J.B.M.*

13-3/4 x 17 in. : 35 x 43 cm.

NF 1,600; DM 1,280; Gns. 109; \$320.

26. RENOIR, Auguste. "Trois pommes." *Signed with the monogram, "R."*

6-3/4 x 13-3/8 in. : 17 x 34 cm.

NF 36,000; DM 28,800; Gns. 2,448; \$7,200.

See: Ambroise Vollard, Vol. III, p. 47.

28. SERUSIER, Paul. "La lecture." *Signed.*

18-1/8 x 21-5/8 in. : 46 x 55 cm.

NF 4,700; DM 3,760; Gns. 320; \$940.

29. STAEL, Nicolas de. "Composition." *Signed.*

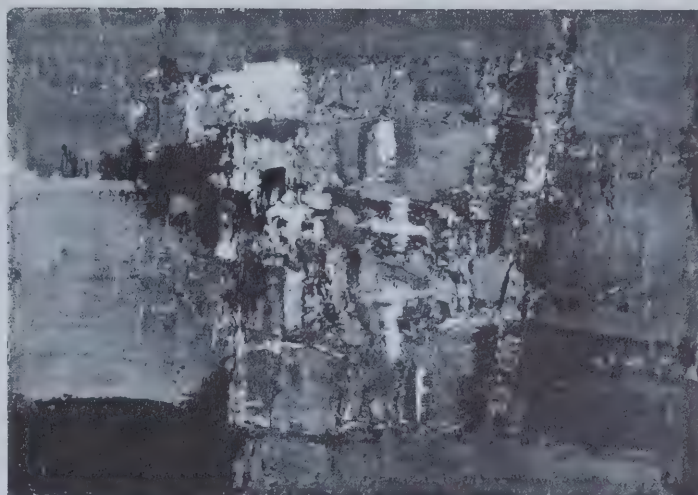
18-1/8 x 25-5/8 in. : 46 x 65 cm.

NF 52,000; DM 41,600; Gns. 3,536; \$10,400.

30. STAEL, Nicolas de. "Composition." *Signed.*

23-5/8 x 31-7/8 in. : 60 x 81 cm.

NF 60,000; DM 48,000; Gns. 4,090; \$12,000.



Lot 31.

31. STAEL, Nicolas de. "Composition." *Signed.*

23-5/8 x 31-7/8 in. : 60 x 81 cm.

NF 80,000; DM 64,000; Gns. 5,450; \$16,000.

SOTHEBY & CO., London

May 15th, 1962

### Chinese Ceramics and Works of Art

#### Early Chinese Pottery

1. GREEN-GLAZED LADLE, circular, the sides pressed in towards the lip, short handle at one side, glaze much degraded and of iridescent color showing the grey pottery below, the foot with stilt marks. *Han Dynasty.* (Clayton)  
8 in. : 20.3 cm. DM 1,008; NF 1,260; £90; \$252.

2. GRANARY URN, shouldered form, iridescent and degraded green glaze, horizontal lines round the body. *Han Dynasty;* and an unglazed pottery vase, domed cover, bird finial, decorated with traces of colored pigment. *Perhaps Han Dynasty.* (Lot) (Patch)  
10-3/4 and 12-3/4 in. : 27.3 and 32.4 cm.  
DM 984; NF 1,230; £88; \$246.

4. MOULDED PHOENIX HEAD EWER, Sassanian form, ovoid body molded on either side with a spirited panel of an equestrian archer in a flying gallop, the reverse with a similar panel containing a phoenix with wings displayed, both panels glazed in splashed tones of blue, yellow and green, the tall neck terminating in a phoenix head holding a pearl, loop handle, high conical foot. *T'ang Dynasty.* (Tai)  
12-1/2 in. : 31.7 cm. DM 4,704; NF 5,880; £420; \$1,176.

Ewers of slightly different sizes, but with molded panels of the same subjects are illustrated by Hobson, *Catalogue of the Eumorfopoulos Collection*, vol. I, pl. LXVI, fig. 390; and in *Sekai Toji Zenshu*, vol. 9, pl. 57.

5. SMALL GLAZED EWER, short flared neck, loop handle, short cylindrical spout, the shoulders splashed in green, brown and straw-colored glazes, and stopping in an irregular line to show the pinkish pottery body. *T'ang Dynasty.* (Clayton)  
4 in. : 10.1 cm. DM 504; NF 630; £45; \$126.



6. CIRCULAR COSMETIC BOX AND COVER, shallow, the top glazed in green and with two concentric rows of florettes in brown and straw-colored glaze, the sides of chestnut color with pale splashes, colorless glaze on the interior. *T'ang Dynasty*. (Bluett)

3-7/8 in. : 9.8 cm.

DM 288; NF 360; £26; \$72.

7. PAIR OF MOURNERS, standing, brown-glazed coats draped over their shoulders, empty sleeves hanging at their sides, hands clasped in front of them, unglazed heads with high-crowned felt headdresses, pleasant expressions. *T'ang Dynasty*. (Marchant)

9 in. : 22.9 cm.

DM 580; NF 725; £52; \$145.

8. UNUSUAL PAIR OF BACTRIAN CAMELS both covered with straw-colored glaze, standing with heads raised, necks, heads, forelegs and humps with boldly marked fur, saddle cloths pierced with two holes at the top, one with tail raised. *T'ang Dynasty*. (Bluett)

16-3/4 in. : 42.5 cm. DM 9.856; NF 12.320; £880; \$2,464.

9. LARGE FIGURE OF A CAMEL, Bactrian type, standing with head thrown back, mouth open, humps and body covered with warm chestnut-brown and straw-colored glazes, saddle cloth glazed in mottled tones of green, brown and pale yellow. *T'ang Dynasty*. (Clayton)

25-1/2 in. : 64.8 cm. DM 3.472; NF 4.340; £310; \$868.

10. PAIR OF UNGLAZED FIGURES OF DANCERS, both standing, one hand raised, elongated Western style sleeves, black hair knotted in two high piles, high-waisted and flowing dresses. *T'ang Dynasty*. (J. Salmon)

9 in. : 22.9 cm.

DM 784; NF 980; £70; \$196.

11. FIGURE OF A LOKAPALA, standing, one arm on hip, fist clenched, head unglazed, wearing a helmet, body in armor glazed in tones of brown, green and pale straw color, long loose skirt. *T'ang Dynasty*. (J. Salmon)

17 in. : 43.2 cm.

DM 1.334; NF 1.680; £120; \$336.

12. OFFERING DISH, shallow, straw-colored glaze, pale green splash, three short feet, some degradation underside. *T'ang Dynasty*. (Bluett)

7-1/4 in. : 18.4 cm.

DM 1.512; NF 1.890; £135; \$378.

13. UNGLAZED POTTERY HORSE, standing, neck flexed, mouth open, flared nostrils, mane well combed, saddle with traces of white and red pigment, off foreleg raised, the girth, eyes, mouth and tail picked out with red and black pigment, and the whole covered with a white slip above the pinkish pottery body, the underside unusually with only two small holes. *T'ang Dynasty*. (Tai)

16 in. : 40.6 cm.

DM 3.920; NF 4.900; £350; \$980.

14. UNGLAZED POTTERY PRANCING HORSE, off foreleg raised, neck flexed, mouth open, combed mane and elaborate harness enriched with colored pigments, red saddle, brocade saddle cloth. *T'ang Dynasty*. (Rains)

17-1/2 in. : 44.4 cm.

DM 4.032; NF 5.040; £360; \$1,008.



Lot 8. One of a pair.

15. FIGURE OF AN EARTH SPRITE, human face, long horn, animal's body, spine with three spikes, leaf scrolls on the shoulders, the whole covered with a degraded straw-colored glaze, traces of pigment. *T'ang Dynasty*. (Moss)

13 in. : 33 cm.

DM 560; NF 700; £50; \$140.

17. WELL-GLAZED EQUESTRIAN FIGURE, standing, ochre glaze with a green splash, well-sculptured head, the rider holding the reins, dark green costume, the saddle, saddle cloth, hands and head unglazed. *T'ang Dynasty*. (Sparks)

16-3/4 in. : 42.5 cm.

DM 4.704; NF 5.880; £420; \$1,176.

19. SADDLED BACTRIAN CAMEL AND GROOM, the camel with raised head and open mouth, between its two humps lies a pack ornamented on either side with a grotesque mask, dappled cream-colored, chestnut and green glaze, the groom with belted tunic, wide collar, glazed in warm brown, cream and green, head unglazed. *T'ang Dynasty*. (Bluett)

25-1/2 and 18-1/2 in. : 64.8 and 47 cm.

DM 6.944; NF 8.680; £620; \$1,736.

20. WHITE-GLAZED VASE, almost ovoid shape, narrow neck, everted rim, close fitting ivory-tinted glaze with typical fine crackle to the foot, and above a white slip, the pale grey body with rough foot. *T'ang Dynasty*. (Clayton)

7-1/2 in. : 19 cm.

DM 3.584; NF 4.480; £320; \$896.

21. SLENDER VASE, almost *mei p'ing* form, narrow neck, conical foot, thick ivory-tinted glaze above a white slip, fine crackle, the glaze falling short of the foot, showing buff-colored body. *End T'ang Dynasty*. (Bluett)

10-1/4 in. : 26 cm.

DM 1.344; NF 1.680; £120; \$336.

22. FINELY-POTTED WHITE EWER, slender ovoid body, flared neck, ribbed handle, short conical spout on shoulder, thinly applied grey glaze above a white slip, ribbed handle with pinched terminals. *End T'ang Dynasty*. (Moss)

7-3/4 in. : 19.7 cm.

DM 2.688; NF 3.360; £240; \$672.



24. COVERED JAR, white glaze, fine crackle, lobed body glaze falling short of the foot revealing a band of white slip and the buff-colored pottery foot, low domed cover glazed both within and without, small stalk handle. *End Tang Dynasty*. (Sparks)  
4-3/4 in. : 12.1 cm.

DM 2,576; NF 3.220; £230; \$644.

29. HONAN GLOBULAR JAR, four pairs of vertical ribs, dark brown glaze tending to blue and falling short of the foot, buff pottery body, interior glazed in pale brown. *Sung Dynasty*. (Bluett)  
4-1/4 in. : 10.8 cm.

DM 840; NF 1.050; £75; \$210.

30. CHIEN YAO TEABOWL, conical shape, thickening at the rim, hare's fur glaze of iridescent bluish color in a brown ground, exterior glaze matching and falling short of the foot, brown stoneware body. *Sung Dynasty*. (Longden)  
4 in. : 10.2 cm.

DM 336; NF 420; £30; \$84.

35. LUNG CH'UAN SMALL DISH, fluted well, everted rim, green celadon glaze, darker patches on exterior, burnt biscuit narrow foot rim. *Sung Dynasty*. (Moss)  
5 in. : 12.7 cm.

DM 370; NF 475; £34; \$95.

#### Ming Ridge and Tileworks Figures

40. BLUE-GLAZED KYLIN, naturalistically modelled, on square base with an attendant, both glazed in two tones of blue, the kylin supporting on its back a joss-stick holder or incense burner. *End Ming Dynasty*. (J. Salmon)  
Length 12-1/2 in. : 31.7 cm.

DM 370; NF 475; £34; \$95.

44. RIDGE TILE molded as a dignitary standing in deep-sleeved loose robes glazed in yellow and green, head cocked to one side, elaborate green hat, domed base damaged and with an inscription. *Ming Dynasty*. (J. Salmon)  
14 in. : 35.6 cm.

DM 872; NF 1.090; £78; \$218.

47. TWO DOLPHIN RIDGE TILES almost forming a pair, their tails and heads rising up from a wave scroll, well-marked scales and fins glazed in yellow and green, heads with short curly horns, incised black eyes. *Ming Dynasty*. (Sparks)  
13 in. : 33 cm.

DM 984; NF 1.230; £88; \$246.

50. TWO DOLPHIN RIDGE TILES glazed in yellow and green, supported on wave scrolls, bodies incised with scales, well-shown fins, tails rising high into the air, heads also raised. *Ming Dynasty*. (Bluett)  
12-1/4 and 11 in. : 31.1 and 28 cm.

DM 616; NF 770; £55; \$154.

#### Bronze Mirrors

90. T'ANG bronze mirror, scalloped edge, silvered back, plain front, more often found with two *Li-wan* birds; and another of "grapes and beasts" type. (Longden)  
6-5/8 and 5-5/8 in. : 16.8 and 14.3 cm.

DM 100; NF 125; £9; \$25.

91. T'ANG mirror, *ju-i* headed rim, decorated with floral sprays and in the center with birds in flight, silvery and green patination; and another, smaller circular mirror of "grapes and beasts" type. *End Tang Dynasty*. (E. Horwart)  
5-1/4 and 2-3/4 in. : 14.6 and 7 cm.

DM 176; NF 220; £16; \$44.



Lot 55.

#### Ming and Ch'ing Porcelain

55. EXTREMELY RARE YUAN POURING BOWL *after a Persian silver prototype*, shallow form, protruding lip spout, pierced scroll hanging handle below, interior painted in underglaze blue in the center with a pair of mandarin ducks, emblematic of wedded bliss, swimming among flowering lotus and aquatic weeds within a trailing flower spray border, the spout with a pyriform spray, exterior with stylized lotus leaf border, base slightly concave and biscuit tinted. *14th century*. (Bluett)  
6-7/8 in. : 17.1 cm.

DM 30.240; NF 37.800; £2,700; \$7,560.

The nearest survivor of this type is probably the example in the Jean Gordon Lee Collection, Philadelphia, illustrated by John Ayers in the *Transactions of the Oriental Ceramic Society*, vol. 29, pl. 42, fig. 32.

71. EXTREMELY RARE JAI-CHOU RED SAUCER DISH engraved in the center under a soft copper-red glaze with three evenly spaced cloud scrolls, wide border molded with two bold five-clawed scaly dragons and cloud bands in low relief, underside plain, base unglazed and in red fired biscuit. *14th century, Yuan Dynasty*. (Bluett)  
Diameter 7-5/8 in. : 19.4 cm.

DM 23.520; NF 29.400; £2,100; \$5,880.

164 LOTS (Total of Sale):-

DM 201.240; NF 251.550; £17,968; \$50,310.



CHRISTIE, MANSON & WOODS  
London, May 31, 1962

## Continental Works of Art and Furniture

### Continental Objects of Art

4. LOUIS XV ORMOLU AND CHINESE PORCELAIN BOWL, the celadon bowl with incised decoration under the glaze of flower sprays inside, flower sprays outside, mounted with ormolu foliage, wave pattern borders and handles, four scroll feet, *the porcelain bearing the Ch'ien Lung seal mark.* (Nogatch)

Width 15 in. : 38.1 cm.

DM 8.464; NF 10.580; Gns. 720; \$2,116.

Formerly in the Japanese Embassy.

7. CARVED WOOD CHERUB'S MASKS, two, decorated in colors. *Naples, 18th century.* (Leicester)

Width: about 4 in. : 10.2 cm. each.

DM 212; NF 265; Gns. 18; \$53.

8. OVAL PLAQUE, carved in high relief with a figure of a Bishop, wearing mitre and robes, holding a crozier and model of a cathedral, the border carved and gilt with overlapping laurel foliage. *South German, 17th century.* (Horton)

15-3/4 x 12 in. : 40 x 30.5 cm.

DM 116; NF 145; Gns. 10; \$29.

9. PAIR OF CARVED WOOD FIGURES OF CUPIDS, decorated in colors and gold, seated partly draped on pedestals decorated in imitation of veined green marble. *South German, 18th century.* (Baer)

Height: 23-1/4 in. : 59.1 cm.

DM 1.528; NF 1.910; Gns. 130; \$382.

25. BOULLE BRACKET CLOCK, striking movement *inscribed "Thuret a Paris,"* white enamelled and chased ormolu circular dial, tortoiseshell veneered case inlaid with brass scrolls and foliage, ormolu bust, floral plaques and borders, surmounted by a figure of Fame. (Cagnani)

Height 33 in. : 83.8 cm. DM 880; NF 1.100; Gns. 75; \$220.

25A. FRENCH WALNUT BRACKET CLOCK, striking movement *by R. Arsandaux a Paris,* white enamelled and chased ormolu circular dial, shaped case, ormolu plaques and borders cast and chased with wave ornament, scrolls, figures and foliage, *the case stamped;* and a bracket, *en suite.* *18th century.* (Attiarde)

Height 33-1/2 in. : 85.1 cm.

DM 2.584; NF 3.230; Gns. 220; \$646.

26. LOUIS XV KINGWOOD AND ROSEWOOD REGULATOR CLOCK, striking movement with circular white enamelled dial, bombe form case, glazed pendulum aperture to the door, veneered with quartered panels of kingwood within rosewood borders; mounted with ormolu mask, foliage plaques and borders, the hood with arched pediment similarly cast and chased with scrolls and foliage. (Weston)

Height 84 in. : 214 cm.

DM 8 232; NF 10.240; Gns. 700; \$2,058.

27. LOUIS XV MARQUETRY LONG-CASE CLOCK, striking movement with circular silvered-metal chapter ring, smaller seconds ring, gilt metal groundwork, bombe form case, the panels inlaid in a marquetry of various woods, ormolu molded borders, plaques to the hood, case with glazed pendulum aperture to the door and base. (Rubin)

Height 90 in. : 229 cm.

DM 11.172; NF 13.965; Gns. 950; \$2,793.

28. LOUIS XV KINGWOOD AND ROSEWOOD LONG-CASE CLOCK, movement *by Chevallier a Paris,* circular white enamelled dial, bombe form case, ormolu plaques, glazed pendulum aperture, base cast and chased with rayed masks, wave ornament, scrolls, foliage and pendant flowers, *the case stamped I Dubois JME.* (Marino)

Height 87 in. : 221 cm.

DM 9.172; NF 11.465; Gns. 780; \$2,293.

Chevallier, Paris circa 1750. Clockmaker to Louis XV. Jacques Dubois, Maitre en 1742.

29. PAIR OF CHINESE FAMILLE VERTE VASES, lobed baluster form, flared bases, each with four vertical panels enamelled with the flowering plants of the Seasons, shoulder panels with fabulous beasts in landscapes, borders with flowers and foliage in *ju-i* lappets partly on a green scroll ground; mounted with Louis XV ormolu lips and plinths, the lips and plinths pierced, cast and chased with scroll bands, foliage and flower sprays in relief, *the porcelain K'ang Hsi.* (Italian buyer)

Height 12-1/2 in. : 31.8 cm.

DM 10.584; NF 13.230; Gns. 900; \$2,646.

30. RHINOCEROS HORN GOBLET AND COVER, the bowl, domed cover, turned supports and domed circular plinth finely carved in high relief with boar-hunting scenes, allegorical nymphs and putti at play, the cover surmounted by a standing and robed figure of Diana, the interior of the cover with a circular medallion carved in low relief with a rhinoceros. *South German, late 17th century.* (Davidge)

Height 18 in. : 45.8 cm.

DM 2.352; NF 2.940; Gns. 200; \$588.

From the collection of Baron Lionel de Rothschild.  
Exhibited at the South Kensington Museum.

32. ITALIAN BRONZE DOOR KNOCKER, *by Alessandro Vittoria,* modelled as a nude standing figure of Neptune on shell base with waves, the surround with two sea-horses developing into scrolling foliage with fish tails. *Venetian, second half of the 16th century.* (Goldsmith)

Height 14-3/4 in. : 37.5 cm.

DM 7.056; NF 8.820; Gns. 600; \$1,764.

Cf. *Italian Bronze Statuettes of the Renaissance* by Wilhelm Bode, Vol. II, pl. CLXXVII.

74. LOUIS XVI BEECH-WOOD BERGERE, arched back, molded border curved arm supports, turned, fluted and tapering legs, the loose cushion seat, panels to the back and sides stuffed and covered in striped blue and cream cloth, *stamped D. Jullienne.* (Attiarde)

DM 2.820; NF 3.525; Gns. 240; \$705.

Denis Jullienne, maitre 1775.

Cf. *Maitres Ebenistes Francais* by Jean Nicolay, fig. C.

75. DUTCH MARQUETRY CHEST, bombe form, shaped top, four long drawers, claw-and-ball feet, front and side panels inlaid in various woods with vases of flowers, repoussé brass escutcheons and handles. *18th century*. (Attiarde) Width 39 in. : 99 cm. DM 1.528; NF 1.910; Gns. 130; \$382.

76. LOUIS XVI MAHOGANY BUREAU PLAT, rectangular top with leather panel, four drawers, slight knee-hole recess leather-covered slide at each end, turned, fluted and tapering legs, slightly mounted in ormolu, stamped B. Charrier JME. (Appoloni) Width 63-1/2 in. : 161 cm.

DM 4.232; NF 5.290; Gns. 360; \$1,058.

This ebeniste does not appear to be recorded.

79. PAIR OF EMPIRE BRONZE AND ORMOLU CANDELABRA, partly draped bronze Egyptian female figures supporting on their heads ormolu branches entwined with snakes, central vases forming candle-nozzles for five lights each, *rouge royale* marble pedestal bases, ormolu borders chased with foliage, masks and medallions. (Weston) Height 32-1/4 in. : 82 cm.

DM 2.352; NF 2.940; Gns. 200; \$588.

82. LOUIS XV POUDREUSE, by R.V.L.C., slight bombe form, waved border, lighting toilet mirror panel, lifting side flaps, the front with a slide and four small drawers surrounding the knee-hole, molded square cabriole legs, veneered with quartered panels of kingwood and inlaid with mahogany banded borders to the panels; ormolu scroll and foliage toes with casters, stamped R.V.L.C., JME. (Marcussen) Width 36-1/4 in. : 92 cm.

DM 15.876; NF 19.845; Gns. 1,350; \$3,969.

Roger Vandercruse Delacroix, maitre en 1755.

83. PAIR OF LOUIS XVI AMBOYNA-WOOD COMMODES, by A. Weisweiler, each with slight break-front with three short drawers in the frieze, triple folding panelled doors enclosing shelves in the lower parts, turned and tapering legs, fluted columns to the angles, recessed panels with ormolu molded and beaded borders, the lower parts with an ormolu gadrooned border, similar matted capitals and toes to the legs, surmounted by porphyry slabs, one stamped A. Weisweiler. (Ravell)

Width 51-1/2 in. : 131 cm.

DM 105.840; NF 132.300; Gns. 9,000; \$26,460.

Adam Weisweiler is said to have been born at Neuwied on the Rhine, about 1750, where he studied in the workshop of David Roentgen (1743-1807). He was established in Paris as an artisan-libre before 1777 and was made maitre-ebeniste on 26th March 1788. He seems to have worked a great deal for D. Daguerre, through whose agency he supplied a considerable amount of furniture for the royal palaces, especially the Chateau de Saint-Cloud. He remained prosperous even during the Revolution, during which he was able to purchase several houses. At the beginning of the Empire he opened a shop in the rue de Tournelles and received commissions from Queen Hortense for whom he executed in 1806 an important pair of mahogany serres-bijoux in the purest Empire style. He was still in business in 1810.

Cf. A similar commode by Weisweiler illustrated in *Regency Furniture* by Clifford Musgrave, fig. 48.

84. LOUIS XV KINGWOOD BUREAU PLAT, slight serpentine-shaped top, three frieze drawers, square cabriole legs, veneered with quartered panels of kingwood, inlaid with cross-grained bands, ormolu escutcheons, handles, knee plaques, leg mounts and toes cast and chased with rayed masks, wave ornament, scrolls and foliage, angle plaques with shell medallions and scrolling foliage, the top with green leather panel, bearing the incised E.H.B. inventory mark, the legs with brass casters of later date. (Ravell) Width 70 in. : 178 cm.

DM 70.560; NF 88.200; Gns. 6,000; \$17,640.

The E.H.B. stamp is that of the Ecuries de l'Hotel De Bourbon.

89. PAIR OF VENETIAN PINE-WOOD AND GILT SIDE TABLES, by Andrea Brustolon, rectangular tops, deep shaped front and side aprons pierced and carved in high relief with Cupids on scrolls supporting festoons, four legs to the angles similarly carved in full relief with kneeling and partly draped figures of river Gods, Goddesses, X-shaped stretchers, carved figures of satyrs and mermaids surmounted by rectangular marble slabs with an all-over mosaic design inlaid in various specimen marbles, lapis lazuli and other hardstones in rectangular panels within black marble borders. *Early 18th century*. (Eastern Trades)

Width 57 in. : 145 cm.

DM 23.520; NF 29.400; Gns. 2,000; \$5,880.

93. LOUIS XV KINGWOOD BUREAU PLAT, by J. C. Saunier, green leather panel, slightly serpentine-shaped top, three frieze drawers, square cabriole legs, veneered with kingwood panels in rosewood cross-grained borders, inlaid with satinwood lines, ormolu scroll and foliage escutcheons and handles, corner plaques and toes, the sides with bold rayed and bearded mask plaques, molded border, corner plaques chased with cabochon, wave ornament and scrolls, stamped J. C. Saunier—the ormolu bearing the crowned "C" poinçon control mark used between 1744 and 1749. (Rubin) Width 64 in. : 163 cm.

DM 52.920; NF 66.150; Gns. 4,500; \$13,230.

Jean Charles Saunier, Maitre en 1757.

Cf. *Maitres Ebenistes Français* by Jean Nicolay, fig. B.

100. LOUIS XV SMALL MARQUETRY SECRETAIRE A ABATTANT, bombe, frieze drawer, fall-down front panel enclosing an open section, two small drawers, cupboard enclosed by panelled door in the lower part, front and side panels inlaid in various woods with scrolling flower sprays on kingwood grounds with rosewood cross-banded borders; ormolu framings, handle mounts, borders, toes cast and chased with chain ornament, rosettes, etc., the top inset with a Carrara marble slab, bearing the incised E.H.B. inventory mark—the panel to the back replaced at a later date. (Delva) Width 24-1/2 in. : 62.2 cm.; Height 46-1/2 in. : 118 cm.

DM 194.040; NF 242.550; Gns. 16,500; \$48,510.

The E.H.B. stamp is that of the Ecuries de l'Hotel De Bourbon. From the collection of the late H.M.W. Oppenheim, sold Christie's, 1913 (350 gns).

Three similar pedestal secretaires are in the Jones Collection, Victoria & Albert Museum—see *Catalogue of the Jones Collection*, part I, no. 21, pl. 12.



101. SMALL LOUIS XVI KINGWOOD SECRETAIRE A ABATTANT, fall-down front panel revealing open shelves, small long drawer and three long drawers below, canted angles on bracket-feet, inlaid with stained green-wood bands and stainwood lines within mahogany borders, surmounted by a *Porta Santa rarara* marble slab, stamped J. Caumont JME. (Asprey)

Width 19-3/4 in. : 50.2 cm.

DM 3.292; NF 4.115; Gns. 280; \$823.

Jean Caumont, Maitre en 1774.

102. LOUIS XV PARQUETRY TABLE A ECRIRE, by R. V. L. C., almost octagonal top, canted angles, fitted with three long drawers to the front, the top drawer fitted with a green leather-panelled writing slide and with divisions for ink vases, square cabriole legs, shaped open shelf below, top and side panels and open shelf inlaid in various woods with a trellis design, rosette medallions within kingwood cross-banded borders, canted angles with vertical panels in ebony and satinwood, ormolu scroll and foliage escutcheons and toes, stamped R. V. L. C. JME. (Italian buyer)

Width 17-1/2 in. : 44.5 cm.

DM 19.980; NF 24.975; Gns. 1,700; \$4,995.

Roger Vandercruse Delacroix, Maitre en 1755.

104. SMALL LOUIS XVI PARQUETRY BONHEUR-DU-JOUR, attributed to R. V. L. C., the back cabinet with panelled doors enclosing a silk lined cupboard, small long drawer below, table-shaped base, rectangular top folding panel revealing a green velvet writing panel and sliding section revealing a recess, small drawer below, square tapering legs, front and side panels inlaid in various woods with a trellis and mahogany panels on similar ground; ormolu escutcheons, Carrara marble slab top. (Italian buyer)

Width 14-1/4 in. : 36.2 cm.; Height 39-1/2 in. : 100 cm.

DM 39.984; NF 49.880; Gns. 3,400; \$9,996.

From the collection of the Baroness Maria de Reitzes-Marienvert; from the Lelong Collection.

109. SMALL LOUIS XVI KINGWOOD BUREAU PLAT, by E. Levasseur, rectangular top, leather panel, two frieze drawers, square tapering legs, veneered with kingwood with satinwood lines in mahogany borders; ormolu shaped escutcheons cast and chased with riband ties, angle plaques with vertical panels of foliage, stamped E. Levasseur. (Rubin)

Width 44-1/2 in. : 113 cm.

DM 30.576; NF 38.220; Gns. 2,600; \$7,644.

Etienne Levasseur, Maitre en 1767.

111. LOUIS XV KINGWOOD BUREAU PLAT, by J. Dubois, almost rectangular top, three frieze drawers, square cabriole legs, veneered with panels of kingwood within rosewood cross-banded borders, ormolu scroll and foliage escutcheons, handles, corner plaques and toes, stamped I. Dubois JME. (Italian dealer)

Width 52-1/2 in. : 133 cm.

DM 30.576; NF 38.220; Gns. 2,600; \$7,644.

Jacques Dubois, Maitre en 1742.

112. LOUIS XV MARQUETRY POUDREUSE, lifting panels to the shaped top revealing a toilet mirror and divisions, two small drawers, leather-panelled slide below, square cabriole legs, inlaid with flower sprays in various woods on a kingwood ground, stamped P. Roussel JME. (Stodel)

Width 32 in. : 71.1 cm.

DM 5.880; NF 7.350; Gns. 500; \$1,470.

Pierre Roussel, Maitre en 1745.

115. LOUIS XVI TULIPWOOD AND ROSEWOOD COM-MODE, rectangular top, three short frieze drawers, two long drawers below, turned columns to the angles, turned and tapering legs, veneered with panels of tulipwood within banded and rosewood borders, ormolu escutcheons, foliage handles, corner plaques and toes, surmounted by a *Diasparo Livido* marble slab, stamped C. J. Serrurier. (Genova)

Width 44-1/2 in. : 113 cm.

DM 4.116; NF 5.145; Gns. 350; \$1,029.

C. J. Serrurier, Maitre en 1783.

116. KINGWOOD BUREAU PLAT of Louis XV design, waved border, leather panel, almost rectangular top, three frieze drawers, square cabriole legs, veneered with kingwood panels within cross-grained borders and inlaid with satinwood lines, ormolu scroll and foliage escutcheons, handles, and corner plaques with rayed female busts, scrolls and foliage. (Falanga)

Width 64 in. : 163 cm.

DM 5.880; NF 7.350; Gns. 500; \$1,470.

130. PAIR OF SWEDISH PARQUETRY UPRIGHT CHESTS, in the Louis XV style, slight serpentine shaped front fitted with five long drawers, bracket feet, fronts, top and side panels inlaid with a trellis and cube design within rosewood cross-banded borders, ormolu escutcheons, handles, corner plaques and toes cast and chased with wave ornament scrolling stems and foliage. *Mid-18th century*. (Chesterton)

Width 32-1/4 in. : 81.9 cm.; Height 44-1/2 in. : 113 cm.

DM 23.520; NF 29.400; Gns. 2,000; \$5,880.

134. PAIR OF SMALL VENETIAN PAINTED COM-MODES, bombe, serpentine-shaped fronts each with panelled door revealing a velvet-lined interior with shelf, molded cabriole legs, foliage club feet, front and shaped side panels gilt with bouquets of flowers, scrolling foliage borders, gilt medallions, scrolls and foliage in relief, surmounted by veined giallo marble slabs. *18th century*. (Schubert)

Width 27 in. : 68.6 cm.

DM 70.560; NF 88.200; Gns. 6,000; \$17,640.

167 LOTS (Total of Sale):-

DM 1.139.072; NF 1.423.840; £ 101,703; \$284,768.

## The Elms, Newport, Rhode Island

The forbidding wrought-iron gates of "The Elms," Newport estate of the Late Miss Julia A. Berwind, swung open late in June not for the select few, but for a public auction conducted by Parke-Bernet Galleries. Despite inclement weather during the three exhibition days, police were required to control the traffic and curiosity of throngs of dealers, collectors and local residents.

Although some property had been donated to the Metropolitan Museum of Art, almost seven hundred items were scheduled for the two-day sale. The morning and afternoon sessions on the second day were conducted as a "walk-around," a leisurely but methodical tour during which lots were displayed and sold *in situ*. The buying was spirited, heightened perhaps by the nostalgia of persons who had been former guests of the Berwind's or who were intrigued by the notion of extracting some bibelot from one of the fabled Newport estates.

Recent events in the stock market seem not to have had a depressing effect: the total of \$415,292 exceeded pre-sale estimates by over \$100,000. This fact is particularly significant when one notes that the sale contained "Style" pieces, predominantly, indicating that the market for good reproductions of French furniture and objects is holding steady. Details of the sale follow:

June 27 and 28, 1962

### "THE ELMS"

#### Gothic and Renaissance Works of Art

166. Set of four LIMOGES GRISAILLE ENAMEL PLAQUES of the elements, by Jean Laudin (French: 1616-1688). All signed with initials I.L. Some imperfections. Framed. 7-3/4 x 6-3/4 in. : 19.5 x 17 cm.

DM 2.200; NF 2.750; Gns. 187; \$550.

167. Pair LIMOGES PAINTED ENAMEL ROUNDELS of Roman Emperors, in profile, equestrian; captioned Galba and Otho, one repaired. French, XVI Century. Diam.: 8-3/4 in. : 22 cm.

DM 1.600; NF 2.000; Gns. 136; \$400.

169. WROUGHT BRONZE BAS-RELIEF, low relief of Bacchic putti tormenting a goat. French, XVII Century. 8-1/4 x 14-1/4 in. : 21 x 36 cm.

DM 2.100; NF 2.625; Gns. 179; \$525.

170. LIMOGES PAINTED ENAMEL PLAQUE, the Virgin Mary, Elizabeth, Christ and S. John in landscape. French, XVI Century.

8-1/4 x 6-1/2 in. : 21 x 16.5 cm.

DM 2.000; NF 2.500; Gns. 169; \$500.

Parke-Bernet's catalogue reads: "The present composition is derived from an engraving by Marcantonio after Raphael. See: Bartsch, XIV, 62."



Breakfast room, "The Elms," Newport, R.I.

171. STEEL MAIN-GAUCHE, twelve-inch blade damascened in gold, gilded-bronze hilt with two *adosse* ram's heads and the figure of S. Barbara, patroness of artillery. Milanese, Late XVI Century.

17 in. : 43 cm.

DM 2.400; NF 3.000; Gns. 204; \$600.

174. CASTELLI MAJOLICA PASTORAL PLAQUE, after Nicholas Berchem. XVIII Century.

10 x 14-1/2 in. : 25.4 x 36.8 cm.

DM 1.900; NF 2.375; Gns. 162; \$475.

175. PARCEL-GILDED WROUGHT STEEL COFFRET, French, Late XVI Century.

Length 12-1/4 in. : 31 cm.

DM 1.200; NF 1.500; Gns. 102; \$300.

176. GOLD-DAMASCENED IRON TABERNACLE SHRINE, in the form of a temple facade, Corinthian colonettes, the pediment crested with a scrolled panel. Florentine, XVI Century.

Height 19-1/2 in. : 49.5 cm.

DM 4.400; NF 5.500; Gns. 374; \$1,100.

177. ILLUMINATED MINIATURE ON PARCHMENT depicting knights in armor storming the walls of a fortified city; above right, a view of the city; above left, an enthroned king counseling courtiers. French, Late XV Century.

11 x 8-1/2 in. : 28 x 21.5 cm.

DM 4.800; NF 6.000; Gns. 409; \$1,200.

(continued on page 409)



INTERNATIONAL

# Art Market

A MONTHLY REPORT ON CURRENT  
WORLD MARKET PRICES OF ART,  
ANTIQUÉ FURNITURE AND  
OBJETS D'ART

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INTERNATIONAL

# Art Market

is the Place to Market Art

## LETTER TO THE EDITOR

June 20, 1962

International Art Market  
Interart Publishers Inc.  
115 Central Park West  
New York 23, N.Y.

Dear Sirs:

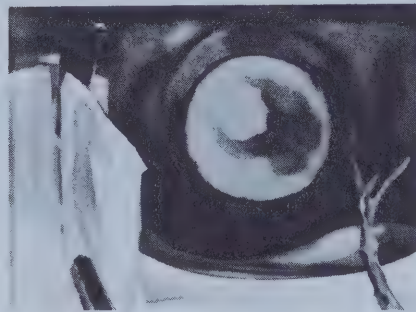
We note with more than usual interest, on page 373 of the June issue of the *International Art Market* an illustration of a picture given as a work by Arthur Dove, number 99, from the Parke-Bernet sale of April 11th, and priced at \$2,250 dollars. In a sense, this was an admirable slip, for while the work in question is really from the hand of Oscar Bluemner, the point about its relationship to Dove is well taken, simply because Bluemner's work had a decisive and formative influence upon Dove.

Equally interesting is that the work illustrated carries a price considerably in advance of those attained by Bluemner and as so often seems the case, the student arrives ahead of the teacher in this instance, too, because the illustration correctly labeled would be: *The Lamp of Sleep*, (number 11 in the same sale) which brought merely \$450 dollars and was purchased with no hesitancy by Graham Gallery.

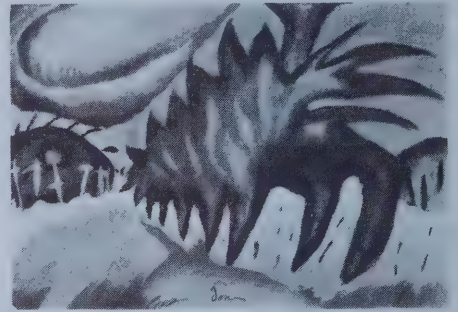
Sincerely yours,

(signed) GUY LUSTER  
Graham Gallery

ED.— Mr. Luster is entirely correct. We reproduce both pictures with their appropriate data.



11. BLUEMNER, Oscar. "The lamp of sleep."  
Surrealistic snowscape. Watercolor. Signed.  
9-1/4 x 12-1/2 in. : 23.5 x 31.7 cm.  
DM 1.800; NF 2.250; Gns. 153; \$450.



99. DOVE, Arthur G. "Snowstorm." Signed.  
(1935)  
14 x 20 in. : 35.5 x 50.8 cm.  
DM 9.000; NF 11.250; Gns. 765; \$2,250.

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N.B. In all cases where pictures are sold, the medium, unless otherwise  
stated, is oil on canvas. Names of buyers, if available, appear in paren-  
theses following catalogue descriptions.

212. DONATELLO, Atelier of (Florentine: 1386-1466). "Madonna and Child." Terra-cotta haut-relief. Arched plaque. 26 x 18-1/2 in. : 66 x 47 cm.

DM 5.600; NF 7.000; Gns. 476; \$1,400.

214. FLORENTINE SCHOOL, Early XVI Century. "Mater Dolorosa." Enameled terra-cotta. Some imperfections. Height 13 in. : 33 cm.

DM 2.300; NF 2.875; Gns. 195; \$575.

### Paintings

215. POUSSIN, Nicolas, School of. "The Israelites in the Desert." Set of four gouaches. (Simon Winer, Baltimore) Each 8 x 14-1/2 in. : 20.3 x 36.8 cm.

DM 27.200; NF 34.000; Gns. 2,313; \$6,800.

216. LAPICCOLA, Niccolo. "Cupid and Psyche—I and II." Pair gouaches. *Both signed.*

13-1/2 x 26 in. : 34.2 x 66 cm.

DM 1.000; NF 1.250; Gns. 85; \$250.

221. NATTIER, Jean-Marc, follower of. "Portrait of a noble lady."

32 x 25 in. : 81 x 63.5 cm.

DM 4.800; NF 6.000; Gns. 409; \$1,200.

22. CLEVE, Joos van. "Madonna and Child." Cradled panel. (Frederick Victoria, agent for a private collector) 29 x 21-1/2 in. : 73.7 x 54.5 cm.

DM 160.000; NF 200.000; Gns. 13,600; \$40,000.

Parke-Bernet's catalogue reads: "This was formerly known as a work of Jan Gossaert (Mabuse), but has been definitely assigned by Friedlander to Joos van Cleve; other compositions by this master show the characteristic arrangements of still life, including the knife and cut promegranate, found in the present picture."

Painted about 1525.

Collection of Ernest Odier, Paris, no. 6 (as by Mabuse). Recorded in Max J. Friedlander, *Die Altniederländische Malerei*, 1924, vol. IX, p. 136, no. 57.

223. CARRIERA, Rosalba. "The Three Graces." Pastel.

37 x 28 in. : 94 x 71 cm.

DM 9.600; NF 12.000; Gns. 817; \$2,400.

225. VIGEE-LUBRUN, Marie Louise Elizabeth, *attributed to*. "Marie Antoinette." Pastel, oval.

35-1/2 x 27-1/2 in. : 90 x 70 cm.

DM 2.800; NF 3.500; Gns. 238; \$700.

### Statuettes, Lamps, Clocks and Other Decorative Objects

235. PAIR 'SEVRES' BISQUE PORCELAIN CASSOLETTES, ovoid, ram's-head handles, candle-sockets; *bronze dore* mounts. *Louis XVI Style.*

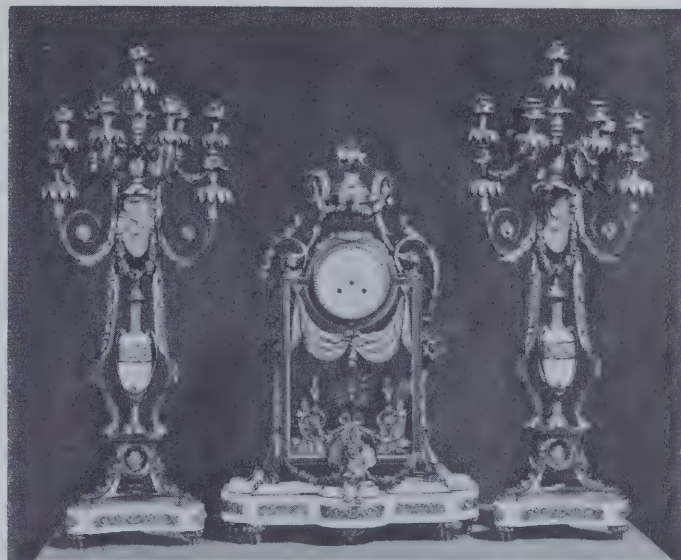
Height 9-1/2 in. : 24 cm.

DM 960; NF 1.200; Gns. 82; \$240.

237. PAIR SAMSON 'CHELSEA' PORCELAIN FIGURAL SWEETMEAT DISHES, with apocryphal gold anchor marks. Some imperfections.

Height 9-1/2 in. : 24 cm.

DM 640; NF 800; Gns. 54; \$160.



Lot 428.

428. BRONZE FOUNTAIN AND STATUARY MARBLE CLOCK GARNITURE, clock and pair of ten-light candelabra, the former with upright glazed case enclosing a striking movement by *Deniere, Paris*, crested with a flaming urn; the sides with scrolls depending to *pieds de biche* on statuary marble base, fronted by a winged sphinx; pair of candelabra matching.

Height 34 and 42 in. : 86 and 107 cm.

DM 4.800; NF 6.000; Gns. 409; \$1,200.

245. PAIR PORCELAIN AND GILDED METAL TWO-LIGHT FIGURAL CANDELABRA, standing figures of a courtier and a shepherdess, each before a *bocage*, flanked by floriform candleholders. *Louis XV Style.*

Height 9 in. : 23 cm.

DM 1.200; NF 1.500; Gns. 103; \$300.

248. PAIR CHINESE CARVED WHITE JADE TABLE SCREENS, carved with a prancing *kylin* gazing up at a perched *feng-huang* bird, incised on reverse with a poetic inscription. Have stands.

Height 12-1/2 in. : 31.5 cm.

DM 4.800; NF 6.000; Gns. 409; \$1,200.

251. DECORATIVE PAINTING ON BERLIN PORCELAIN, bust portrait of a young woman.

12 x 9-3/4 in. : 30.5 x 24.7 cm.

DM 840; NF 1.050; Gns. 71; \$210.

255. MINIATURE PAINTINGS ON PORCELAIN, set of five bust portraits of Henry VIII and four of his wives. *Signed P. SCH.*

Ovals, each 6-3/4 x 5 in. : 17 x 12.7 cm.

DM 1.400; NF 1.750; Gns. 119; \$350.

258. TOLE JARDINIÈRE AND PAIR CACHEPOTS, jardinière circular with flowers painted on green ground; cache-pot, tub-shaped, lion-mask handles, *ajoure* banding, oval reserves of harbor scenes. (Lot)

DM 640; NF 800; Gns. 54; \$160.



259. PAIR LOUIS XV-XVI BRONZE AND BRONZE DORE CHENETS, smiling putti seated on backs of *couchant* dogs, shaped bases *cisele* with hunting scenes in bas-relief. *French, XVIII Century.*

Height: 15-1/2 in. : 39.4 cm.

DM 4.000; NF 5.000; Gns. 340; \$1,000.

268. PAIR ART NOUVEAU BRONZE DORE AND IVORY STATUETTES, standing ladies, neo-Gothic robes. *Signed A.D. Watrin.*

Height 13-1/2 in. : 34.3 cm.

DM 720; NF 900; Gns. 61; \$180.

270. PAIR DERBYSHIRE SPAR AND BRONZE DORE URNS, ovoid, lavender, blood red and green striations, foliated handles and cover. *Louis XVI Style.*

Height 13-1/2 in. : 34.3 cm.

DM 1.600; NF 2.000; Gns. 136; \$400.

271. PAIR LIMOGES PAINTED ENAMEL PLAQUES, *by Manduy Gatin. Both signed.*

9-1/2 x 14-3/4 in. : 24 x 37.5 cm.

DM 2.080; NF 2.600; Gns. 178; \$520.

273. LOUIS XVI BRONZE DORE FIGURAL PORTICO CLOCK, *J. Albinet, Paris.* Drum clock in architectural case, nude amor finials.

Height 16 in. : 40.7 cm.

DM 520; NF 650; Gns. 44; \$130.

278. PAIR BRONZE DORE FOUR-LIGHT CANDELABRA, oval footed base supporting a standard of twin caryatids and coronets, crested with an urn, four scrolling arms. *Louis XVI Style.*

Height 15-1/2 in. : 39.3 cm.

DM 640; NF 800; Gns. 54; \$160.

281. JAPANESE DECORATED TRAY, oblong, embossed in gold *taka-makiye*, ivory and mother-of-pearl, figures of five *sennin* in a landscape.

Length 25 in. : 63.5 cm.

DM 800; NF 1.000; Gns. 68; \$200.

282. PAIR RED PORPHYRY AND BRONZE DORE FIVE-LIGHT CANDELABRA, ovoid, animal-mask handles, crested by a cluster of *bronze dore* blossoms supporting five floriform candleholders. *Louis XVI Style.*

Height 30 in. : 76 cm.

DM 3.400; NF 4.250; Gns. 293; \$850.

284. BRONZE AND BRONZE DORE BOUILLOTTE LAMP, columnar shaft, two reeded scrolling candle arms; fitted for electricity. *Directoire Style.*

Height 24 in. : 61 cm.

DM 600; NF 750; Gns. 51; \$150.

291. CHINESE IMPERIAL YELLOW CLOISONNE ENAMEL VASE GARNITURE, lobed globular bowl, pair of baluster vases, decorated with blossoms, yellow fretted ground. Gilded metal mounts. (Lot)

Diam. of bowl 14 in. : 35.5 cm.

Height of vases 13-1/3 in. : 34.3 cm.

DM 1.240; NF 1.555; Gns. 105; \$310.

293. PAIR CARVED IVORY STATUETTES of Cupid and Psyche. *Louis XVI Style.*

Height 17 in. : 43 cm.

DM 1.920; NF 2.400; Gns. 163; \$480.

300. PAIR BRONZE, BRONZE DORE AND ENAMEL MANTEL URNS, pyriform apple green vase, gilded masks and animalistic supports, shoulders bearing seminude deities. *Louis XVI Style.*

Height 19 in. : 48.2 cm.

DM 1.680; NF 2.100; Gns. 143; \$420.

308. ROSE POMPADOUR PORCELAIN AND BRONZE DORE LYRE CLOCK, crested with a mascaron, face enclosed by sun rays and rhinestones. *Louis XVI Style.*

Height 26 in. : 66 cm.

DM 960; NF 1.200; Gns. 82; \$240.

312. PAIR BRULE-PARFUMS A L'ATHENIENNE, spherical turquoise blue porcelain covered bowl, foliated *bronze dore* median banding, pineapple finial, on three supports terminating in animalistic feet, crested by winged female terms with fruit-filled baskets upon their heads; trilateral footed *vert antique* marble base centering a fruit-filled basket. *Louis XVI Style.* (Paul Martin, New York)

Height 35-1/2 in. : 90 cm.

DM 16.000; NF 20.000; Gns. 1,360; \$4,000.

316. FAMILLE VERTE PORCELAIN VASE, club-shaped, painted with rectangular medallions of landscape scenes, etc., reserved on pale green speckled ground. Fitted for electricity. *K'ang Hsi.*

Height 32-1/2 in. : 81.3 cm.

DM 1.400; NF 1.750; Gns. 119; \$350.

319. PAIR BRONZE DORE FIVE-LIGHT CANDELABRA, *in the manner of Caffieri*, standard formed of rococo C-scrolls, supporting a coat of arms and a mythical serpent, crested with a central dolphin-form candleholder four upscrolling foliated candle arms. *Inscribed: Caffieri l'Aine 1767. Louis XV Style.*

Height 25 in. : 63.5 cm.

DM 2.000; NF 2.500; Gns. 169; \$500.

320. PAIR FAMILLE ROSE PORCELAIN TEMPLE JARS, mounted in *bronze dore* of later date, with a bouquet of flowers fitted for five candles and a rococo base. *Yung Cheng.*

Height 37 in. : 94 cm.

DM 4.200; NF 5.250; Gns. 357; \$1,050.

326. NEO-GOTHIC TRIPTYCH SHRINE, carved and gilded, the crenelated lower section inset with enamel plaque of four patron saints, opening to disclose a series of plaques depicting scenes from the life of S. Godelieve.

Height 19-1/2 in. : 49.5 cm.; Length 24-1/2 in. : 62 cm.

DM 2.600; NF 3.250; Gns. 22; \$650.

329. LOUIS XV BRONZE DORE AND EBONY GRAND PENDULE, *by Julien Le Roy, Paris, c. 1750.* Waisted balloon-shaped case, crested with figure of Jupiter; case richly mounted in *bronze dore.* *Backplate inscribed with maker's name.* Case restored.

Height 40 in. : 100.5 cm.

DM 7.600; NF 9.500; Gns. 646; \$1,900.

## Second Floor—Louis XV Bedroom

395. Set of three COLORED LINE ENGRAVINGS, *by C. N. Cochin, after Slodtz et Perot.* "Decoration du Bal," "Decoration du Bal Masque," "Decoration de la Salle de Spectacle." Large upright and oblong folios. Framed.

DM 1.000; NF 1.250; Gns. 85; \$250.

## Second Floor—Miss Berwind's Bedroom

402. ACAJOU SERPENTINE COMMODE, demi-cartouche-shaped tapestry marble top, gondoloed two-drawer case carved with leafage, flaring feet; lavish rococo bronze dore mounts, including *espagnolettes*. *Louis XV Style*.

Height 36 in. : 91.5 cm.; Length 53 in. : 134.5 cm.

DM 2.500; NF 3.125; Gns. 212; \$625.

404. ACAJOU TABLE A ECRIRE, oblong serpentine top, three-drawer frieze, angular cabriole legs carved with leafage and blossoms. *Louis XV Style*.

Height 31 in. : 78.7 cm.; Length 53 in. : 134.5 cm.

DM 1.800; NF 2.250; Gns. 153; \$450.

405. PAIR TWIN BEDS, WITH CANOPY, cartouche-shaped leaf-carved head- and footboards, domed canopy fitted with blue silk moire handings. Together with a pair of matching night tables. (Lot) *Louis XV Style*.

DM 2.500; NF 3.125; Gns. 212; \$625.

406. ACAJOU ARMOIRE, carved and parcel-gilded, *en suite* with preceding. Mirrored door opening to shelved interior. *Louis XV Style*.

DM 700; NF 875; Gns. 60; \$175.

407. ACAJOU DRESSING TABLE, carved and parcel-gilded, *en suite* with preceding, fitted with dressing mirror and mirrored top. *Louis XV Style*. DM 640; NF 800; Gns. 54; \$160.

408. ACAJOU SALON SUITE, carved and parcel-gilded, *en suite* with preceding, including a pair of caned *bergeres*, three side chairs, center table, small bench and three-fold glazed screen. *Louis XV Style* (Lot)

DM 1.000; NF 1.250; Gns. 85; \$250.

410. PAIR BRONZE DORE CHENETS, in form of two rococo leaf clusters with traverse. Together with stand of three fire tools and three-fold spark screen. *Louis XV Style*. (Lot)

DM 240; NF 300; Gns. 20; \$60.

## Second Floor—Mr. Dunlap's Bedroom

412. EIGHT DECORATIVE ENGRAVINGS, including *Mezzetin after Watteau*, *Dna. Genovesa d'Urphe after Van Dyck*; and other subjects. Medium folios. Framed. (Lot)

DM 880; NF 1.100; Gns. 75; \$220.

413. LOUIS XVI BRONZE DORE AND MARBLE MANTEL CLOCK, by *Mangeani, Paris*.

Height 25 in. : 63.5 cm. DM 680; NF 850; Gns. 58; \$170.

414. PAIR BRONZE AND BRONZE DORE FIGURAL CHENETS, in form of nude amor springing from a leaf rinceau, facing a flambeau. Together with stand of three fire tools and four-fold spark screen. (Lot) *Louis XVI Style*.

DM 700; NF 875; Gns. 60; \$175.

418. HAND-TUFTED CARPET, celadon field, allover pattern of floral swags and leaf devices, *rinceau* border in deeper shades. Some imperfections. *Louis XVI Style*.

24 x 17 feet : 732 x 518 cm.

DM 6.800; NF 8.500; Gns. 578; \$1,700.

## Second Floor—Mr. Berwind's Bedroom

425. ANTIQUE KHORASSAN CARPET, midnight blue field, almost obscured by allover pattern of 'pear' devices; deep blue floral and vine border, with multiple guards.

18 feet 7 in. x 9 ft. 5 in. : 550 x 287 cm.

DM 7.000; NF 8.750; Gns. 595; \$1,750.



Commode: Lot 435. Urns: Lot 296.

## Second Floor Salon

435. EBONY AND COROMANDEL LACQUER COMMODORE, oblong Portor marble top, outset rounded corners, guilloche and laurel frieze, double cupboard doors and sides inset with coromandel lacquer panels, painted and incised with strolling figures, etc., fluted three-quarter-round stiles. *Louis XVI Style*.

Height 41 in. : 104 cm.; Length 54 in. : 137 cm.

DM 4.800; NF 6.000; Gns. 409; \$1,200.

Note: Lot 436, a companion piece to the preceding was sold for the same price. Lot 437, a grande commode, *en suite* with the preceding, sold for \$1,400.

296. PAIR CHOISY-LE-ROI BLUE AND GOLD FAIENCE URNS, ovoid, two-handled, decorated with bowknotted and gilded landscape medallion, and floral vines, on a royal blue ground.

Height 17-1/2 in. : 44.4 cm.

DM 720; NF 900; Gns. 61; \$180.

429. INLAID ACAJOU DEMILUNE TABLE A JEU, cross-banded top, paneled frieze mounted with entwined serpents and leafage in *bronze dore*, square tapering legs. *Louis XVI Style*.

DM 1.500; NF 1.875; Gns. 127; \$375.

431. OUDENAARDE VERDURE TAPESTRY, Early XVIII Century. Depicting a hound treeing a squirrel, songbirds in trees, castles to rear, border of blossoms and fruit clusters.

9 ft. 9 in. x 4 ft. 8 in. : 297 x 142 cm.

DM 2.600; NF 3.250; Gns. 222; \$650.





Lot 448.

448. ACAJOU GRAND BUREAU A CYLINDRE, single frieze drawer flanked by cupboard doors opening to small drawers, cylinder top opening to numerous pigeonholes, fluted round tapering legs; mounted in *bronze dore* with amor escutcheons, laurel swags, etc. *Louis XVI Style*.

Height 51-1/2 in. : 131 cm.; Length 5 ft. 5 in. : 170 cm.

DM 5.600; NF 7.000; Gns. 746; \$1,400.

434. OUDENAARDE VERDURE TAPESTRY, Early XVIII Century. Two pheasants by a brook, in a glen, plants in foreground, castles to rear; similar border to Lot 433.

9 ft. 5 in. x 11 ft. 2 in. : 287 x 340 cm.

DM 5.000; NF 6.250; Gns. 425; \$1,250.

438. ACAJOY AND THUYAWOOD MARQUETRY DROP-LEAF TABLE, oblong plum pudding mahogany top, two drop leaves, inlaid with leaf-scrolls, single drawer frieze, round tapering legs. *Louis XVI Style*.

Height 30 in. : 76 cm.; Length open 5 ft. 1 in. : 155 cm.

DM 1.700; NF 2.125; Gns. 144; \$425.

439. SAMSON 'FAMILLE ROSE' PORCELAIN FISH BOWL, mounted in *bronze dore*.

Height 19 in. : 48 cm.; Diam. 26-1/2 in. : 67.3 cm.

DM 1.000; NF 1.250; Gns. 85; \$250.

441. PAIR CARVED AND GILDED CANED BERGERES, fasciated frame, angular cabriole legs. *Louis XV Style*.

DM 1.360; NF 1.700; Gns. 115; \$340.

446. INLAID KINGWOOD TABLE A ECRIRE, oblong top inset with bronze leather, three-drawer frieze, fluted round tapering legs, mounted with *bronze dore* leaf-scrolls and blossoms. *Louis XVI Style*.

Height 30-1/2 in. : 77.5 cm.; Length 42 in. : 106.5 cm.

DM 2.500; NF 3.125; Gns. 212; \$625.

447. ACAJOU PARQUETRY TABLE DE MILIEU, oblong top inlaid with trellis parquetry, three-drawer frieze, inset with panels of amors, *bronze dore* foliated pulls, square tapering legs. *Louis XVI Style*.

Height 30 in. : 76 cm.; Length 51 in. : 129.5 cm.

DM 4.000; NF 5.000; Gns. 340; \$1,000.

449. LOUIS XVI ACAJOU TABLE DE MILIEU. *Louis XVI Style*, signed F. Linke, Paris.

DM 3.400; NF 4.250; Gns. 293; \$850.

451. ACAJOU BOUILLOTTE TABLE, circular galleried *rouge antique* marble top, stretched fluted round tapering legs. *Louis XVI Style*.

Height 30 in. : 76 cm.; Diam. 26 in. : 66 cm.

DM 2.400; NF 3.000; Gns. 204; \$600.

455. INLAID KINGWOOD AND BLACK LEATHER BUREAU PLAT, serpentine top, central frieze drawer flanked by cupboard doors, cabriole legs; heavily mounted in *bronze dore* with female *mascarons*, floral garlands, pendant clusters of medals, allegorical figures, etc. *Louis XVI Style*.

Height 33-1/2 in. : 84 cm.; Length 5 ft. 7 in. : 160 cm.

DM 6.000; NF 7.500; Gns. 510; \$1,500.

Parke-Bernet's catalogue states that this piece is "based on the well-known *cabinet des medailles* by Antoine Gaudreau and Slodtz."

456. SATINE BIBLIOTHEQUE, two glazed and two paneled cupboard doors, shelved interiors; mounted in *bronze dore* with female *mascarons*, bowknotted laurel wreaths, etc. *Louis XVI Style*.

Height 5 ft. 6 in. : 167 cm.; Length 7 ft. 4 in. : 223 cm.

DM 3.200; NF 4.000; Gns. 272; \$800.

458. CARVED, PARCEL-GILDED AND MIRRORED FOUR-FOLD SCREEN, applied with flower filled vases and pendant trophies, on a mirrored ground. Painted gray, heightened with gilding. *Louis XVI Style*.

Height 5 ft. 9 in. : 175 cm.; Length 6 ft. 6 in. : 198 cm.

DM 1.900; NF 2.375; Gns. 162; \$475.

459. INLAID ACAJOU AND KINGWOOD GRAND BUREAU PLAT, frieze with three working and three mock drawers applied with *bronze dore* leaf-scrolls, fluted round tapering legs. *Louis XVI Style*.

Height 29-1/2 in. : 73.7 cm.; Length 6 ft. 10 in. : 208 cm.

DM 4.800; NF 6.000; Gns. 409; \$1,200.

460. SAMSON 'FAMILLE ROSE' PORCELAIN THREE-PIECE GARNITURE, covered octagonal jar, pair matching beakers, decorated with medallions depicting figures in gardens, alternate with sprays of peony and other blossoms; *bronze dore* mounts in the *Louis XV taste*.

Heights 27-1/2 and 33-1/2 in. : 68.5 and 85 cm.

DM 2.500; NF 3.125; Gns. 212; \$625.

461. KIRMAN MEDALLION CARPET, rose crimson field of floral palmettes and leafage centering a midnight blue pendent circular medallion, celadon spandrels, beige floral border.

13 ft. x 8 ft. 1 in. : 396 x 244 cm.

DM 4.000; NF 5.000; Gns. 340; \$1,000.

462. KIRMAN FLOWER GARDEN CARPET, with inscriptions. Midnight blue field, close pattern of five rows of six flower beds containing cypresses, willows and vases filled with blossoms, on varying grounds; separated by beige floral medallions, and small panels of inscriptions in various colors. Midnight blue border.

25 ft. 2 in. X 18 ft. 2 in. : 767 x 654 cm.

DM 15.200; NF 19.000; Gns. 1,292; \$3,800.



SOTHEBY & CO., London  
June 27, 1962

**Old Master Paintings**  
Including the property of  
The Solomon R. Guggenheim Foundation

1. FRANCKEN II, Frans. "The Interior of a Picture Gallery." Panel. *Signed below and inscribed: OVTVER VANDE CVŠK, and dated on the easel 1636.* (D. Vanderkar)  
36-3/4 x 48-1/2 in. : 93 x 123 cm.

DM 21.280; NF 26.600; £1,900; \$5,320.

4. LAWRENCE, Sir Thomas. "Portrait of William, 1st Earl Amherst." Full length. (Agnew)  
93 x 57-1/4 in. : 236 x 145 cm.

DM 47.040; NF 58.800; £4,200; \$11,760.

Painted in 1821 for the East India Company's Factory at Canton and presented by the last President of the Factory to Sir George T. Staunton, Bt., in 1835.

Engraved by Charles Turner, 1824.

See: Lord Ronald Sutherland Gower, *Sir Thomas Lawrence*, 1900, p. 104; Kenneth Garlick, *Sir Thomas Lawrence*, 1954, p. 24.

10. REMBRANDT HARMENSZ VAN RIJN. "St. Bartholomew." *Signed and dated Rembrandt 1661.* (Agnew)  
34-1/8 x 29-1/2 in. : 87 x 75 cm.

DM 2.128.000; NF 2.660.000; £190,000; \$532,000.

Sotheby's catalogue reads: "W. R. Valentiner suggested that this picture together with a number of other half-length studies of the same size by Rembrandt including the *St. James* formerly in the Willys collection, the *Old Man Praying* in the Harrach collection and the *Munich Gallery Risen Christ*, which like the *St. Bartholomew* are dated 1661, formed part of a series of Christ and the Apostles.

"The knife St. Bartholomew holds is the emblem of his martyrdom by flaying. It led to various romantic misconceptions about the subject of the picture in the 18th and 19th centuries; in Smith's *Catalogue raisonne* (1836) as '*Rembrandt's cook*.' Mezzotinted by Charles Phillips as '*The Assassin*'; and by R. Houston, 1757, as in the Blackwood collection."

Collections: John Blackwood, London, 1757 (but not in the Blackwood sale, 1778, as Hofstede de Groot states); perhaps in the Prince Trivulzio sale, Amsterdam, 29.8.1764, no. 109, and anonymous sale, Amsterdam, 30.11.1772, no. 137; almost certainly bought by Richard Payne Knight of Downton Castle; passed by inheritance to present seller.

Exhibitions: Royal Academy 1882 (234), 1899 (99), 1912 (52), 1929 (86); Birmingham, 1934 (152); Rijksmuseum, Amsterdam and Boymans Museum, Rotterdam, 1956 (87).

See: J. Smith, VII, 1836, no. 359; W. Bode and C. Hofstede de Groot, 1897-1906, no. 508; J. Veth, 1906; Hofstede de Groot, VI, 1916, no. 168; W. R. Valentiner, *K. der K.*, 1909, p. 456; id., *Kunstchronik*, XXXII, 1920-1, pp. 221 f.; J. Charrington, *Catalogue of the mezzotints after Rembrandt*, 1923, nos. 82 and 130; A. Bredius, 1937, fig. 615; H. Focillon and L. Goldscheider, 1960, pl. 108.

The property of Major W. H. P. Kincaid Lennox, Downton Castle.



Lot 19.

19. THE MASTER OF MOULINS. "Portrait of a girl holding a pansy." Panel. (Basing)  
11-1/2 x 8-3/4 in. : 29 x 22 cm.

DM 117.600; NF 147.000; £10,500; \$29,400.

This picture was attributed to the Master of Moulins by Dr. Wilhelm Bode and Dr. M. J. Friedlander.

12. FRANCESCO DI GIORGIO. "The Virgin and Child with St. Bernardino and another Saint." Panel. (J. Weitzner)  
26-1/2 x 18-1/2 in. : 67.3 x 47 cm.

DM 69.440; NF 86.800; £6,200; \$17,360.

Collection: Bastien-Lepage.

See: Helen Komstock, *International Studio*, vol. 89, 1928, p. 36; A. Stuart Weller, 1943, pp. 86-8, 91 and fig. 24.

14. LORENZO MONACO. "King David playing the Psalter." Panel, arched top, gold ground. (Wildenstein)  
21-1/2 x 14-1/2 in. : 54.6 x 36.8 cm.

DM 268.800; NF 336.000; £24,000; \$67,200.

One of a set of four panels representing patriarchs. Dated circa 1405-10 by Bernard Berenson who described the David as 'one of the most attractive paintings of the late Middle Ages.'

In the Royal Picture Gallery at Cassel until about 1929.  
See: G. Pudelko, *The Burlington Magazine*, LXXIII, 1938, p. 238; B. Berenson, *Dedalo*, I, 1932, pp. 30-31; M. Meiss, *The Burlington Magazine*, vd. C, 1958, pp. 1961-6 and fig. 8.





Lot 38.

38. PROVOST, Jan. "The Adoration of the Magi." Panel. (Frank Partridge)

18-3/4 x 16-1/4 in. : 47.6 x 41.3 cm.

DM 207.200; NF 259.000; £18,500; \$51,800.

The attribution to Jan Provost was made by Dr. M. J. Friedlander in 1952. Attributed by Dr. F. Bologna to a northern French painter, the Master of the Translation of the Reliquary of St. Perpetua.

A pen and ink drawing of the same composition with slight variations is in the British Museum, see *Catalogue of drawings by Dutch and Flemish artists ... in the British Museum*, V, 1932, p. 60, no. 3.

Bought in Paris in 1889 by the Duchess of Parcent, Madrid. See: F. Bologna, *Bulletin des Musées Royaux des Beaux-Arts, Bruxelles*, V, 1956, p. 22.

The property of H. S. H. Prince Max Emanuel von Hohenlohe.

15. VAN CLEVE, Joos. "The Virgin and Child." Panel (Betts)

13 x 8-1/4 in. : 33 x 21 cm.

DM 31.360; NF 39.200; £2,800; \$7,840.

16. THE MASTER OF AKLMAAR. "Saints Ursula and Godelieve" and "Saints Catherine and Agnes." Panel, a pair. (Hallsborough)

14-1/4 x 9-1/2 in. : 36.2 x 24.1 cm.

DM 319.200; NF 399.000; £28,500; \$79,800.

Two other pictures from the same set of four were formerly in the Earl of Northbrook's collection.

See: Lacroix, 1871, p. 30b; M. J. Friedlander, X, 1932, pp. 39-40, 125, no. 50 and pl. XXIV.

Exhibitions: New York World's Fair, 1939, no. 242.

17. THE BRUGES MASTER OF 1473. "The Triptych of Jan de Witte." Center panel with the Madonna, side panels with the donor and his wife. Panel, trefoil top. (D. Vanderkar)

Each panel 28-3/4 x 14-1/2 in. : 73 x 36.8 cm.

DM 291.200; NF 364.000; £26,000; \$72,800.

As the inscription shows, the picture was completed on July 27, 1473. The arms on the wings identify the donors as Jan de Witte and his second wife Marie Hoose; the triptych may have been painted on the occasion of their marriage. Jan de Witte was councillor at the court of Charles the Bold and in 1472-3 burgomaster of Bruges; burgomaster of the magistrates in 1482.

Collections: Jan de Witte, Bruges, 1473; Gabriel Johann P. Weyer sale, Cologne, 1862; Prince Karl Anton von Hohenzollern (until 1885); Prince Leopold von Hohenzollern (until 1905); Prince Wilhelm von Hohenzollern (until 1928).

Exhibitions: Bruges, 1902 (49); Munich 1928; New York World's Fair, 1939 (29); New York, Knoedler, 1942; Detroit, 1960 (29).

See: W. H. J. Weale, 1862, pp. 461-3; F. A. von Lehner, 1883, no. 140; G. Hulin de Loo, 1902 (49), *Catalogue of the Bruges Exhibition*; M. J. Friedlander, 1903, pp. 14-15 and id, *Repertorium für Kunstwissenschaft*, XXVI, 1903, p. 86; M. Conway, 1921, p. 253; F. Winkler, 1924, p. 134; F. Rieffel, *Staedel-Jahrbuch*, vol. 3, 1924, pp. 56 ff.; H. Wilm, *Cicerone*, XX, 1928, p. 636; M. J. Friedlander, VI, 1926, pp. 59-60 and 136, no. 112; *Catalogue of the Exhibition of Flemish Art*, Detroit, 1960, pp. 137-140.

21. MALER, Hans. "Queen Anna of Hungary (1503-47)." Inscribed: ANNA REGINA/1520 Anno Etatis 16. Panel. (Carlson)

20 x 14-3/4 in. : 50.8 x 37.5 cm.

DM 63.840; NF 79.800; £5,700; \$15,960.

See: *Art News*, vol. 29, 1931, pp. 4 and 25; C. L. Kuhn, *German Paintings in American Collections*, 1936, p. 64 and pl. 53.

Exhibitions: Cambridge, Mass., June-September 1936 (18). (N.B. Lots 12 through 21 above were the property of the Solomon R. Guggenheim Foundation, from the collection of Irene and Solomon R. Guggenheim, sold by order of the Trustees.)

23. ROBERT, Hubert. "The Cascade at Tivoli, a caprice." (Ferrers)

28-1/2 x 35-1/4 in. : 72.4 x 89.5 cm.

DM 67.200; NF 84.000; £6,000; \$16,800.

25. GOYEN, Jan van. "A river scene with a view of a town." Panel, oval. Signed with monogram and dated 1646. (Nijstad, The Hague)

15-1/2 x 21 in. : 39.4 x 53.3 cm.

DM 80.640; NF 100.800; £7,200; \$20,160.

27. NEER, Aert van der. "Winter scene." Panel. Signed with monogram. (R. Lebel, Paris)

29-1/2 x 41-3/4 in. : 74.9 x 106 cm.

DM 128.800; NF 161.000; £11,500; \$32,200.

Collections: Amsterdam sale, 1797; W. Maclean Homan, Winchelsea.

See: Hofstede de Groot, VII, no. 549.

28. OSTADE, Isack van. "An old man at a window." Panel.  
*Signed.* (E. Speelman)  
19-1/2 x 7-3/4 in. : 49.5 x 19.5 cm.  
DM 39.200; NF 49.000; £ 3,500; \$9,800.

29. OSTADE, Isack van. "Peasants outside a cottage." Panel.  
*Signed and dated 1649.* (Baron Thyssen)  
18-3/4 x 15-1/2 in. : 47.6 x 39.4 cm.  
DM 145.600; NF 182.000; £ 13,000; \$36,400.

Engraved by J. Fittler.

Collections: Comte de Merle sale, Paris 1784; Destouches sale, Paris 1794; Robit sale, Paris, 1801; Hibbert, London; William Wells, Redleaf, 1829 (sale 1848); John Walter, Bearwood, 1882; Alfred Beit; Sir Otto Beit; Sir Alfred Beit. Exhibitions: B. I. 1821; Royal Academy, 1882, no. 70. See: Smith, I, p. 182, no. 13; C. Blanc, 1857, II, p. 94; G. F. Waagen, *Supplement*, p. 295; Hofstede de Groot, III, no. 107; W. Bode, *The Art Collection of Mr. Alfred Beit*, 1904, pp. 15 and 55; id, *Collection ... of Mr. Otto Beit*, 1913, p. 17.

30. RUISDAEL, Jacob van. "Small vessels in a breeze." *Signed with monogram.* (Brod)  
18 x 24-3/4 in. : 45.7 x 63 cm.  
DM 28.000; NF 35.000; £ 2,500; \$7,000.

31. RUISDAEL, Jacob van. "Winter scene with boats frozen in the ice." *Signed.* (Carlson)  
14-1/2 x 13 in. : 37 x 33 cm.  
DM 44.800; NF 56.000; £ 4,000; \$11,200.

The property of H. S. H. Prince Max Emanuel von Hohenlohe.

39. JACOPO DEL CASENTINO. A Crucifix. Panel. (J. Weitzner)  
Overall size: 112-1/2 x 94-1/2 in. : 286 x 240 cm.  
DM 33.600; NF 42.000; £ 3,000; \$8,400.

See: R. Offner, Section III, vol. VII, 1957, p. 128 and pls. XLIII and XLIII, ab.  
The property of Count P. Arco.

41. STOMER, Matthias. "St. Peter delivered from prison by an Angel." (Betts)  
50 x 71-3/4 in. : 127 x 182 cm.  
DM 31.360; NF 39.200; £ 2,800; \$7,840.

Exhibitions: Utrecht and Antwerp, 1952, no. 64; Royal Academy, 1952-3, no. 642.  
See: B. Nicolson, *The Burlington Magazine*, XCLV, 1952, p. 251.

The property of Benedict Nicolson, Esq.

61. VERELST, Simon. "Still Life with flowers." (W. Sabin)  
31 x 24-1/4 in. : 78.7 x 62.3 cm.  
DM 5.040; NF 6.300; £ 450; \$1,260.

62. POUSSIN, Gaspar. "Classical landscape." (Van Eyck)  
27-3/4 x 38 in. : 70.5 x 96.5 cm.  
DM 4.480; NF 5.600; £ 400; \$1,120.

74. MAGNASCO, Alessandro. "Witches listening to a sermon." (Van Eyck)  
32-1/4 x 27-1/2 in. : 81.9 x 69.9 cm.  
DM 24.640; NF 30.800; £ 2,200; \$6,160.

Collection: Conte Riccio, Genoa.

Exhibition: New York, Durlacher, 1940, no. 8.

See: B. Geiger, Magnasco, 1949, p. 122.

75. PITTONI, Giovanni Battista. "The Sacrifice of Polyxena on Achilles' tomb." (J. Weitzner)  
29-1/4 x 21-1/4 in. : 74.3 x 54 cm.  
DM 26.880; NF 33.500; £ 2,400; \$6,720.

Collection: Borstingen.

82. CRANACH THE ELDER, Lucas. "Electress Sibilla of Saxony." *Inscribed three times with her motto and signed with the winged serpent and dated 1535.* Panel. (Bellesi)  
8 x 6-3/4 in. : 20.3 x 17.1 cm.  
DM 25.760; NF 32.200; £ 2,300; \$6,440.

Sold with a certificate from Dr. M. J. Friedlander.



Lot 83.

83. PATER, Jean-Baptiste. "La Danse." (J. Challoner)  
34-1/2 x 46-1/4 in. : 86-1/2 x 117.5 cm.  
DM 106.400; NF 133.000; £ 9,500; \$26,600.

Collection: Baron Gustave de Rothschild.

The property of Mr. Basil P. Goulandris, New York.

85. GOYA Y LUCIENTES, Francisco de. "A Miracle of St. Anthony" and "Onlookers at the Miracle of St. Anthony." A pair, painted half circles. (Agnew)  
10-1/4 x 14-1/2 in. : 26 x 36.8 cm.  
DM 78.400; NF 98.000; £ 7,000; \$19,600.

Sketches for the fresco painted by Goya in the cupola of San Antonio de la Florida, Madrid, in 1798.

Collections: Bought by the 4th Earl of Clarendon when Ambassador in Madrid, 1833-9; Bought from a later Earl of Clarendon by the Hon. Sir. Evan Charteris.

See: A. L. Mayer, 1924 (English edition), pp. 137-8, no. 11.

87. GUARDI, Francesco. "A view along the Fondamenta Nuove." *Signed.* (L. Koetser)  
27-1/2 x 46-1/4 in. : 69.9 x 117 cm.  
DM 168.000; NF 210.000; £ 15,000; \$42,000.





Lot 88.

88. **POUSSIN, Nicolas.** "A view in the Campagna, with figures." (Leggatt)  
24-3/4 x 30-3/4 in. : 62.9 x 78.1 cm.

DM 156.800; NF 196.000; £14,000; \$39,200.

Probably painted about the middle of the 1640's for Cassiano del Pozzo.

Collections: Comm. Cosimo del Pozzo; Laura del Pozzo, 1739 (married Pietro Paolo Boccapaduli, 1727); Boccapaduli collection until circa 1785; probably in the collection of the 1st Lord Grenville (died 1834); Lady Grenville (died 1864); inherited by Hon. George Mathew Fortescue and remained in the family until 1939; Sir George Leon.

Exhibition: Royal Academy, 1949-50.

See: A. F. Blunt, *Journal of the Warburg and Courtauld Institutes*, VII, 1944, p. 156; id., *The Burlington Magazine*, LXXXVII, 1945, pp. 186 ff.; *Bulletin de la Societe Poussin*, 2nd Cahier, 1948, p. 52.

89. **POUSSIN, Nicolas.** "A view in the Campagna, with figures." The companion picture to the preceding lot (see notes). (Leggatt)

24-3/4 x 30-3/4 in. : 62.9 x 78.1 cm.

DM 100.000; NF 154,000; £11,000; \$30,800.

90. **REYNOLDS, Sir Joshua.** "Portrait of Wang-y-Tong." (Marlborough Fine Art)

24 x 18-1/2 in. : 61 x 47 cm.

DM 53.600; NF 67.000; £4,800; \$13,400.

The sitter was brought from Canton by John Bradley Blake, the East India Company's resident Supercargo, and after being educated at Sevenoaks School became a page to the 3rd Duke of Dorset. The full-length portrait of him by Reynolds is still at Knole. Given by Reynolds to J. B. Blake as a memento of his protegee and thence by family descent to Archdeacon B. Harrison, C. I. Thornton and Albert Hamilton from whose collection it was sold at Sotheby's 19.5.1954, lot 101 (£750).

Exhibition: Royal Academy, 1871, no. 30.

See: Wilfred Cripps, *Pedigree of the Family of Harrison*, 1881, p. 20; Graves & Cronin, 1899, III, p. 1028; cf. Sir Walter Armstrong, 1900, p. 235; Geraldine Mozley, *Notes*

and *Queries*, Jan. 1936; A. J. Toppin, *Transactions of the English Ceramic Circle*, 1942, II, no. 8, pp. 149-52 and pl. LVia and b; Hugh Honour, *Chinoiserie*, 1961, p. 185. The property of Mrs. Tatton Brinton.

(N.B. Lots 85 through 90 were the property of the executors of the late R. F. Heathcoat-Amory, Esq.)

93. **MARLOW, William.** "The Coast at Folkestone." Signed, inscribed on the stretcher 'Lord Dudley, June 1782'. (Agnew)  
24 x 35-3/4 in. : 61 x 90.8 cm.

DM 4.480; NF 5.600; £400; \$1,120.

Probably exhibited at the Royal Academy 1790, no. 31. Copied by John Sell Cotman, circa 1806.

Collection: John Borthwick.

See: Percy Moore Turner, *Apollo*, XLIX, 1949, pp. 40-41.

94. **HOPPNER, John.** "Portrait of Lady Elizabeth Bligh as a young girl." (Agnew)

30-1/4 x 23-3/8 in. : 76.8 x 59.4 cm.

DM 31.360; NF 39.200; £2,800; \$7,840.

Another portrait of the sitter by Hoppner, painted when she was three, was exhibited at the Royal Academy in 1803.

Collection: John Wainwright.

95. **REYNOLDS, Sir Joshua, P.R.A.** "Portrait of The Honorable Mrs. Damer." Half-length. (Fludd)

29 x 24 in. : 73.7 x 61 cm.

DM 17.820; NF 22.400; £1,600; \$4,480.

96. **GAINSBOROUGH, Thomas, R.A.** "Portrait of Thomas Nuthall." Painted oval. (Agnew)

29 x 24 in. : 73 x 61 cm.

DM 16.800; NF 21.000; £1,500; \$4,200.

(N.B. Lots 95 and 96 were the property of Mrs. Paul M. Read, New York City.)

99. **ROMNEY, George.** "Portrait of Anne, Countess of Clare." Three-quarter length. (J. Challoner)

50 x 40 in. : 127 x 102 cm.

DM 31.360; NF 39.200; £2,800; \$7,840.

The property of Leigh Gattson, Esq., Beverly Hills, Calif.

102. **RUBENS, Sir Peter Paul.** "Study of one of the Three Magi." Panel. (Weitzner)

25-1/4 x 19-1/4 in. : 64 x 48.8 cm.

DM 140.000; NF 175.000; £12,500; \$35,000.

Sotheby's catalogue reads: "One of a set of three heads of the Magi which according to Max Rooses were painted by Rubens himself, with variations, from the Magi in the altar-piece in the church of St. John at Malines, which he executed in 1617-19. Rooses states that they were painted for Balthasar Moretus (1574-1641) in whose family it was the custom to give the first three sons the names of the Magi."

Collections: Balthasar Moretus, Antwerp; Wilson sale, Paris, 1881, bought by Le Roy; Charles M. Senff collection, 1928; I. M. Stettenheim collection, New York.

See: M. Rooses, *L'Oeuvre de P. P. Rubens*, vol. I, 1886, pp. 224-5, no. 172.; J.-A. Goris and J. S. Held, *Rubens in America*, 1947, p. 33, no. 50.

The property of Mrs. Marshall Brown.

116 LOTS (Total of Sale):-

DM 6.445.040; NF 7.056.300; £ 575,450; \$1,611,260.



SOTHEBY & CO., London  
June 28th, 1962

**Old Master Drawings of the Italian School,**  
The property of Dr. and Mrs. Francis Springell



Lot 1.

1. ITALIAN SCHOOL, 15th Century. "A deer and a fox." Drawn with brush and grey-brown wash, and watercolor, on blue paper. (Drey)  
4-1/2 x 7-3/4 in. : 11.4 x 19.8 cm.  
DM 3.920; NF 4.900; £ 350; \$980.

3. SCHOOL OF LOMBARDY. "Four Virtues, facing four Vices." *Recto*: Charity and Envy, Humility and Pride; *verso*: Gaiety and Anger, Temperance and Intemperance." Pen and ink and brown wash. (H. M. Calmann)  
7-1/2 x 5-1/4 in. : 19.7 x 13 cm.  
DM 4.480; NF 5.600; £ 400; \$1,120.

Collection: Lord Milford.

4. NORTH ITALIAN SCHOOL, 2nd half 14th century. "A pair of lovers by a castle, and a group of musicians" and *verso*: "Three Knights." Pen and ink and watercolor, on vellum. (H. M. Calmann)  
5-5/8 x 4-1/8 in. : 14.5 x 10.3 cm.  
DM 22.400; NF 28.000; £ 2,000; \$5,600.

Collection: Lord Milford.

Exhibition: Colnaghi, *Drawings... of Dr. and Mrs. Francis Springell*, 1959, no. 2.

5. FLORENTINE SCHOOL, c. 1450. "Nine Prophets and Kings of the Old Testament." Pen and ink and watercolor, on vellum. (Colnaghi)  
12-1/4 x 7-3/4 in. : 31.2 x 19.7 cm.  
DM 12.320; NF 15.400; £ 1,100; \$3,080.

See: *Drawings of the Florentine Painters*, 1938, II, p. 17, No. 164c (School of Fra Angelico).

Exhibition: Colnaghi, *Drawings... of Dr. and Mrs. Francis Springell*, 1959, no. 4.

6. STEFANO DA VERONA, called STEFANO DA ZEVIO. "Charity." Pen and ink and greenish-grey wash. *Inscribed: de Stefano in an early hand.* (Berlin Print Room)  
10-3/8 x 5-1/4 in. : 26.5 x 13.5 cm.  
DM 44.800; NF 56.000; £ 4,000; \$11,200.

Exhibition: Colnaghi, *Drawings... of Dr. and Mrs. Francis Springell*, 1959, no. 19.

Sotheby's catalogue reads: "Closely related to the Dresden drawing reproduced by Van Marle, IX, p. 282, Fig. 184; and to several drawings in the Uffizi."

7. BARTHOLOMEO DI GIOVANNI (Alunno di Domenico). "The Adoration of the Magi." Pen and ink. (Liddell)  
7-13/16 x 10 in. : 19.9 x 25.4 cm.

DM 3.136; NF 4.920; £ 280; \$784.

From the collections of Knowles and Henry Oppenheimer. Sotheby's catalogue reads: "The drawing was attributed by Berenson in 1903 and by K. T. Parker in 1936 to Davide Ghirlandaio. The attribution to the Alunno di Domenico was first suggested by Francovitch in 1926 and confirmed by Berenson in the 1938 edition of the *Florentine drawings*. They both connected the drawings with the fresco by Pintoricchio in Sala V of the Appartamenti Borgia in the Vatican."

10. FRA BARTOLOMEO DELLA PORTA. "The Virgin and Child crowned by two Angels, etc." and *verso*: "An Angel kneeling." *Recto* in pen and ink, heightened with white, on pink prepared ground, *verso* in pen and ink, heightened with white. (H. M. Calmann)  
8-3/4 x 6 in. : 22 x 15.3 cm.

DM 156.800; NF 196.000; £ 14,000; \$39,200.

Collections: William Mayor (Lugt 2799); Paul von Schwabach; Lt.-Col. N. R. Colville.

See: William Mayor, 2nd Edition, 1875, No. 32; Bernard Berenson, 1938, II, p. 38, No. 427a.

Exhibition: Royal Academy, 1953, No. 24; Colnaghi, *Drawings... of Dr. and Mrs. Francis Springell*, 1959, No. 17. Another sketch for the same composition, with variations, is in the Uffizi (Berenson 256, Fig. 437).



Lot 10.



9. LORENZ' DI CREDI. "The Virgin and Child." Silverpoint, heightened with white, on a salmon pink prepared ground. (Zinser)

5-11/16 x 3-3/4 in. : 14.4 x 9.4 cm.

DM 16.800; NF 21.000; £ 1,500; \$4,200.

See: Berenson, *Drawings of the Florentine Masters*, Chicago 1938, Vol. II, p. 350, no. 2738.

Exhibited: Colnaghi, *Drawings... of Dr. and Mrs. Francis Springell*, 1959, no. 20.

11. FRA BARTOLOMMEO DELLA PORTA. "Distant view of a town" and *verso*: "Sketch of Siena Cathedral." Pen and ink. (H. M. Calmann)

6-1/16 x 8-13/16 in. : 15.4 x 22.5 cm.

DM 31.360; NF 39.200; £ 2,800; \$7,840.

Collections: Ottoloni; J. P. Heseltine (Lugt 1507); Henry Oppenheimer.

See: J. P. Heseltine, *Italian Drawings*, Pl. 10; Bernard Berenson, *op. cit.*, 1938, II, p. 21, No. 432; K. T. Parker, *Catalogue of the Oppenheimer Sale*, Christie's, 10.7.1936, p. 19, Lot 28.

Exhibition: Colnaghi, 1959, No. 18.

With a watermark, a star in a circle, similar to Heawood 3878 and Meder 7.



Lot 17.

17. MICHELANGELO BUONARROTI. *Recto*: "Christ before Pilate." Pen and ink, partly over red chalk. *Verso*: "Two fragments of a sonnet in Michelangelo's handwriting and sketches." Red chalk and pen. (H. Eisemann)

8-1/4 x 11 in. : 21. x 28.2 cm.

DM 291.200; NF 364.000; £ 26,000; \$72,800.

Collections: Pierre-Jean Mariette (Lugt 1852); Sir Robert Witt.

See: K. Tolnai, *M unchner Jahrb. der bildenden Kunst*, 1928, p. 70; A. Venturi, *L'Arte*, 1928, pp. 1, 2; F. Baumgart, *Marburg Jahrbuch*, 1937, pp. 249-51; Bernard Berenson, *op. cit.*, 1938, II, p. 233, No. 1696a, Fig. 791.

Exhibitions: British Museum, 1953, No. 40; Royal Academy, 1953, No. 48; Colnaghi, 1959, No. 24.

Sotheby's catalogue reads: "Tolnai and Berenson considered only the sonnet fragments and the slight sketches on the *verso* to be in Michelangelo's own hand, the drawing on the *recto* to be the work of a pupil. Venturi (1928) maintained the authenticity of the *recto* as well, and this view was supported by Mr. A. E. Popham and Prof. J. Wilde in the catalogue of the Michelangelo exhibition at the British Museum in 1958."

14. MORONE, Domenico. "A game of skittles, in the square of a city (Verona?)." Pen and ink and watercolor, on buff paper. (H. M. Calmann)

3-7/8 x 6-3/4 in. : 9.7 x 17.3 cm.

DM 6.720; NF 8.400; £ 600; \$1,680.

15. GRANACCI, Francesco. Sheet from a Sketchbook: *recto*: "Studies for an Adoration of the Magi, and Christ and St. Thomas." Pen and ink, on buff paper. *Verso*: "Studies of Christ and St. Thomas, etc." Pen and ink, and black chalk. *Inscribed*. (Dr. Scharf)

12-7/8 x 7-1/8 in. : 32.5 x 20.5 cm.

DM 8.400; NF 10.500; £ 750; \$2,100.

18. BANDINELLI, Baccio. "Allegory of the Past, the Present and the Future." Pen and ink. (Colnaghi)

12-3/8 x 8 in. : 32 x 21 cm.

DM 3.584; NF 4.480; £ 320; \$896.

Exhibition: Colnaghi, 1959, No. 22.

21. CALIARI, Paolo, called IL VERONESE. "Head of a woman." Black and white chalk, on blue paper. (Zinser)

10-3/8 x 7-1/4 in. : 27 x 18.5 cm.

DM 29.120; NF 36.400; £ 2,600; \$7,280.

Collection: Sir Thomas Barlow.

See: H. Tietze and E. Tietze-Conrat, 1944, No. 2097.

Exhibitions: Royal Academy, 1953, No. 110; Colnaghi, 1959, No. 28.

23. ROBUSTI, Jacopo, called IL TINTORETTO. "A man, seated." Black chalk, heightened with white, on blue-grey paper. (Colnaghi)

10-1/4 x 7-1/4 in. : 18.5 x 16 cm.

DM 24.640; NF 30.800; £ 2,200; \$6,160.

Exhibitions: Royal Academy, 1953, No. 100; Colnaghi, 1959, No. 27.

32. GENNARI, Cesare. "Landscape with figures by a blasted tree." Pen and ink. (Colnaghi)

8-1/4 x 11-1/2 in. : 21 x 29 cm.

DM 1.344; NF 1.680; £ 120; \$336.

Exhibition: Colnaghi, 1959, No. 26.

Sotheby's catalogue reads: "The drawing was attributed to Pietro Testa, but an early inscription: *Cesare Genaro* on the back is clearly visible from the front and probably correct. The artist was a great-nephew of Guercino, and he and his elder brother Benedetto were his pupils and principal heirs."

36. MANNOZZI, Giovanni, called GIOVANNI DA SAN GIOVANNI. "Child looking downwards." Red chalk. (Agnew)

7-1/2 x 6-1/4 in. : 19.2 x 18.0 cm.

DM 4.704; NF 5.880; £ 420; \$1,176.

39. CASTIGLIONE, Giovanni Benedetto. "Apollo and Maryas." Drawn with oil on paper. (Colnaghi)

16 x 21 in. : 40.6 x 53.3 cm.

DM 31.360; NF 39.200; £ 2,800; \$7,840.

Collection: Sir William Drake (Lugt 736).

Exhibitions: Royal Academy, 1953, No. 136; Colnaghi, 1959, No. 53.

40. CASTIGLIONE, Giovanni Benedetto. "A pastoral scene." Drawn with brush and brown and green wash. (Light)

13-3/4 x 21-3/8 in. : 35.1 x 54.5 cm.

DM 13.440; NF 16.800; £ 1,200; \$3,360.

54 LOTS (Total of Sale):-

DM 949.948; NF 1.187.435; £ 84,817; \$237,487.

PALAIS GALLIERA, Paris, June 28, 1962  
Maitres Maurice Rheims, Philippe Rheims,  
and Rene G. Laurin, C.P.

### Old and Modern Paintings and Drawings

(In evaluating the prices that follow, one should keep in mind that bidders in France are charged a surtax of 21% on auction purchases up to 6,000 NF, of 18% on those from 6,000 to 20,000 NF, and 16.5% on those above 20,000 NF.—Ed.)

130-131. BOGDANY, Jakob, *attrib.* "Bowl of flowers and a snail." "Bowl of flowers and a dragonfly." A pair.  
27-5/8 x 23-1/4 in. : 70 x 59 cm.

NF 7,500; DM 6,000; Gns. 510; \$1,500.

136. BRUEGHEL DE VELOURS, Jan, and AVONT, Pieter van. "The Rest on the Flight into Egypt." On metal. *Signed Brueghel and P.V.A.*

15-3/4 x 23-5/8 in. : 40 x 60 cm.

NF 16,000; DM 12,800; Gns. 1,090; \$3,200.

139. CANALETTO, *attrib.* "The Rialto Bridge."

33-7/8 x 39-3/4 in. : 86 x 107.5 cm.

NF 13,000; DM 10,400; Gns. 885; \$2,600.

158. PILLEMENT, Jean. "Country road." *Signed and dated 1790.*

21-1/4 x 30-1/4 in. : 54 x 77 cm.

NF 27,000; DM 21,600; Gns. 1,836; \$5,400.

163. STOSKOPF, Sebastian, *attrib.* "Still life with a bowl of plums." Panel.

25-5/8 x 19-5/8 in. : 65 x 50 cm.

NF 12,500; DM 10,000; Gns. 850; \$2,500.

166. VERNET, Claude-Joseph. "View of a port." *Signed and dated 1773.*

45-1/4 x 64-5/8 in. : 115 x 164 cm.

NF 14,500; DM 11,600; Gns. 986; \$2,900.

181. CEZANNE, Paul. "Path through the crags."

15-3/4 x 12-5/8 in. : 40 x 32 cm.

NF 85,000; DM 68,000; Gns. 5,780; \$17,000.

Slight restorations.

Collection: Vollard.

210. LEBOURG, Albert. "The Seine, Paris, 1912." *Signed and dated 1912.*

26-3/4 x 39-3/8 in. : 68 x 100 cm.

NF 13,800; DM 11,040; Gns. 938; \$2,760.

216. MARQUET, Albert. "Saint-Jean-de-Luz, October." *Signed.*

19-5/8 x 24 in. : 50 x 61 cm.

NF 18,500; DM 14,800; Gns. 1,258; \$3,700.

219. MARQUET, Albert. "The coast at Toulon, 1938." *Signed and, on the back, inscribed and dated 1938.*

19-5/8 x 24 in. : 50 x 61 cm.

NF 40,000; DM 32,000; Gns. 2,720; \$8,000.

232. TAL-COAT, Pierre. "House among the trees."

6-1/4 x 8-5/8 in. : 16 x 22 cm.

NF 1,250; DM 1,000; Gns. 85; \$250.



Lot 155.

155. MERCIER-Philippe. "The music lesson."

52-3/4 x 58 in. : 134 x 147.5 cm.

NF 70,000; DM 56,000; Gns. 4,760; \$14,000.

Collections: Wynn Ellis, sold Christie's, 18 June 1876, no. 25 (as Watteau); R. Currie, London; sold Christie's, 19th November 1920, no. 28 (as Watteau); Wildenstein, Paris; Comte de Lyrot.

Palais Galliera's catalogue reads: "Long attributed to Watteau, this painting is a master work of Philippe Mercier, who knew Watteau in London in 1917-20, engraved several of his compositions and, it is believed, finished some of his works."

233. RENOIR, Auguste. "Study of cows, grazing." *Signed with the initial "R."*

19-3/4 x 24 in. : 50 x 61 cm.

NF 35,500; DM 28,400; Gns. 2,414; \$7,100.

Slight rip at upper left.

See: Vollard, Vol. I, p. 24, no. 96. Reproduced as "Etude de Boeufs."

238. UTRILLO, Maurice. "The Church at Villiers-le-Bel, Seine-et-Oise." *Signed.*

25-5/8 x 21-1/4 in. : 65 x 54 cm.

NF 21,000; DM 16,800; Gns. 1,428; \$4,200.

On the back is a Leonce Rosenberg label dated 1921 and with the number 7564.

240. VLAMINCK, Maurice de. "Cottages by the side of the road." Gouache. *Signed.*

14-3/4 x 18 in. : 37.5 x 45.5 cm.

NF 16,500; DM 13,200; Gns. 1,124; \$3,300.

242. VLAMINCK, Maurice de. "Cliff overlooking the sea." *Signed.*

25-5/8 x 31-1/2 in. : 65 x 81 cm.

NF 9,400; DM 7,520; Gns. 639; \$1,880.

127 LOTS (Total of Sale):-

NF 812,000; DM 649,000; Gns. 58,000; \$162,400.



PALAIS GALLIERA, Paris, June 22, 1962  
Maitre Raoul-Pierre Oudry, C.P.

### Old Master Paintings

1. BALEN, Hendryk van and KESSEL, Jan van. "Summer"  
21-5/8 x 37-3/4 in. : 55 x 96 cm.  
NF 11.000; DM 8.800; Gns. 750; \$2,200.

2. BALTEN, Pieter, *attrib.* "Aubade a la Chatelaine." Panel.  
20-1/8 x 26 in. : 51 x 66 cm.  
NF 10.000; DM 8.000; Gns. 680; \$2,000.

9. GERMAN, 16th century. "Portrait of a Gentleman." Panel.  
27-5/8 x 24-3/4 in. : 70 x 63 cm.  
NF 10.000; DM 8.000; Gns. 680; \$2,000.

20. EL GRECO. "The Last Supper." Panel. *Signed.*  
31-7/8 x 43-3/4 in. : 81 x 111 cm.  
NF 85.000; DM 68.000; Gns. 5,780; \$17,000.

According to Prof. Rodolfo Palluchini and Prof. Roberto Longhi this panel, a youthful work by El Greco and belonging to his first Venetian period 1560-1570, was executed between 1565-70.

21. GUARDI, Francesco. "A ruined arch" and "A pyramid monument." Two pendants on panel.  
7-1/2 x 5-7/8 in. : 19 x 15 cm.  
NF 31.000; DM 24.800; Gns. 2,108; \$6,200.

29. PILLEMENT, Jean. "Portuguese landscape." *Signed.*  
24 x 25-5/8 in. : 92 x 65 cm.  
NF 7.500; DM 6.000; Gns. 510; \$1,500.

31. SCHOOL OF VALENCIA, 15th century. "A Saint and a Pope." Panel, gold ground.  
42-1/8 x 26-3/8 in. : 107 x 67 cm.  
NF 10.000; DM 8.000; Gns. 680; \$2,000.

34. SON, Joris van. "Still life with fruit and jeweled urns."  
30-1/4 x 45 in. : 77 x 115 cm.  
NF 7.550; DM 6.040; Gns. 513; \$1,510.

35. TENIERS, David, the Younger. "The falconer." *Signed.*  
39-3/8 x 29-1/8 in. : 100 x 74 cm.  
NF 23.100; DM 18.480; Gns. 1,572; \$4,620.

See: *L'Oeil*, February 1962, p. 26.

37. VALKENBORCH, Martin van, *attrib.* "Landscape with an old castle, with the Flight into Egypt." Panel.  
12-1/4 x 17-3/4 in. : 31 x 45 cm.  
NF 13.000; DM 10.400; Gns. 885; \$2,600.

40. WATTEAU, Jean-Antoine. "Group of Amorini." Paper on canvas.  
9-1/2 x 13-1/8 in. : 24.5 x 33.4 cm.  
NF 20.000; DM 16.000; Gns. 1,360; \$4,000.

Copy after Rubens of the angels in "The Madonna and Angels" (once in the collection of Louis XIV) in the Louvre. See: J. Mathey, A. Watteau, *Peintures reappruées*, 1959, pages 34 and 37, plates 81-85bis.

40 LOTS (Total of Sale):-

NF 324.500; DM 489.400; Gns. 22,116; \$64,900.

PALAIS GALLIERA, Paris, June 19, 1962  
Me. Maurice Rheims et Me. Philippe Rheims, C.P.

### Modern Drawings, Watercolors, Gouaches, Paintings

3. BUFFET, Bernard. "Portrait of a man." *Signed.*  
51 x 38 in. : 130 x 97 cm.  
NF 2.500; DM 2.000; Gns. 169; \$500.

5. CHASSERIAU, Theodore. "Portrait of Monsieur de Saint-Remy." Heightened drawing. *Signed and dedicated.*  
8-1/4 x 6-1/4 in. : 21 x 16 cm.  
NF 13.500; DM 10.800; Gns. 918; \$2,700.

6. BALTHUS, Jean. "Portrait of a woman with violin." *Signed, dated 1936.*  
32 x 25-1/2 in. : 81 x 65 cm.  
NF 8.200; DM 6.560; Gns. 558; \$1,640.

7. BALTHUS, Jean. "Portrait of a young woman." *Signed, dated 1937.*  
28-1/4 x 23-3/4 in. : 72 x 60 cm.  
NF 22.200; DM 17.760; Gns. 1,511; \$4,440.

8. CAMOIN, Charles. "Landscape at Issy-les-Moulineaux." 18 x 21-3/4 in. : 46 x 55 cm.  
NF 10.500; DM 8.400; Gns. 714; \$2,100.

9. CHABAUD, Auguste-Elysee. "Red plate." *Cachet of the atelier.*  
21 x 30 in. : 53 x 76 cm.  
NF 2.600; DM 2.080; Gns. 178; \$520.

10. BONNARD, Pierre. "Bonnard's kitchen." *Signed.*  
20-1/2 x 14-1/4 in. : 52 x 36 cm.  
NF 151.000; DM 120.800; Gns. 10,273; \$30,200.

Exhibited: Galerie Maeght, "Le noir est une couleur," Dec. 6, 1946-Jan. 10, 1947; Kunsthau de Zurich, "Hommage a Bonnard," 1946-1949.

Palais Galliera's catalogue reads: "This painting, which represents Bonnard's kitchen, was executed for the exposition, "Le noir est une couleur." One can distinguish, in the lower right, the sketchy profile of the artist which probably represents his last self-portrait."

11. VAN DONGEN, Kees. "The kiosque." Watercolor. *Signed.*  
21-3/4 x 29-1/2 in. : 55 x 75 cm.  
NF 23.000; DM 18.400; Gns. 1,565; \$4,600.

12. CASSATT, Mary. "Bust of a little girl." *Signed.*  
18 x 15 in. : 46 x 38 cm.  
NF 8.800; DM 7.040; Gns. 598; \$1,760.

16. DERAINE, Andre. "Bust of a woman with a necklace." *Signed.*  
23-3/4 x 22-1/2 in. : 60 x 57 cm.  
NF 8.800; DM 7.040; Gns. 598; \$1,760.

17. CROSS, Henri Edmond. "Antibes." Watercolor. *Stamped.*  
8-3/4 x 10-3/4 in. : 22 x 27 cm.  
NF 7.200; DM 5.760; Gns. 490; \$1,440.

18. VAN DONGEN, Kees. "Sleeping beauty." *Signed.*  
25-1/2 x 21-1/4 in. : 65 x 54 cm.  
NF 32.000; DM 25.600; Gns. 2,177; \$6,400.

19. COURBET, Gustave. "Cliff by the sea." *Signed.*  
14-1/4 x 23-1/4 in. : 36 x 59 cm.  
NF 15.000; DM 12.000; Gns. 1,020; \$3,000.

22. DUFY, Raoul. "The field of wheat." Watercolor. *Signed*.  
19 x 25-1/4 in. : 48 x 64 cm.  
NF 7.800; DM 6.240; Gns. 351; \$1,560.

23. VAN DONGEN, Kees. "Woman in green tights." *Signed*.  
21-3/4 x 18 in. : 55 x 46 cm.  
NF 80.000; DM 64.000; Gns. 5,440; \$16,000.

24. VLAMINCK, Maurice de. "Thatched-roof cottages." Gouache. *Signed*.  
15 x 18-3/8 in. : 38 x 46.5 cm.  
NF 20.000; DM 16.000; Gns. 1,360; \$4,000.

25. DUFY, Raoul. "Still life." Watercolor. *Signed*.  
19-3/4 x 25-1/4 in. : 50 x 64 cm.  
NF 12.000; DM 9.600; Gns. 817; \$2,400.

27. DUNOYER DE SEGONZAC, Andre. "Rowers on the Morin, 1924." *Signed*.  
80 x 84 in. : 200 x 210 cm.  
NF 165.000; DM 132.000; Gns. 11,240; \$33,000.

See: Claude Roger-Marx, *Dunoyer de Segonzac*, ed. Cailler, Genova, 1951, p. 84, reproduced; Rene Huyghe, *La Peinture moderne*, reproduced.

Palais Galliera's catalogue describes this work as "among the most important of the School of Paris (executed during the) last fifty years."

28. DUNOYER DE SEGONZAC, Andre. "The town's church steeple." Watercolor. *Signed*.  
24-1/4 x 18-1/2 in. : 62 x 47 cm.  
NF 15.000; DM 15.000; Gns. 1,020; \$3,000.

29. VAN DONGEN, Kees. "Riders in the wood." *Signed*.  
21-1/4 x 32 in. : 54 x 81 cm.  
NF 35.000; DM 28.000; Gns. 2,380; \$7,000.

33. FRIESZ, Emile-Othon. "Bathers, one flying a kite." *Signed*.  
21-1/4 x 25-1/2 in. : 54 x 65 cm.  
NF 9.000; DM 7.200; Gns. 612; \$1,800.

34. GAUGUIN, Paul. "Portrait of the painter, Roy." *Inscribed, "Expo. Synthe."*  
16 x 12-3/4 in. : 40.5 x 32.5 cm.  
NF 63.000; DM 50.400; Gns. 4,289; \$12,600.

35. LEGER, Fernand. "Still life." Gouache. *Signed, dated "46."*  
12-3/4 x 10-1/2 in. : 32.5 x 26.5 cm.  
NF 8.000; DM 6.400; Gns. 544; \$1,600.

37. GEN-Paul. "The stop of the cyclists." Watercolor. *Signed*.  
19-1/4 x 24-3/4 in. : 49 x 63 cm.  
NF 4.500; DM 3.600; Gns. 306; \$900.

38. GUILLAUMIN, Armand. "Croizant, the valley of the Sedelle, 1897." *Signed*.  
25-1/2 x 36-1/4 in. : 65 x 92 cm.  
NF 10.400; DM 8.320; Gns. 707; \$2,080.

39 bis. GUILLAUMIN, Armand. "River-bank, La Creuse." Pastel. *Signed*.  
17-3/4 x 23-3/4 in. : 45 x 60 cm.  
NF 5.200; DM 4.160; Gns. 354; \$1,040.

41. JONGKIND, Johann-Barthold. "Entrance to the port, Rotterdam, 1857." *Signed and dated*.  
16-1/2 x 22 in. : 42 x 56 cm.  
NF 50.000; DM 40.000; Gns. 3,400; \$10,000.



Lot 36.

36. GAUGUIN, Paul. "Ictus." A young woman sitting with crossed legs, right arm extended, left arm bent to the shoulder; behind, a fish with the inscription "Ictus." Watercolor, heightened with oil. *Signed with the monogram*.

16 x 21-3/4 in. : 40.5 x 55 cm.  
NF 27.000; DM 21.600; Gns. 1,836; \$5,400.

Collection: Volland.

See: Jean de Rotonchamp, *Paul Gauguin*, p. 65; *Carnet de Paul Gauguin*, pub. Rene Huyghe, Paris, 1952 for repetition of the word "Ictus" and possible preliminary sketches.

42. KUPKA, Frank. "Reminiscence etude, 1920." *Signed*.  
32 x 22-7/8 in. : 81 x 58 cm.  
NF 16.000; DM 12.800; Gns. 1,090; \$3,200.

43. LAURENCIN, Marie. "Head of a woman." *Signed*.  
13-3/4 x 10-5/8 in. : 35 x 27 cm.  
NF 9.500; DM 7.600; Gns. 646; \$1,900.

45. DE LA PATELLIERE, Amedeo. "Bather with a red chemise, 1930." *Signed*.  
15 x 18 in. : 38 x 46 cm.  
NF 2.200; DM 1.760; Gns. 150; \$440.

46. DE LA PATELLIERE, Amedee. "Ile de France, a road near a village, 1930." *Signed*.  
25-1/2 x 32 in. : 65 x 81 cm.  
NF 14.500; DM 11.600; Gns. 986; \$2,900.

47. LAPRADE, Pierre. "Landscape." Watercolor and gouache. *Signed*.  
5-3/4 x 12-5/8 in. : 14.5 x 32 cm.  
NF 2.100; DM 1.680; Gns. 143; \$420.

49. LOISEAU, Gustave. "Mist on the Oise, 1907." *Signed, dated 1907*.  
25-1/2 x 32 in. : 65 x 81 cm.  
NF 10.000; DM 8.000; Gns. 680; \$2,000.

50. LHOTTE, Andre. "Landscape." Gouache. *Signed*.  
11 x 15-3/8 in. : 28 x 39 cm.  
NF 2.300; DM 1.840; Gns. 157; \$460.

51. LUCE, Maximilien. "The Seine on the outskirts of Paris." *Signed*.  
19-3/4 x 25-1/2 in. : 50 x 65 cm.  
NF 6.500; DM 5.200; Gns. 442; \$1,300.



52. LORJOU, Bernard. "Still life with pineapple." *Signed*.  
36-1/4 x 25-1/2 in. : 92 x 65 cm.  
NF 5.100; DM 4.080; Gns. 347; \$1,020.
53. PIGNON, Edouard. "Woman, musing." *Signed, dated 1945*.  
28-1/4 x 23-3/4 in. : 73 x 60 cm.  
NF 4.250; DM 3.400; Gns. 293; \$850.
55. MONTICELLI, Adolphe. "People in a park." Panel.  
*Signed*.  
10-1/4 x 19-3/4 in. : 26 x 50 cm.  
NF 5.200; DM 4.160; Gns. 354; \$1,040.
56. MATISSE, Henri. "Still life with lemon, 1895." *Signed, dated '95*.  
18 x 23-3/4 in. : 46 x 60 cm.  
NF 78.000; DM 62.400; Gns. 5,314; \$15,400.
58. MARCHAND, Andre. "Still life." *Signed*.  
13 x 16-1/8 in. : 33 x 41 cm.  
NF 3.800; DM 3.040; Gns. 258; \$760.
59. MATHIEU, Georges. "Clement d'Alexandrie, 1956." *Signed, dated '56*.  
34-5/8 x 57-1/2 in. : 89 x 147 cm.  
NF 7.200; DM 5.760; Gns. 490; \$1,440.
60. MARTIN, Henri. "Church portal." *Signed*.  
36-1/4 x 28-3/4 in. : 92 x 73 cm.  
NF 5.000; DM 4.000; Gns. 340; \$1,000.
61. MOREAU, Gustave. "The Good Samaritan." *Signed*.  
9-3/4 x 7-1/2 in. : 24.5 x 19 cm.  
NF 8.000; DM 6.400; Gns. 544; \$1,600.
62. PISSARRO, Camille. "Cowherd and cows in a fog, Erag-  
ny, 1890." Gouache. Fan-shaped. *Signed, dated 1890*.  
12-1/4 x 25-1/4 in. : 31 x 64 cm.  
NF 15.000; DM 12.080; Gns. 1,027; \$3,020.
63. VLAMINCK, Maurice de. Ceramic vase. *Signed under-  
neath*.  
Height: 9-1/2 in. : 24 cm.  
NF 1.500; DM 1.200; Gns. 102; \$300.
64. MAILLOL, Aristide. "Mask of Madame Maillol." Orig-  
inal terra-cotta cast.  
Height: 12-5/8 in. : 32 cm.  
NF 7.000; DM 5.600; Gns. 476; \$1,400.  
Collection: Vollard.
65. VLAMINCK, Maurice de. "Tugboats at the dock." *Signed*.  
28-3/4 x 32 in. : 73 x 81 cm.  
NF 76.000; DM 60.800; Gns. 5,178; \$15,200.
66. PISSARRO, Camille. "Moonlight, about 1877."  
18-3/8 x 14-1/4 in. : 46.5 x 36 cm.  
NF 14.500; DM 11.600; Gns. 986; \$2,900.  
See: L. Rodo-Pissarro and L. Venturi, *Camille Pissarro*, ed.  
1939, no. 379.
67. PALMEIRO, Jose. "Still life, 'the table'." *Signed*. (1962)  
28-3/4 x 39 in. : 73 x 100 cm.  
NF 3.200; DM 2.560; Gns. 217; \$640.
68. PERMEKE, Constant. "Head of a fisherman." Panel.  
*Signed*.  
22-3/4 x 17 in. : 58 x 43 cm.  
NF 3.900; DM 3.120; Gns. 265; \$780.
69. SOUVERBIE, Jean. "Still life." *Signed*.  
15 x 21-3/4 in. : 38 x 55 cm.  
NF 3.500; DM 2.800; Gns. 238; \$700.
72. VLAMINCK, Maurice de. "Sailboat on the river." *Signed*.  
26 x 32 in. : 66 x 81 cm.  
NF 70.500; DM 56.400; Gns. 4,780; \$14,100.
73. SUGAI, Kumi. "The moon." *Signed*.  
45-1/4 x 38-1/2 in. : 116 x 99 cm.  
NF 5.500; DM 4.400; Gns. 374; \$1,100.
75. VLAMINCK, Maurice de. "Flowers in a vase." *Signed*.  
21-3/4 x 15 in. : 55 x 38 cm.  
NF 57.000; DM 45.600; Gns. 3,886; \$11,400.
76. PASCIN, Jules. "Reclining nude." Watercolor. *Signed*.  
9-3/4 x 8-3/4 in. : 25 x 22.5 cm.  
NF 5.700; DM 4.560; Gns. 388; \$1,140.
78. RAFFAELLI, Jean Francois. "Paris, winter." Panel.  
*Signed*.  
7-3/4 x 12 in. : 20 x 30.5 cm.  
NF 4.200; DM 3.360; Gns. 290; \$460.
79. RENOIR, Pierre-Auguste. "Cows in a pasture." *Signed*.  
12-3/8 x 15-3/4 in. : 31.5 x 40 cm.  
NF 34.500; DM 27.600; Gns. 2,346; \$6,900.  
See: A. Vollard, Vol. II, p. 117, reproduced.
80. ROUAULT, Georges. "Fleurs du mal." *Signed*.  
5-1/4 x 10-1/4 in. : 13.5 x 26 cm.  
NF 20.000; DM 16.000; Gns. 1,360; \$4,000.
81. ROUAULT, Georges. "War." *Signed*.  
15-1/8 x 11-1/4 in. : 38.5 x 28.5 cm.  
NF 28.000; DM 22.400; Gns. 1,904; \$5,600.
82. SIGNAC, Paul. "Le Tour des Quatre Sergents." Wash.  
*Signed*.  
17-3/4 x 21-1/4 in. : 45 x 54 cm.  
NF 8.000; DM 6.400; Gns. 544; \$1,600.
85. VALTAT, Louis. "Sailboats." *Signed*.  
13 x 16-1/8 in. : 33 x 41 cm.  
NF 16.500; DM 13.200; Gns. 1,124; \$3,300.
86. UTRILLO, Maurice. "Le chateau de Bassieux a Anse  
(Rhône), 1925." Board. *Signed, dated Juin 1925*.  
10-3/4 x 14-1/2 in. : 27.5 x 37 cm.  
NF 23.000; DM 18.400; Gns. 1,565; \$4,600.
87. VUILLARD, Edouard. "Interior." Painting on paper  
remounted on canvas. *Signed*.  
30-3/4 x 19-3/4 in. : 78 x 50 cm.  
NF 65.000; DM 52.000; Gns. 4,440; \$13,000.
88. VLAMINCK, Maurice de. "Vase of flowers." *Signed*.  
21-3/4 x 18 in. : 55 x 46 cm.  
NF 36.500; DM 29.200; Gns. 2,484; \$7,300.
89. VALTAT, Louis. "Vase of flowers." *Signed*.  
32 x 23-3/4 in. : 81 x 60 cm.  
NF 12.000; DM 9.600; Gns. 817; \$2,400.
91. VUILLARD, Edouard. Preliminary sketch for the portrait  
of the Countess de Polignac. *With the stamp*.  
32-3/4 x 26-3/8 in. : 83 x 67 cm.  
NF 30.000; DM 24.000; Gns. 2,040; \$6,000.

PARKE-BERNET GALLERIES, Inc., New York  
New York, April 27, 1962

**Graphic Works by Modern Artists  
belonging to David Rust and other owners**

5. BONNARD, Pierre. "Deux Fillettes." Soft ground etching. *Proof signed in the plate.* Framed.

DM 160; NF 200; Gns. 14; \$40.

13. BONNARD, Pierre. "La Revue blanche." Lithograph poster in color, 1894. R.M. no. 32. Mounted. Large folio. Framed.

DM 260; NF 325; Gns. 22; \$65.

14. BONNARD, Pierre. "L'Estampe et l'Affiche." Lithograph poster in colors. R.M. no. 38. Executed for the art review. Large folio. Framed.

DM 240; NF 300; Gns. 20; \$60.

16. BRAQUE, Georges. "Nature morte." Lithographic reproduction. *Proof signed in pencil. Also signed in the stone.* Limited to 200 numbered impressions. Engraved by H. Deschamps. Large folio. Framed.

DM 440; NF 550; Gns. 37; \$110.

18. BRAQUE, Georges. "L'Oiseau multicolore." Aquatint reproduction in nine colors. *Proof signed in pencil.* Number 54 of 200 numbered impressions. Oblong folio. Framed.

DM 540; NF 675; Gns. 46; \$135.

20. BRAQUE, Georges. "Vase of flowers." Aquatint reproduction by Maeght. *Proof signed in pencil.* Limited to 300 numbered impressions. Large folio.

DM 400; NF 500; Gns. 34; \$100.

22. BRAQUE, Georges. "Two Birds." Lithographic reproduction by Maeght. *Proof signed in pencil.* One of 245 numbered impressions.

DM 120; NF 150; Gns. 10; \$30.

27. CASSATT, Mary. "Antoine holding her child." Drypoint. Breeskin no. 204. Only state. Late impression. Small folio. Framed.

DM 280; NF 350; Gns. 24; \$70.

30. CEZANNE, Paul. "Self Portrait." Lithograph. Large folio. Framed.

DM 460; NF 575; Gns. 39; \$115.

34. CEZANNE, Paul. "Le Dejeuner sur l'herbe." Lithographic reproduction by Clos. Small repair. Medium folio. Framed.

DM 220; NF 275; Gns. 19; \$55.

36. CHAGALL, Marc. "Reims — Musee des Beaux-Arts." Lithograph poster in colors. Executed for an exhibition in 1960. Large folio.

DM 80; NF 100; Gns. 7; \$20.

48. CHAGALL, Marc. "Vision of Paris." Lithographic reproduction in color. Executed by Mourlot. *Signed in the stone Chagall.* Large folio. Framed.

DM 180; NF 225; Gns. 16; \$45.

55. CROSS, Henri Edmond. "Foliage." Sheet of color pencil studies with foliage. *Signed with the studio stamp.* Framed. 4 x 6-1/2 in. : 10 x 16.5 cm.

DM 320; NF 400; Gns. 27; \$80.

56. CROSS, Henri Edmond. "Roses and rosebuds." Original watercolor drawing. *Signed with the studio stamp.* Framed. 7 x 9 in. : 17.7 x 22.8 cm.

DM 900; NF 1.125; Gns. 76; \$225.



Lot 64.

64. DUBUFFET, Jean. "Texte ecaille." Lithograph in color. *Proof signed in pencil and dated '50.* One of 20 numbered impressions. Large folio.

DM 100; NF 125; Gns. 9; \$25.

58. DEGAS, Edgar. "Mme. Cardinal accompagnée d'un Monsieur (Ludwig Halevy). Monotype. The second of only two impressions. Lot 201 in the Degas sales catalogue, Part I, Nov. 22 and 23, 1918. Medium folio. Framed.

DM 1.800; NF 2.250; Gns. 153; \$450.

59. DEGAS, Edgar. "Mary Cassatt au Louvre." Etching with aquatint. Deitel no. 29. One of the proofs printed by Vollard from the canceled plate. Small folio.

DM 280; NF 350; Gns. 24; \$70.

60. DELACROIX, Eugene. "Figure studies. Original pen and pencil drawings. Two small sheets mounted in one frame. 6-1/4 x 2-1/2 and 3 x 1-3/4 in. : 15.7 x 6.4 and 7.6 x 4.3 cm.

DM 700; NF 875; Gns. 60; \$175.

61. DERAINE, Andre. "Le Sanglier." Original pencil drawing. *Signed.* Framed.

6 x 8 in. : 15.2 x 20.3 cm.

DM 840; NF 1.050; Gns. 71; \$210.

63. DUBUFFET, Jean. "Amenite." Lithograph in colors. *Proof signed in pencil and dated '59.* Only one of 30 numbered impressions.

DM 160; NF 200; Gns. 14; \$40.

66. DUFY, Raoul. "Bouquet of flowers (Les Anemones)." Lithographic reproduction in color. *Signed in the plate.* One of an edition of 250 numbered impressions. Large folio. Framed.

DM 520; NF 650; Gns. 44; \$130.



70. FANTIN-LATOURE, Henri. "The Temptation of St. Anthony." Lithograph, 1893. *Signed with a monogram and numbered 63.* One of 100 proofs from L'Estampe Originale. Oblong folio. DM 380; NF 475; Gns. 33; \$95.

87. KOLLWITZ, Kaethe. "Self-portrait in profil to left." Lithograph. Large folio. DM 160; NF 200; Gns. 14; \$40.

88. KOLLWITZ, Kaethe. "The End." Etching, 1897. Klipstein no. 37. *Proof signed in pencil.* From the Weavers Cycle. Small folio. Framed. DM 280; NF 350; Gns. 24; \$70.

89. KOLLWITZ, Kaethe. "Storming a Castle." Etching. *Proof signed in pencil.* Framed. DM 160; NF 200; Gns. 14; \$40.

100. LEGER, Fernand. "Composition with Man and Dog." Seriagraph on canvas. *Signed in the composition.* Elephant folio. Framed. DM 880; NF 1.100; Gns. 75; \$220.

103. LURCAT, Jean. "La Chenille" and "La Grue cendree." Pair of original gouaches for the Bestiaire. *Both signed with initials.* Framed. (Lot) 9 x 10-1/2 in. : 22.8 x 26.6 cm. DM 600; NF 750; Gns. 51; \$150.

106. MANET, Edouard. "Portraits of Baudelaire." Two etchings. Moreau-Nelaton nos. 15 and 16. Both published states. Printed on *papier de chine*. Small folio. Framed. (Lot) DM 240; NF 300; Gns. 20; \$60.

108. MATISSE, Henri. "Woman seated, arm on table." Lithograph. *Proof signed in ink and numbered.* Limited to 50 impressions. Medium folio. DM 520; NF 650; Gns. 44; \$130.

109. MATISSE, Henri. "Mother and Child." Lithograph in color. *Signed in the stone.* One of 200 numbered impressions. Large folio. Framed. DM 440; NF 550; Gns. 37; \$110.

111. MATISSE, Henri. "Travail et Joie." Lithograph poster in color, 1947. *Signed in the stone.* Designed for the Nice Festival. Printed by Mourlot. Large folio. Framed. DM 200; NF 250; Gns. 17; \$50.

114. MIRO, Joan. "Personage with cat." *Pouchoir* print in color. *Proof signed in pencil.* One of 60 numbered impressions. Large folio. Framed. DM 400; NF 500; Gns. 34; \$100.

115. MODIGLIANI, Amedeo. "Portrait." Drypoint. *Proof signed in the plate.* One of 50 numbered impressions. Small folio. Framed. DM 440; NF 550; Gns. 37; \$110.

119. PASCIN, Jules. "Cinderella descending from the carriage." Etching. *Signed in plate.* Medium folio. Framed. DM 300; NF 375; Gns. 26; \$75.

123. PICASSO, Pablo. "Composition." Lithograph. *Proof signed in pencil.* One of 50 numbered impressions. DM 560; NF 700; Gns. 48; \$140.

132. PICASSO, Pablo. "Nude dos." Lithograph. *Proof signed in red pencil. Inscribed Cannes le 22.12.55, and signed by the artist in the plate.* Small folio. Framed. DM 220; NF 275; Gns. 19; \$55.

133. PICASSO, Pablo. "Nature morte au pichet." Lithographic reproduction in color. *Proof signed in pencil.* Limited to 300 numbered impressions. Large folio. Framed. DM 560; NF 700; Gns. 48; \$140.

134. PICASSO, Pablo. "L'Arrivee du Chevalier." Lithographic reproduction in color. *Proof signed in pencil.* Printed by Mourlot. Limited. Large folio. Framed. DM 400; NF 500; Gns. 34; \$100.

151. PISSARRO, Camille. "Vachere au bord de l'eau." Etching. Delteil no. 93. Published state. *Signed with the studio stamp.* No. 5 of 100 numbered impressions. Small folio. DM 120; NF 150; Gns. 10; \$30.

157. RENOIR, Pierre-Auguste. "Nude study." Original pencil drawing. Half-length figure of a nude young girl; another lighter sketch in the background. *Signed at lower left.* Framed. 3-3/4 x 6 in. : 9.5 x 15.2 cm. DM 1.400; NF 1.750; Gns. 119; \$350.

163. RENOIR, Pierre-Auguste. "Claude Renoir, tourne a gauche." Original lithograph. Delteil no. 40. Roger-Marx no. 15. *Stone efface (obliterated).* *Proof signed in the plate.* Folio. Hand-carved gold leaf frame. DM 640; NF 800; Gns. 54; \$160.

164. RENOIR, Pierre-Auguste. "Une mere et deux enfants." Lithograph. Delteil no. 54. Impression on Ingres watermarked paper. Large folio. DM 480; NF 600; Gns. 41; \$120.

172. ROUAULT, Georges. "Head of Christ." Lithograph in colors. *Proof signed in the stone.* Large folio. Framed. DM 560; NF 700; Gns. 48; \$140.

174. ROUAULT, Georges. "Jongleur." Lithograph. From the Passion suite. *Proof signed in the stone.* Small folio. Framed. DM 120; NF 150; Gns. 10; \$30.

177. ROUAULT, Georges. "Head of a Clown." Etching. Large folio. Framed. DM 1.200; NF 1.500; Gns. 102; \$300.

187. TOULOUSE-LAUTREC, Henri de. "Le Jockey." Lithograph in color. Delteil no. 279. One of 100 examples in color. Monogram in the stone. Large folio. DM 3.100; NF 3.875; Gns. 264; \$775.

188. TOULOUSE-LAUTREC, Henri de. "Yvette Guilbert." Original lithograph. English edition from the set. No. 24 of 75 numbered impressions. Large folio. Framed. DM 400; NF 500; Gns. 34; \$100.

189. TOULOUSE-LAUTREC, Henri de. "La Declaration." Original lithograph. Delteil no. 327. *Proof signed in the plate with the monogram.* Small folio. Gold leaf frame. DM 400; NF 500; Gns. 34; \$100.

204 LOTS (Total of Sale):-

DM 45.610; NF 57.012; Gns. 3,810; \$11,402.

SOTHEBY & CO., London  
June 26th, 1962

### English and Welsh Porcelain

(The Welsh porcelain in this sale was of particular interest. Despite recent events on Wall Street and the London stock market higher prices than ever before were paid for individual Swansea and Nantgarw pieces.)

#### Longton Hall Porcelain

68. PAIR OF LITTLER'S BLUE baskets, oval, reserved on either side with white panels, rope-waist handles with molded floral terminals, ozier-molded ground glazed in blue, one painted on the interior with a small chinoiserie landscape, *one marked with interlaced L's.* (Winifred Williams)  
6-1/2 in. : 16.5 cm. *DM 784; NF 980; £70; \$196.*

For examples of these baskets see Bemrose, *Longton Hall Porcelain*, pl. XL; Bernard Watney, *Longton Hall Porcelain*, pl. 6a and Honey, *Old English Porcelain*, pl. 56a.

72. PAIR OF LITTLER'S BLUE dishes, shaped oval form, rim and well molded with overlapping leaves and glazed in rich blue, the centers plain. (Pendley)  
11 in. : 28 cm. *DM 512; NF 640; £32; \$128.*

For a dish of similar type but with a decorated center, see Bernard Watney, *op. cit.*, pl. 5b.

75. LEAF SAUCEBOAT AND STAND, both formed of overlapping leaves edged in pale green and with puce veining, the interior of the sauceboat painted with three flower sprigs, stalk handles. (Woollett)  
9 in. : 22.9 cm. *DM 3.136; NF 3.920; £280; \$784.*

For the type see Bemrose, *op. cit.*, pl. XLI.

76. LEAF CREAM JUG, overlapping vine leaves forming the triangular body, stalk and tendril handle, the leaves with pale yellow-green leaves and puce veining, the interior with sprigs and leaves. (Amor)  
5-1/2 in. : 14 cm. *DM 1.680; NF 2.100; £150; \$420.*

77. SMALL LEAF CREAM JUG, composed of overlapping leaves forming almost hexagonal sides, the veining of darker tone to the preceding, the green stalk handle with grape terminals, the lip with a flower, the center of the interior with a blue florette. (Patch)  
3-1/2 in. : 8.9 cm. *DM 2.688; NF 3.360; £240; \$672.*

83. PAIR OF LEAF DISHES with fine bouquets *by the 'trembly rose' painter* and with heart's ease, the tips molded with mulberry leaves edged with green, puce veining, stalk handles with leaf and tendril terminals continuing round the rims. (Percys)  
9 in. : 22.9 cm. *DM 2.912; NF 3.640; £260; \$728.*

85. LEAF DISH, shaped brown-edged rim, green stalk handle, *painted by the 'castle' painter* with a river landscape showing a boat in the foreground, and on the banks of the river with two turreted houses. (Newman)  
8-1/2 in. : 21.6 cm. *DM 2.240; NF 2.800; £200; \$560.*

89. LEAF DISH, the center *by the 'castle' painter*, showing an attractive river landscape, with a tower and a town in the background, the rim molded with six mulberry leaves with yellow and green edges and puce veining, their stalks curling round on to the rim. (Woollett)  
8 in. : 20.3 cm. *DM 1.344; NF 1.680; £120; \$336.*

95. STRAWBERRY PLATE decorated *by the 'trembly rose' painter*, with bouquets and sprays of garden flowers and leaves, within a molded border of strawberries in red, with brilliant green leaves and puce tendrils curling round the rim. (Percys)  
9-1/2 in. : 23.2 cm. *DM 784; NF 980; £70; \$196.*

99. RARE PAIR OF PLATES *painted by James Giles*, with dishevelled birds amongst foliage in bright colors, within a Littler's blue leaf-molded border edged round the well and rim in gilding. (Antique Porcelain Co.)  
8-1/8 in. : 20.7 cm. *DM 7.616; NF 9.520; £680; \$1,904.*  
Illustrated by Hobson, *Worcester Porcelain*, pl. 87, fig. 5; Bemrose, *op. cit.*, pl. 7.

#### Swansea Porcelain

107. LANDSCAPE CUP AND SAUCER, the cup of ogee shape, gilt scroll handle flanked by scrolling foliage, the front with a view near Eaton, showing a shepherd with his flock in front of a castle, the saucer with a view of the Ouse Bridge, Yorkshire, *script mark Swansea.* (Dawnay)  
*DM 2.128; NF 2.660; £190; \$532.*

110. CABINET CUP AND SAUCER, the cup with straight sides, everted rim, scroll handle and three paw feet, painted with a girl holding a distaff, in pink skirt, accompanied by a child with a bird, the other side with a girl scattering roses, attractive gilt borders, *initials B.D.E. in gilding.* (Bents)  
*DM 1.904; NF 2.380; £170; \$476.*

112. CABINET CUP AND SAUCER, the straight-sided cup *painted by George Beddow* with a view of a mill in Lincolnshire, the saucer with a view of Fidbury Castle, with a lake in the foreground, each panel reserved on a *gros-bleu* ground with gilt *cailloute* decoration in Sevres style. (Dawnay)  
*DM 1.104; NF 1.380; £170; \$276.*

118. PAIR OF PLATES *by William Pollard*, both painted in typical style with wild roses in the center, surrounded by sprigs of other wild flowers, the rim finely gilt with a border of scrolls touched with green, *impressed mark Swansea.* (Thorn)  
8-1/2 in. : 21.6 cm. *DM 1.120; NF 1.400; £100; \$280.*

125. OVAL DISH, gilt-edged rims, fluted sides, *painted in the center by George Beddow* with a view near Southampton, showing boats sailing with hills in the background, a landscape and two figures in the foreground, *mark Swansea and crossed tridents impressed.* (Sylvester)  
11-3/8 in. : 28.9 cm. *DM 504; NF 630; £45; \$126.*

126. OVAL DISH, the companion to the preceding lot, *painted by George Beddow* with a view at Niton, Isle of Wight, *mark Swansea and crossed tridents impressed.* (Meseltine)  
11-1/8 in. : 28.3 cm. *DM 580; NF 725; £52; \$145.*



131. LONDON-DECORATED CANDLESTICK, shallow saucer shape, painted with two views of a ruined abbey and a farm, the center with bell-shaped nozzle, snake handle, *script mark Swansea and Pellatt and Green.* (Dawnay)  
5 in. : 12.7 cm. DM 1.792; NF 2.240; £160; \$448.

Pellatt and Green were London china dealers and warehousemen who decorated and sold Swansea porcelain from 16 St. Paul's Churchyard.

133. OVOID SPILL VASE, conical foot, lipped mouth gilt in the interior with scrolls, the body with a well-painted border of detached sprigs of wild and garden flowers, *perhaps by William Pollard, printed mark Swansea.* (Dawnay)  
4-1/4 in. : 10.8 cm. DM 2.016; NF 2.520; £180; \$504.

135. PAIR OF SPILL VASES with turquoise 'oeil de perdrix' ground and of glassy paste, the trumpet-shaped bodies with double ring handles and two gilt scroll borders, and reserved with two oval panels, one of a bouquet and the other of a basket of garden flowers. (Bents)  
4 in. : 10.2 cm. DM 1.344; NF 1.680; £120; \$336.

For the type of ground see Bemrose, *19th Century English Pottery and Porcelain*, pl. 61a.

140. GREEN-GROUND VASE by William Morris with ovoid body, cylindrical neck with flared mouth, and with double palmette handles in Egyptian style applied with leaf-shaped terminals, the body, neck and foot with mottled pea-green ground reserved with two oval panels of wild and garden flowers, *impressed mark Swansea and trident.* (Dawnay)  
10-1/2 in. : 26.7 cm. DM 2.128; NF 2.660; £190; \$532.

149. 'BURDETT-COUTTS' SERVICE TUREEN AND COVER, the lower part of shallow shape with everted rim and groove, the cover of plain dome shape with pineapple finial, finely decorated in London with two shallow baskets containing garden flowers, the interior with a similar basket within a gilt scroll border, *impressed mark Swansea.* (Bents)  
Diameter: 12 in. : 30.5 cm.  
DM 7.284; NF 9.100; £650; \$1,820.

### Nantgarw Porcelain

150. LONDON-DECORATED PLATE, the center with a classical urn overflowing with garden flowers, the rim molded with scrolls and garlands, with gilt border and palmettes, *impressed mark Nantgarw.* (Kyrle Fletcher).  
8-3/4 in. : 22.2 cm. DM 2.800; NF 3.500; £250; \$700.

153. PAIR OF SINGERIE ROUNDELS, *perhaps by Baxter*, one monkey shown as a sculptor seated in mason's working clothes and working on a bust, his tools in the background, the other as an artist seated at an easel, *marks Nantgarw C. W. impressed.* (Bents)  
5-3/8 in. : 13.7 cm. DM 1.568; NF 1.960; £140; \$392.

155. LATE PLATE, by Thomas Pardoe, brown-edged rim, molded with scrolls and garlands, painted in the center with an urn and 'famille-rose' style flowers in a sketchy hand, *mark Nantgarw C. W. impressed.* (Bents)  
8-1/2 in. : 21.6 cm. DM 336; NF 420; £30; \$84.

158. RARE CABINET CUP AND SAUCER, the cup supported on three paw feet, with scroll handle, painted with a rectangular landscape scene of a cathedral in a city, the rim with a broad burnished band on the interior, and on the exterior with formal scrolls and foliage matching the saucer. (Dawnay)

DM 2.464; NF 3.080; £220; \$616.



Lot 160.

160. ARMORIAL CABINET CUP AND SAUCER, flared rim, painted with a coat-of-arms with grey and pink mantling, flanked by a border of gilt heart-shaped motifs divided by scrolls, the scroll handle with mask terminals, and supported by three paw feet, the saucer with matching borders and swags. (Dawnay)

DM 3.136; NF 3.920; £280; \$784.

167. RICHLY DECORATED PLATE decorated in London with a large bouquet of fruit and flowers in the center, within a gilt leaf and berry border, the rims molded with scrolls and garlands and reserved with oval panels of birds on a rich claret ground, *impressed mark Nantgarw C.W.* (Dawnay)  
9-7/8 in. : 25.1 cm. DM 2.352; NF 2.940; £210; \$588.

170. LANDSCAPE PLATE decorated in London with a roundel of a partly thatched mill, with a large water wheel, pond and a bridge, the well with a continuous garland of flowers, and molded on the rim with scrolls and flowers, all gilded and enclosing pink roses on a gold stippled ground, *impressed mark Nantgarw C.W.* (Patch)  
9-3/4 in. : 24.8 cm. DM 3.584; NF 4.480; £320; \$896.

175. RARE LONDON-DECORATED GARNITURE comprising a *pot-pourri* vase and cover and two *tazza* vases, each piece decorated round the waisted bodies with a profusion of garden flowers on a burnished gold ground, the remainder with white molded leaves on a green ground, the *pot-pourri* vase with double green and gold dolphin handles and pineapple knob. (Dawnay)  
3-1/4 to 6-1/4 in. : 8.3 to 15.9 cm.

DM 7.840; NF 9.800; £700; \$1,960.

### 176 LOTS (Total of Sale):-

DM 220.460; NF 275.575; £19,684; \$55,115.

SOTHEBY & CO., London  
June 21, 1962

### Important Silver

5. GEORGE II IRISH BOWL, hemispherical, of extreme simplicity, engraved on one side with a contemporary coat-of-arms on a hatched and scale decorated ground within a scrolling foliate cartouche, a mask on either side and a crest above, molded lip, rim foot, the base engraved with a scratch weight, *fully marked, by Alexander Brown, Dublin, 1735.* (Asprey)

Diameter: 8-3/4 in. : 22.2 cm.; Weight: 30 ozs. 14 dwts.  
DM 15.680; NF 19.600; £1,400; \$3,920.

6. GEORGE I OCTAGONAL KITCHEN PEPPER, the plain body with a raised girdle just above the stepped base, the slide-on cover domed with simple foliate piercing and faceted finial, reeded loop handle, *marked on sleeve and cover, London, 1725.* (S. J. Phillips)

Height 3-1/2 in. : 8.9 cm.; Weight 2 ozs. 12 dwts.  
DM 4.480; NF 5.600; £400; \$1,120.

9. SET OF FOUR GEORGE II TABLE CANDLESTICKS with a pair of two-light candle-branches to fit, the sticks with octagonal baluster stems and gadroon borders, square crested bases, *marked on bases and three sconces, by John Cafe, London, 1756;* the branches *marked on sleeves and sconces, probably by John Carter, London, 1775,* six detachable nozzles. (Shrubsole)

Height 9-1/2 in. : 24 cm.; Weight 134 ozs. 10 dwts.  
DM 17.360; NF 21.700; £1,550; \$4,340.

10. CHARLES I DISH, circular, shallow well, slightly raised base, the broad border engraved with armorials in a lozenge within a formal foliate wreath, two lines of reeding at the rim, the underside with engraved contemporary scratch weight, *maker's mark R.S., heart and two pellets below, London, 1631.* (Jessop)

Diameter 17-1/4 in. : 43.8 cm.; Weight 60 ozs.  
DM 31.360; NF 39.200; £2,800; \$7,840.

The Arms are those of William Twisden of East Peckham, co. Kent, sometime M.P. for Thetford and for Winchelsea, created a Baronet in 1611, and his wife Anne, daughter of Sir Moyle Finch, 1st Baronet. His son, Roger, of Roydon Hall, a zealous Royalist, was imprisoned for seven years in that cause and fined £3,000 in 1644.

12. GEORGE I MULTIFOIL SALVER, heavy, with raised border, attractively engraved in the center with armorials, on bracket feet, *by David Willaume, London, 1722.* (J. B. Madeley)

Diam. 22-1/4 in. : 59.1 cm.; Weight 117 ozs. 10 dwts.  
DM 38.080; NF 47.600; £3,400; \$9,520.

The Arms are those of Campbell, Earls of Breadalbane, with Pershall in pretence. John Campbell, 3rd Earl of Breadalbane, was Minister to Copenhagen 1720-30, became a K.B. at the revival of that Order in 1725.

13. JAMES I STEEPLE CUP AND COVER, silver-gilt, the bell-shaped bowl *repousse* and chased with a fox, and two hounds pursuing a hare against a pastoral background... the cover with characteristic pierced steeple finial tipped with a quadrangular point and springing again from three caryatid scroll brackets, also *repousse* with a fox and hounds against a background of woodland, *fully marked on bowl and cover, maker's mark R.M., London, 1613.* (Leicester Museum)

Height 16-1/2 in. : 41.9 cm.; Weight 16 ozs. 6 dwts.  
DM 16.800; NF 21.000; £1,500; \$4,200.



Lot 15—One of a pair.

15. EXTREMELY RARE PAIR OF CHARLES II CHINOISERIE GINGER JARS, covers and stands, unusually heavy gauge. The baluster jars both chased on one side with fountains springing from the mouths of winged creatures flanked by palms and flowering trees, the other sides depicting a man and a woman, each attended by a servant with a sun-shade; molded cylindrical lips and bases; the loose domed lids with formal foliate decoration and button finials. The octagonal stands, on capstan feet, with raised molded rims, matted borders, decorated in the same style. The jars, *fully marked on bases and lids;* the stands *fully marked on salvers with lion passant on feet, maker's mark D in script in a shaped shield, London, 1682.* (How of Edinburgh)

Height of jars 7-1/2 in. : 19 cm.; Weight 72 ozs. 18 dwts.  
Stands: 8 in. square : 20.3 cm.

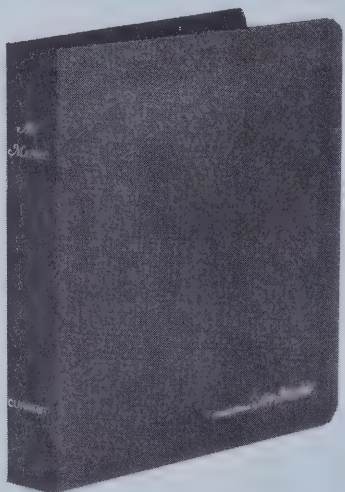
DM 201.600; NF 252.000; £18,000; \$50,400.

Sotheby's catalogue reads: "These pieces, in almost mint condition are apparently unrecorded. The most notable feature of these jars and stands, their small size and heavy gauge apart, is their remarkably full set of hall-marks at a time when so much late 17th century plate is to be found with a maker's mark only."



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14. GEORGE III IRISH FREEDOM BOX, 22-ct. gold, oblong, given to Admiral Howe, *marked on base and lid*. (Lumley)  
Width 3-1/2 in. : 8.9 cm.

DM 19.040; NF 23.800; £1,700; \$4,760.

The inscription on the base reads: "The Freedom of the City of Kilkenny was unanimously Voted to Richard Earl Howe Vice Admiral of England by whose Abilities and Exertions a Signal Victory was Obtained on the 1st of June: The Safety and Honor of the British Empire secured and new Splendour given to the British Name. R. Edmonds Esqr. Mayor 26. June 1794."

16b. CHARLES II YORK PEG TANKARD *in Scandinavian taste, fully marked on base and lid, by John Plummer*, 1673. (Tupper)

Height 7-3/4 in. : 19.7 cm.; Weight 32 ozs. 18 dwts.

DM 8.064; NF 10.080; £720; \$2,016.

20. UNUSUALLY LARGE 17th CENTURY DUTCH Fishermen's Guild Beaker, realistically engraved with river fishermen hammering in pales and setting trick nets. . . . The upper half of the piece, below the typical interlaced strapwork and flower sprays at the everted lip bears six coats-of-arms or members of the guild with their names below; on reeded rim foot, *maker's mark F. K., lion rampant below, Dordrecht* 1649. (S. J. Phillips)

Height 10 in. : 25.4 cm.; Weight 22 ozs. 18 dwts. (metal liner)

DM 11.760; NF 14.700; £1,050; \$2,940.

21. AUSTRIAN NAUTILUS CUP with silver-gilt mounts and cover, *Salzburg, circa 1590*. (D. Black)  
Height 13-3/4 in. : 34.9 cm.

DM 7.840; NF 9.800; £700; \$1,960.

22. EARLY 17th CENTURY NORWEGIAN PEG TANKARD, engraved with a number of figures, etc. and inscribed and dated 1625, *by Jost Albertszenn, Bergen, circa 1625*. (L. Du Croz)

Height 9-3/4 in. : 24.8 cm.; Weight 26 ozs. 4 dwts.

DM 23.520; NF 29.400; £2,100; \$5,880.

23. GEORGE II IRISH PRESENTATION ARTIST'S PALETTE given to George Chinnery at the age of 27, *marked on face and reverse, probably by Robert Wyke, Dublin, 1801*. (F. Hawksworth)

Length 15-1/2 in. : 39.4 cm.; Weight 30 ozs. 4 dwts.

DM 5.040; NF 6.300; £450; \$1,260.

Inscribed: "In Testimony of / his Exertion in promoting the / Fine Arts / in Ireland, this / Palette / was presented to / Mr. Geo. Chinnery / by the Artists of / Dublin / July 27 / 1801." This palette will be illustrated in a forthcoming book "George Chinnery, 1774-1852, *Artist of the China Coast*" by Henry and Sidney Berry-Hill.

26. PAIR OF HEAVY GEORGE II OVAL SAUCE BOATS, *by Peter Taylor, London, 1750*, applied below the lips with shell motifs, flowers and leafage with identical contemporary armorials within scroll cartouches engraved beneath, four boldly modelled lion mask and claw feet, reeded rims, double-scroll handles capped with foliage and shells. (Asprey)  
8-1/2 in. : 21.5 cm.; Weight 47 ozs. 12 dwts.

DM 7.616; NF 9.520; £680; \$1,904.

28. GEORGE I OCTAGONAL COFFEE POT, tapered, engraved on one side with a small coat of arms, faceted swan-neck spout, wood handle, domed cover, compressed spherical finials, molded rim foot, *marked on base, body and lid, by Thomas Tearle, London 1724*. (Conrad Nicholls)

Height 10-1/4 in. : 26 cm.; Weight 30 ozs. 3 dwts. (all in)

DM 19.600; NF 24.500; £1,750; \$4,900.

27. LARGE GEORGE III PUNCH BOWL, *by Hester Bateman, engraved on one side "Henry Hegg Esqr. Mayor 1785"* together with the coat-of-arms, supporters, motto and crest of the City of Chester, *London, 1784*. (Chester Corporation)

Diameter 12-3/4 in. : 32.4 cm.; Height 12-1/2 in. : 31.8 cm.  
Weight 71 ozs. 11 dwts.

DM 16.800; NF 21.000; £1,500; \$4,200.

30. QUEEN ANNE TOILET SERVICE, of fourteen pieces, including six pairs of boxes, one pair scent flasks, one pin cushion, two pairs clothes brushes and an easel mirror, each engraved with identical contemporary monograms within scale, scrolling strapwork, fruit and foliate cartouches with cherub heads beneath, *by Anthony Nelme, London, 1705*. (Kaye)

Weight 267 ozs. 18 dwts. (of silver)

DM 58.240; NF 72.800; £5,200; \$14,560.

**32 LOTS (Total of Sale):-**

**DM 622.048; NF 777.560; £ 55,540; \$155,512.**

705  
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Sept 10 1962  
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# INTERNATIONAL Art Market

CURRENT WORLD MARKET PRICES OF ART, ANTIQUES & OBJETS D'ART

VOL. II, NO. 7

NEW YORK, N. Y.

SEPTEMBER-OCTOBER, 1962

## Moderns Pace a Record Year in Art Sales

The period between October 1961 and August 1962 was distinguished by dramatic political and economic upheavals, but the indomitable collector of art and antiques remained conspicuously unshaken. Although New York dealers may now be beginning to feel the effects of the stock market decline, dealers in London and Paris were still serene in August; the auction season here and abroad ended on high notes, and the outlook for the new season is bright.

Records of all kinds were set not only for individual works of art, but also by the auction houses themselves. Sotheby's affirmed their pre-eminence by increasing their total revenues from the \$23,634,133 total of 1960-61 to \$24,740,125 — a new world record for any art auction house. Parke-Bernet Galleries realized their all time high gross with \$14,127,516. Christie's total of \$9,800,000 represents an increase of nearly \$1,400,000 over their previous season. Significantly, Parke-Bernet's gross was accumulated during 76 sales, while Sotheby's was spread over 275 different auctions, indicating that Parke-Bernet realized a higher per-sale total.

### Painting sales predominate

A further analysis of the season reveals that it is picture sales that determine the prosperity of an auction house. Sotheby's revenue from pictures — \$12,602,544 — represents slightly better than 50% of its gross, while Parke-Bernet's painting revenue, \$9,203,245, represents 65% of its total. Furthermore, over \$7 million of Sotheby's painting revenues came from sales of Impressionists and other 19th and 20th century masters. Parke-Bernet, on the other hand, notes in their annual report that "due essentially to the fabulous (\$4.5 million) Erickson sale, prices for Old Masters outshone those for modern." It would be fallacious reasoning to state that Old Masters find a better market in the New World and that the modern painters are more highly prized in the Old. Sotheby's does note, however, that they received consignments from three times more American collectors than ever before and that these consignments were predominantly Impressionist and modern works.

### EXPANDED ISSUE

Because of the inactivity of auction houses all over the world during the summer months, International Art Market is herewith publishing a combined September-October issue and will expand future issues during the height of the auction season. — Ed.



"Amazon et Baigneuse" by Kees Van Dongen, signed and dated Deauville 1920, 25" x 21", to be sold November 30 at Christie's.

Despite the seemingly limitless market for Impressionist and modern paintings, it should be remembered that the extraordinarily high prices paid for works of top quality does not necessarily affect the market as a whole for these schools. More paintings of those periods are being put up for auction than ever before and it is simply a fact that second-rate works by first-rate artists are not bringing uniformly high prices. The market for Impressionists was established at the Goldschmidt sale at Sotheby's in 1958 when all previous records were broken, but those very high prices have prevailed for only two or three top artists, while from 1959 on, there has been a noticeable reticence to pay the top price for an inferior work, even though it bears a "blue-chip" signature. It is just this fact, a kind of Gresham's Law in reverse, that distinguishes the sale at Sotheby held on July 4 and 5 (see page 433 and following).

(continued on page 436)



## INTERNATIONAL

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**October**

- 17—American Paintings of the Nineteenth  
and Twentieth Centuries from the Bur-  
lington Trust, Lynn, and others.  
19/20—English Furniture and Decorations.  
23—American Historical Documents and  
other Manuscripts, from the Estate of  
the Late Philip G. Straus.  
24—The Bass Collection of Old Master  
Paintings and Early Sculptures, Part I,  
including Romanesque and Gothic Sculp-  
tures, a fifteenth century Spanish altar-  
piece and paintings by Rembrandt, Van  
Dyck, Rubens, Vermeer, Reynolds, Law-  
rence and others.  
27—French Furniture and Decorations, also  
Mexican and Peruvian Silver, Dresden  
and other Porcelain, Oriental and Portu-  
guese Rugs.  
31—The Woolworth Collection of Impres-  
sionist and other Paintings, including  
important works by Chardin, Degas,  
Pissarro, Cezanne, Van Gogh, Gauguin,  
Bonnard, Vuillard and others.

**November**

- 3—Aubusson, Savonnerie, Oriental and  
Needlepoint Rugs, belonging to Ohan  
Berberyan.  
7/8—Chinese Jades and other Oriental Art  
from the estate of the late Isador Tow  
and others.

**FORTHCOMING SALES**

- 8—Incunabula Americana, Literary and  
Scientific Classics.  
9/10—French Eighteenth Century Furniture  
and Objects of Art from the estate of  
the late Gustave Pierre Bader, including  
signed pieces by de Cuvillies, Rubestuck,  
Crescent, Delizot, Topino, Gothic Tap-  
estry, Directoire Aubusson Rug, vermeil  
table service with the monogram of the  
Empress Romanoff, and a Nattier por-  
trait.  
14—Precious Stone Jewelry collected by the  
late May Bonfils Stanton, Denver, in-  
cluding the 70 carat "Idol's Eye" dia-  
mond discovered in India in 1600.  
16/17—English Furniture and Decorations.  
23/24—Near Eastern and Classical Antiqui-  
ties, Egyptian, Gothic and Renaissance  
Artifacts, Persian Pottery, Middle East-  
ern Manuscripts, Persian Miniatures and  
Oriental Rugs collected by the late  
Hagop Kevorkian.  
27/28—American and English Historical  
and Literary Manuscripts.  
28—Old Master Paintings from the collection  
of Charles Lederer and others, including  
important works by Joos van Cleve, del  
Garbo, Bronzino, Cignani, Van Dyck,  
Pieter de Hooch, Fragonard, Guardi,  
Tiepolo and Constable.

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**October**

- 25—Modern Graphic Art by French and  
Other European Artists.

(continued on page 466)

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*N.B. In all cases where pictures are sold, the medium, unless otherwise  
stated, is oil on canvas. Names of buyers, if available, appear in paren-  
theses following catalogue descriptions.*

SOTHEBY & CO., London  
July 4-5, 1962

**Impressionist and Modern Paintings,  
Drawings and Sculpture.**

3. BOUDIN, EUGÈNE. "Couple sur la plage de Deauville." Watercolor. *Stamped with initials* (Lugt 828). (Graham Reid)

6½ x 11¾ in. : 16.5 x 30 cm.

DM 13.440; NF 16.800; £1,200; \$3,360.

4. BOUDIN, EUGÈNE. "La Loire." *Signed*. On panel. (Tooth, A.)

8 x 16 in. : 20.5 x 40.5 cm.

DM 41.440; NF 51.800; £3,700; \$10,360.

7. DUFY, RAOUL. "Voiliers sur la mer." Gouache. *Signed*. (Perls Gallery)

18¾ x 24¾ in. : 47.5 x 63 cm.

DM 10.080; NF 12.600; £900; \$2,520.

8. GAUGUIN, PAUL. "Arbres sur une plage de Tahiti" and *verso*: "Hommes et cochons." Pencil and watercolor. *Numbered 62*. (Victor Hammer)

4¼ x 6½ in. : 11 x 16.5 cm.

DM 3.136; NF 3.920; £280; \$784.

See: Bernard Dorival, *Paul Gauguin - Carnet de Tahiti*, 1954, facsimile notebook, p. 62.

9. PISSARRO, CAMILLE. "Paysannes causant." Charcoal drawing on light grey paper. *Signed with initials*. (Tooth, A.)

18 x 24 in. : 46 x 61 cm.

DM 5.600; NF 7.000; £500; \$1,400.

10. VLAMINCK, MAURICE DE. "La Ferme." *Signed*. (Davis, Ben)

12½ x 15¾ in. : 32 x 40 cm.

DM 17.920; NF 22.400; £1,600; \$4,480.

11. RENOIR, PIERRE-AUGUSTE. "Arbres au bord d'une fleuve." *Signed with initials*. (Tooth, A.)

5½ x 7¾ in. : 14 x 19.5 cm.

DM 17.920; NF 22.400; £1,600; \$4,480.

Painted *circa* 1875-80.

12. RENOIR, PIERRE-AUGUSTE. "Vue de Morillon." *Signed*. (Marlborough Fine Art)

18 x 21¼ in. : 45.5 x 54 cm.

DM 128.800; NF 161.000; £11,500; \$32,200.

Painted *circa* 1880-90.

From Durand-Ruel, Paris and New York.

13. CÉZANNE, PAUL. "Arbres et maisons en Provence." Pencil and watercolor on white paper. (Contemporary Art Foundation)

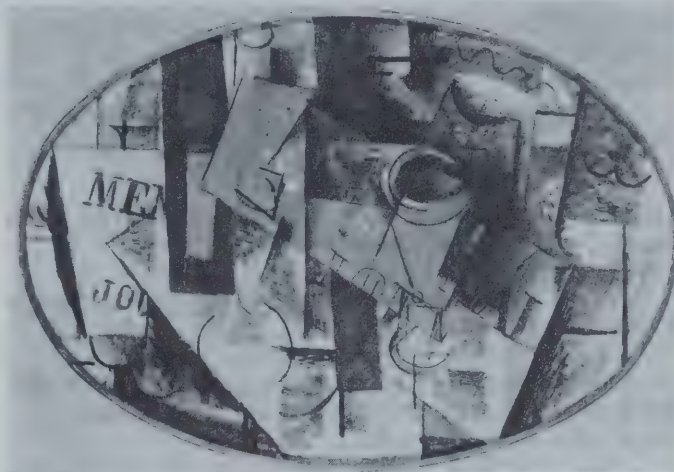
10½ x 14½ in. : 26.5 x 35.5 cm.

DM 49.280; NF 61.600; £4,400; \$12,320.

Painted *circa* 1883-7.

See: Lionello Venturi, *Cézanne, Son Art - Son Oeuvre*, 1936, Pl. 295, no. 974 (reproduced).

Lots 1 through 13 were the property of Mrs. Edward Patterson of Long Island.



Lot 247

247. BRAQUE, GEORGES. "Nature morte — verre et journaux." *Signed on the reverse*. (Kaufmann)  
Painted in 1913.

Oval 14¼ x 21 in. : 36 x 53 cms.

DM 302.400; NF 378.000; £27,000; \$75,600.

From the Galerie H. Kahnweiler, Paris; J. K. Thannhauser, New York.

To be reproduced by Aimé Maeght in the *Oeuvre Catalogue*.

15A. SOUTINE, CHAIM. "Vue de l'atelier du sculpteur, Oscar Miestchaninoff, Cité Falguière." *Signed and dated '14 on the reverse*. (Nash)

25½ x 19½ in. : 65 x 49.5 cm.

DM 33.600; NF 42.000; £3,000; \$8,400

Collection: Mr. & Mrs. Oscar Miestchaninoff, New York.

Exhibition: New York, Museum of Modern Art, and Cleveland, Museum of Art, *Chaim Soutine*, October 1950 - March 1951, cat. p. 32.

17. COURBET, GUSTAVE. "Nature morte - pommes." *Signed and dated '71*. (Carritt)

18½ x 22¼ in. : 47 x 56.5 cm.

DM 123.200; NF 154.000; £11,000; \$30,800.

One of five paintings of apples completed during Courbet's imprisonment at Sainte-Pelagie from September 1871 to March 1872, the closest variant of which is in the Neue Pinakothek, Munich.

For a list of paintings of the Sainte-Pelagie period see: Charles Léger, *Courbet*, 1929, pp. 168-9.

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18. DUFY, RAOUL. "Jockeys au start." Gouache and watercolor. *Signed*. (Mrs. T. W. Beaumont.)  
18 1/4 x 20 in. : 47 x 51 cm.

DM 17.920; NF 22.400; £1,600; \$4,480.

From the collection of Sacha Guitry, Paris.

22. DUFY, RAOUL. "Le Palais du Parlement, vue de la tamise." Watercolor. *Signed*. (Frost & Reed)  
19 1/4 x 25 in. : 49 x 63.5 cm.

DM 20.160; NF 25.200; £1,800; \$5,040.

Painted in London in 1929.

28. PICASSO, PABLO. "Le Peintre et la Modèle." Ink and brush drawing. *Signed and dated* 20.1.54 (Tooth)  
9 1/2 x 12 1/2 in. : 24 x 32 cm.

DM 11.760; NF 14.700; £1,050; \$2,940.

From the Galerie Louise Leiris.

See *Verve*, Vol. VIII, nos. 29 and 30, *Suite de 180 Dessins de Picasso*, 28 novembre 1953 au 3 février 1954, p. 171.

31. MATISSE, HENRI. "Tête de femme." Brown chalk. *Signed and dated* '52. (Warren, M.)  
20 x 15 1/4 in. : 51 x 38.7 cm.

DM 6.160; NF 7.700; £550; \$1,540.

From Aimé Maeght, St. Paul de Vence.

33. TOULOUSE-LAUTREC, Henri de. "Le Dernier Salut." Encre de chine drawing with gouache. *Signed with anagram-Treclau*. (Dupont, Charles)  
23 3/4 x 17 1/4 in. : 60 x 44 cm.

DM 67.200; NF 84.000; £6,000; \$16,800.

Executed in 1887.

From the Collection of Aristide Braunt, Vente, 1905, no. 9.

See: Maurice Joyant, *Henri de Toulouse-Lautrec*, Paris, 1927, vol. II, p. 13 (reproduced).

34. TOULOUSE-LAUTREC, HENRI DE. "Portrait de Charles de Toulouse-Lautrec lisant le Figaro." Charcoal drawing, stamped with monogram, red (Lugt 1338). (Patch)  
23 3/4 x 17 1/4 in. : 60 x 44 cm.

DM 42.560; NF 53.200; £3,800; \$10,640.

35. DEGAS, EDGAR. "Deux études pour la petite danseuse de quatorze ans." Black and white chalks and pastel on grey paper. *Stamped with the mark of the Vente Degas* (Lugt. no. 658.) (Rayne, M.)  
18 x 22 1/2 in. : 46 x 57 cm.

DM 80.640; NF 100.800; £7,200; \$20,160.

Drawn circa 1879-80, a preliminary study for the bronze sculpture of 1880; see: John Rewald, *Degas Sculpture*, 1957, no. XX, p. 144, pl. 24-9.

From the Troisième Vente Degas, Paris, Galerie Georges Petit, April 1919, no. 277 (illustrated in the catalogue).

36. PICASSO, PABLO. "Tête." Bronze. (Shine)  
H. 4 3/4 in. : 12 cm.

DM 15.680; NF 19.600; £1,400; \$3,920.

Executed in 1906.

See: D. -H. Kahnweiler, *Les Sculptures de Picasso*, Paris 1948, pl. 3 (reproduced); W. Boeck and J. Sabartès, *Picasso*, London, 1955, no. 79, p. 433 (reproduced).

39. RENOIR, PIERRE-AUGUSTE. "La Laveuse." Bronze. *Signed on the base, and impressed with stamp of Valsuani & Cie*. (Tooth, A.)

H. 11 in. : 28 cm.

DM 12.320; NF 15.400; £1,100; \$3,080.

Executed in 1916; one of the edition of ten cast in 1953 by Valsuani for Renou & Poyet.

See: A. Vollard, *Tableaux, Pastels et Dessins de Pierre-August Renoir*, Paris 1918, no. 418-19.

40. DEGAS, EDGAR. "Danseuse rajustant la ficelle de son pantalon." Bronze. *Signed and stamped* '33/E cire perdue A. A. Hébrard. (Tooth, A.)

H. 17 in. : 43.2 cm.

DM 41.440; NF 51.800; £3,700; \$10,360.

Twenty-two casts were made of which this is the fifth.

See: John Rewald, *Degas Sculptur*, 1957, no. XXVIII, pl. 68-70, p. 147.

41. COROT, JEAN-BAPTISTE-CAMILLE. "Les Hauteurs de Sèvres, le chemin Troyon." *Signed*  
9 1/4 x 14 1/2 in. : 23.5 x 36.8 cm.

DM 50.400; NF 63.000; £4,500; \$12,600.

Painted circa 1835-40.

42. GAUGUIN, PAUL. "Village de la Martinique." *Signed*. (Tooth)

17 3/4 x 27 1/4 in. : 44 x 69.2 cm.

DM 39.200; NF 49.000; £3,500; \$9,800.

See: Maurice Malingue, 1948, pl. 112.

Exhibition: Edinburgh Festival, 1955 and subsequently Tate Gallery, no. 18.

43. RENOIR, PIERRE-AUGUSTE. "Sur la falaise." *Signed*. (Tooth, A.)

9 7/8 x 17 5/8 in. : 25 x 44.7 cm.

DM 34.720; NF 43.400; £3,100; \$8,680.

Painted in 1880.

44. RENOIR, PIERRE-AUGUSTE. "Christine Lerolle." *Signed, dated* '97 and inscribed "au petit diable Christine Lerolle." (Miss Howell-Gordon)

26 1/2 x 21 in. : 57.5 x 53.5 cm.

DM 280.000; NF 350.000; £25,000; \$70,000.

Compare a pastel study in J. Rewald, *Renoir Drawings*, New York, 1958, no. 79.

45. RENOIR, PIERRE-AUGUSTE. "Portrait du fils d'Alfred Sisley, Pierre." (Monson)

10 1/4 x 8 1/4 in. : 26 x 21 cm.

DM 100.800; NF 126.000; £9,000; \$25,200.

Painted circa 1873-5.

46. RENOIR, PIERRE-AUGUSTE. "Deux jeunes filles." *Signed*. (Truman)

12 x 9 in. : 30.5 x 23 cm.

DM 134.400; NF 168.000; £12,000; \$33,600.

Painted circa 1888.

47. RENOIR, PIERRE-AUGUSTE. "Jeune fille avec un panier de fleurs." *Signed*. (Truman)

34 x 15 3/4 in. : 86.5 x 40 cm.

DM 168.000; NF 210.000; £15,000; \$42,000.

Painted circa 1900-10.

See: Vollard, vol. II, p. 26.

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49. CÉZANNE, PAUL. "Sous bois, la forêt de Fontainebleau." (Ruegg)

18¼ x 22 in. : 46.5 x 56 cm.

DM 291.200; NF 364.000; £26,000; \$72,800.

Painted *circa* 1894.

From Ambroise Vollard, Paris; from Arthur Tooth & Sons, London.

See: L. Venturi, 1936, no. 155. Venturi dates this picture 1872-3 but together with his nos. 419-22 a date of 1894 is more likely. Also see Gerstl Mack, p. 341.

50. MODIGLIANI, AMEDEO. "L'Italienne." *Signed*. (Monson)

16 x 12½ in. : 40.5 x 32 cm.

DM 72.800; NF 91.000; £6,500; \$18,200.

Painted in 1919.

Exhibited: London, Lefevre Gallery, *The tragic Painters*, June 1938, no. 11, and *L'Ecole de Paris*, November 1938, no. 117.

51. VUILLARD, EDOUARD. "Jeune fille nue sur un canapé. Détrempe on board. *Signed*. (Abdy)

24 x 13¾ in. : 61 x 35 cm.

DM 80.640; NF 100.800; £7,200; \$20,160.

Painted *circa* 1910.

From Bernheim-Jeune, Paris.

52. MANET, EDOUARD. "Alice Lecouvé, torse nu." *Inscribed* 'Certifié d'Edouard Manet-Veuve Edouard Manet'. (Schrieber, H.) Painted in 1875.

28 x 22½ in. : 71 x 57 cm.

DM 134.400; NF 168.000; £12,000; \$33,600.

See: A. Tabarant, *Manet et Ses Oeuvres*, p. 273; J. Jamot and G. Wildenstein, *Manet*, Paris 1932, no. 503, pl. 479.

58. SISLEY, ALFRED. "Le Loing à Moret." *Signed*. (Patch)

19¾ x 25½ in. : 50 x 65 cm.

DM 324.800; NF 406.000; £29,000; \$81,200.

Painted in 1883.

There is a preparatory drawing in the Cabinet de Dessins, Louvre, in a diary of Sisley, no. 9.

From Durand-Ruel, Paris.

Collection: Oskar Schmitz, Dresden.

From Wildenstein & Co., Paris and New York.

Exhibition: Zurich, Kunsthhaus, *Sammlung Oskar Schmitz*, 1932, no. 41.

See: K. Scheffler, *Kunst und Künstler*, 1920-21, p. 186;

M. Dormoy, *Documents*, 1930-343; *The Oskar Schmitz Collection*, 1936, pl. 58; Georges Wildenstein, *Un Carnet de Dessins de Sisley au Musée du Louvre*, January 1959, p. 60; François Daulte, 1959, no. 586.

62. SOUTINE, CHAIM. "Paysage." *Signed*. (Robert Fraser Gallery)

17¼ x 21 in. : 44 x 53 cm.

DM 50.400; NF 63.000; £4,500; \$12,600.

Painted *circa* 1922.

63. BOUDIN, EUGÈNE. "La Mare de Deauville." *Signed, inscribed and dated* '85. (Frost & Reed).

19 x 28⅞ in. : 48.2 x 73.2 cm.

DM 80.640; NF 100.800; £7,200; \$20,160.

Exhibited: Marlborough Fine Art, November-December 1958, *Eugène Boudin, Loan Exhibition*, no. 47.



## 97.3% OF INTERNATIONAL ART MARKET SUBSCRIBERS ARE NOT PREPARED for Christmas

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*\*Barron's, National Business and Financial Weekly, August 6, 1962, p. 3.*

(continued from page 431)

Although there was no single sale of Old Master drawings comparable to L. V. Randall's collection sold last May at Sotheby's, this year's Springell collection and the many smaller sales reconfirmed the strong interest in this area of collecting, in which the laws of supply and demand apply dramatically.

The remaining 35 to 40% of all auction house revenues were derived from sales of French, English and American Furniture, Porcelains, Oriental Art, Silver, Antiquities, Works of Art and Vertu and Rugs and Tapestries. The demand for French XVIII century furniture continues as strong as ever, despite its conspicuous scarcity, which at the same time creates a good market for fine reproductions. English furniture maintains its secure place. And current White House interest in American furniture has given a certain stimulus to that market, though there has not been a notable dispersal since the big Lewis sale at Parke-Bernet's in March, 1961.

Oriental rugs, until recently regarded with little enthusiasm, are now again solidly in demand. Sculpture, especially Renaissance bronzes, are gaining steadily. Porcelain, both Oriental and European, has shown a steady rise, the prices paid for early Chinese examples as well as armorial export being particularly striking.

Silver in particular has come into its own. Christie's notes that its silver sales total, \$1,095,155, was the highest in their history, a 75% increase over last year, and that "quite modest pieces of silver and even plate are fetching good prices."

The importance to London of overseas trade can hardly be underestimated. In 1961-62, for instance, Sotheby's sold lots from 54 different countries to buyers from 59 different countries; both figures are increases over the 1960-61 season. Furthermore, 600 different owners were represented, twice the number in the previous year. Christie's has sent representatives as far as Kenya and Parke-Bernet notes that "the increased participation of foreign buyers in major sales was unprecedented."

The increase in auction house sales results partly from the fact that art is being "discovered" by increasing numbers of new collectors. Undoubtedly, the sale of the "big" Rembrandt roused much interest in the occult mysteries of the art auction. In several large cities throughout the United States, the art auction has become an appealing and lucrative method of raising funds for any given cause; too, it has frequently provided the young artist with his first showcase. The local country auction continues to be haunted by either increasingly knowledgeable or increasingly eager collectors. Nor is this a purely American phenomenon. Sotheby's receives urgent requests from small women's clubs in tranquil country villages to "send somebody to talk to us about art auctions."

But despite the increasing activity of the art market, it remains impossible to predict it, regulate it or reduce it *via* graphs or statistics to a science. Human nature creates and sustains the international art market.—PGB



72. ROUAULT, GEORGES. "Deux paysans." *Signed*. (Patch)  
25¾ x 18 in. : 65.5 x 46 cm.  
DM 78.400; NF 98.000; £7,000; \$19,600.

73. GAUGUIN, PAUL. "Paysage Breton, vache dans un pré." *Signed and dated '85*. (Truman)  
No dimensions available.

DM 89.600; NF 112.000; £8,000; \$22,400.

From the collection of Emile Shuffenecker.

See: René Huyghe, *Le Carnet de Paul Gauguin*, Paris, 1952, p. 228, mentioned in text.

73A. MODIGLIANI, AMEDEO. "Jeune fille sur fond bleu." *Signed*. (J Garratt)  
23⅝ x 19½ in. : 60 x 49.5 cm.

DM 156.800; NF 196.000; £14,000; \$39,200.

Painted *circa* 1918.

From the Leicester Galleries, London.

74. VLAMINCK, MAURICE DE. "Mont Valerien." *Signed*. (Ruegg)  
25 x 32 in. : 65 x 81 cm.

DM 201.600; NF 252.000; £18,000; \$50,400.

Painted *circa* 1908.

From Daniel-Henri Kahnweiler.

Collection: Edith Mendelssohn-Bartholdy.

75. GAUGUIN, PAUL. "La Fiancée." *Signed with initials and dated '88*. (Miller, Mrs.)  
12½ x 15¾ in. : 32 x 40 cm.

DM 50.400; NF 63.000; £4,500; \$12,600.

A portrait of Madeline Bernard, the painter's sister.

76. PISSARRO, CAMILLE. "Vieux chemin en automne, Pontoise." *Signed and dated 1877*. (Matthiesen)  
25½ x 21¼ in. : 65 x 54 cm.

DM 89.600; NF 112.000; £8,000; \$22,400.

Exhibitions: Paris, Orangerie, February-March 1930;  
London, Matthiesen Gallery, 1950; Bern, Kunstmuseum, January-March 1957, no. 7.

See: L. Venturi and L.-R. Pissarro, 1939, no. 419, p. 140.

77. PISSARRO, CAMILLE. "Avant-Port de Dieppe." *Signed and dated 1902*. (Marlborough Fine Art)  
21½ x 25½ in. : 54.5 x 65 cm.

DM 168.000; NF 210.000; £15,000; \$42,000.

See: L. R. Pissarro and L. Venturi, *Camille Pissarro, Son Art, Son Oeuvre*, Paul Rosenberg, Paris, 1939, no. 1244, pl. 243.

86. CASSATT, MARY. "Femme assise, habillée en blanc." *Signed and dated 1877*. (Patch)  
31 x 25½ in. : 79 x 65 cm.

DM 100.800; NF 126.000; £9,000; \$25,200.

Sold with a certificate from John Rewald.

Collections: Henrico Schlieper, Hamburg; Miguel Bechelli, Buenos Aires.

87. CASSATT, MARY. "Petite fille assise dans une bergère jaune." *Pastel. Signed*. (Patch)  
23¾ x 20 in. : 58.5 x 51 cm.

DM 50.400; NF 63.000; £4,500; \$12,600.



Lot 74

88. VAN DONGEN, KEES. "L'Algérienne." Gouache on white paper. *Signed*. (O'Hana)  
21 x 7¼ in. : 53 x 18.5 cm.

DM 6.944; NF 8.680; £620; \$1,736.

90. DEGAS, EDGAR. "La Toilette après le bain." Charcoal heightened with white. *Stamped with the mark (red) of the Vente Degas (Lugt no. 658)*. (Byrne)  
21½ x 24 in. : 57 x 61 cm.

DM 47.040; NF 58.800; £4,200; \$11,760.

97. MANET, EDOUARD. "Tête de vieille femme." *Signed with initial*. (Barclay, C.)  
Oval 19¾ x 15¾ in. : 50 x 40 cm.

DM 56.000; NF 70.000; £5,000; \$14,000.

Painted *circa* 1856.

From the collection of Arthur Sachs, New York.

Exhibited: Paris, Galeries Durand-Ruel, *Exposition de 24 Tableaux et Aquarelles par Manet formant la Collection Faure*, March 1906, no. 1.

Exhibited: New York, The Knoedler Gallery, and Boston Museum of Fine Arts, December 1957-April 1958, *The Niarchos Collection*, no. 34 (reproduced).

See: Paul Jamont et Georges Wildenstein, *Manet*, Paris 1932, vol. I, p. 115, vol. II, p. 3, no. 12; A. Tabarant, *Manet et Ses Oeuvres*, Paris 1947, third edition, p. 602 (reproduced), no. 14, catalogued p. 533, no. 14, also p. 23 (mentioned in text).

98. ROUAULT, GEORGES. "Le Christ du Faubourg." *Signed, inscribed on the reverse*. (Marlborough Fine Art)  
29½ x 41½ in. : 75 x 105.5 cm.

DM 100.800; NF 126.000; £9,000; \$25,200.

99. ROUAULT, GEORGES. "Deux Paysans." *Signed*. (Marlborough Fine Art)  
35 x 24 in. : 89 x 61 cm.

DM 97.440; NF 121.800; £8,700; \$24,360.

Painted *circa* 1909.

Collection: Mr. & Mrs. Edward G. Robinson.

Lots 94 through 99 were the property of Mr. Stavros S. Niarchos.



100. MODIGLIANI, AMEDEO. "Tête de jeune fille — l'Italienne." *Signed*. (Tooth)

23¾ x 17½ in. : 60 x 45 cm.

DM 201.600; NF 252.000; £18,000; \$50,400.

Painted in Nice, August 1918.

Collections: L. C. Hodebert, Paris; Mr. & Mrs. W. W. Morton.

Exhibition: London, Lefevre Gallery, March 1929, no. 22.

See: Arthur Pfannsteil, 1929, pp. 42-3; id, 1956, no. 265, p. 141.

101. MONET, CLAUDE. "Le Verger." *Signed*. (Neale, Charles)

23 x 31½ in. : 58.5 x 80 cm.

DM 140.000; NF 175.000; £12,500; \$35,000.

Painted *circa* 1880-85.

From Durand-Ruel, Paris.

Bought by the owner's father in 1918.

102. CHAGALL, MARC. "Nocturne." *Signed* (Halstein)

34½ x 24¼ in. : 87.5 x 61.5 cm.

DM 168.000; NF 210.000; £15,000; \$42,000.

Painted in 1941.

From the Lillienfeld Galleries, 1943.

103. ROUAULT, GEORGES. "Le Pierrot blanc." Watercolor and gouache. *Signed and dated* 1911. (Davison, Harold)

Oval 29½ x 24½ in. : 75 x 62 cm.

DM 162.400; NF 203.000; £14,500; \$40,600.

From the collection of Roderick O'Connor, the artist.

Exhibited: London, Marlborough Fine Art, Summer, 1960, *Masters of Modern Art*, cat. no. 40 (reproduced)

104. ROUAULT, GEORGES. "L'Acrobate." Indian ink and watercolor. *Signed with initials*. (Goetz, W.)

15¾ x 10¼ in. : 40 x 26 cm.

DM 12.320; NF 15.400; £1,100; \$3,080.

108. UTRILLO, MAURICE. "Le Mur du jardin." *Signed*. (Lester)

21½ x 28½ in. : 55 x 72.5 cm.

DM 61.600; NF 77.000; £5,500; \$15,400.

Painted in 1912.

From the Perls Galleries, New York.

To be published by Paul Pétridès in a supplement of the *Oeuvre Catalogue*.

109. LAURENCIN, MARIE. "La Sultane." *Signed and dated* 1923. (Marlborough Fine Art)

31½ x 23 in. : 80 x 58.5 cm.

DM 16.240; NF 20.300; £1,450; \$4,060.

111. FANTIN-LATOURE, HENRI. "Fleurs divers." *Signed*. (Newman)

18 x 17¼ in. : 45.7 x 43.2 cm.

DM 67.200; NF 84.000; £6,000; \$16,800.

118. FANTIN-LATOURE, HENRI. "Trois pêches sur une assiette." Oil on paper laid down on canvas. *Signed and dated* '68. (Marlborough Fine Art)

7½ x 9½ in. : 19 x 24 cm.

DM 22.400; NF 28.000; £2,000; \$5,600.

From the Vente Cheramy, Paris 1908.

See: Madame Fantin-Latour, *Catalogue de l'Oeuvre complet de Fantin-Latour*, Paris 1911, no. 312.

## PART II

124C. VAN DONGEN, KEES. "Monte Carlo, les jardins." Pen and ink and watercolor. *Signed and inscribed*. (Patch)

101½ x 13¾ in. : 27 x 35 cm.

DM 1.232; NF 1.540; £110; \$308.

126. VULLARD, EDOUARD. "Allée dans les bois." Pastel. *Signed with initials*. (Czwiklitzer)

9 x 9¾ in. : 23 x 25 cm.

DM 3.360; NF 4.200; £300; \$840.

Executed *circa* 1930.

Sold with a certificate from Jacques Roussel and J. Salomon.

126B. DUFY, RAOUL. "Trois nus." Indian ink drawing. *Signed*. (Perls)

30¾ x 20 in. : 78 x 51 cm.

DM 1.120; NF 1.400; £100; \$280.

127. MASSON, ANDRÉ. "Martiniquaise." *Signed with initials, inscribed on the reverse*. (Kalman, Crane)

16 x 13 in. : 40.5 x 33 cm.

DM 4.032; NF 5.040; £360; \$1,008.

Painted *circa* 1935.

From the Mayor Gallery, London

128. MAILLOL, ARISTIDE. "Venus." Bronze. *Signed with monogram*. (Hooker)

H. 7 in. : 18 cm.

DM 3.136; NF 3.920; £280; \$784.

From Ambroise Vollard.

129. MESTROVIC, IVAN. "Femme accroupie." Bronze. *Stamped with the foundry mark of F. Carvillari*. (Tunard, Robertson)

H. 29½ in. : 75 cm.

DM 2.912; NF 3.640; £260; \$728.

131. PISSARRO, CAMILLE. "Deux baigneuses." Sepia wash drawing. *Signed with initials*. (Laing)

6 x 8 in. : 15 x 20.3 cm.

DM 1.120; NF 1.400; £100; \$280.

132A. TCHELITCHIEW, PAVEL. "Deux gerbes de blé." Colored chalks. *Signed*. (Brook St. Gallery)

10½ x 8 in. : 26.5 x 20.5 cm.

DM 280; NF 350; £25; \$70.

134. MARQUET, ALBERT. "Feuille de croquis, personnages debout." Indian ink and brush. *Signed with initials*. (Maison)

7½ x 11 in. : 19 x 28 cm.

DM 896; NF 1.120; £80; \$224.

136. DESPIAU, CHARLES. "Nu couché." Sepia ink and wash. *Signed*. (Goetz, W.)

9 x 14 in. : 23 x 35.5 cm.

DM 2.464; NF 3.080; £220; \$616.

137. BLANCHE, JACQUES-EMILE. "Portrait de Marcel Proust." (Kalman, Crane)  
35½ x 28 in. : 90 x 71 cm.

DM 1.120; NF 1.400; £100; \$280.

Exhibited: London, Wildenstein & Co., *Marcel Proust and his time*, 1871-1922, no. 44, p. 17 of the catalogue.

138. PASCIN, JULES. "Dans un parc." Indian ink and brush. *Stamped with the mark of the Atelier Pascin, and on the reverse with the mark of the Succession Pascin.* (Laing)

9 x 11¼ in. : 23 x 28.5 cm.

DM 1.456; NF 1.820; £130; \$364.

140. PASCIN, JULES. "Le Cirque." Pencil and watercolor. *Stamped with the mark of the Atelier Pascin, and on the reverse with the mark of the Succession Pascin.* (Laing)

8½ x 6¾ in. : 21 x 17 cm.

DM 2.128; NF 2.660; £190; \$532.

141. GUYS, CONSTANTIN. "Un Cavalier." Watercolor. (Roland Browse & Delbanco)

15¼ x 9½ in. : 38.5 x 23.5 cm.

DM 2.912; NF 3.640; £260; \$728.

144. FRIESZ, EMILE-OTHON. "Paysage en Italie." Watercolor on buff paper. *Signed and dated '20.* (Leicester Galleries)

9¼ x 12 in. : 23.5 x 30.5 cm.

DM 784; NF 980; £70; \$196.

146. DALI, SALVADOR. "La Crucifixion." Three-fold screen painted on canvas. *Signed, bound in scarlet velvet.* (Wildenstein)

Central portion 65½ x 51 in. : 166.5 x 129 cm.

Side pieces ea. 65½ x 17 in. : 166.5 x 43 cm.

DM 4.032; NF 5.040; £360; \$1,008.

Executed in 1958.

147. DECHIRICO, GIORGIO. "Caprice Vénitien à la manière de Veronese." *Signed and dated 1951.* (Wildenstein)

8 ft. 10 in. x 12 ft. 7½ in. : 269 x 385 cm.

DM 8.400; NF 10.500; £750; \$2,100.

151. GRIS, JUAN. "La Conversation." Indian ink drawing. *Signed.* (Czwiklitzer)

12¾ x 11 in. : 32.5 x 28 cm.

DM 1.568; NF 1.960; £140; \$392.

A study for *L'Assiette au Beurre*.

153. RAFFÄELLI, JEAN-FRANÇOIS. "Café chantant près de Dieppe." On panel. *Signed (engraved) on the reverse.* (Rex Evans Gallery)

6¾ x 10 in. : 17 x 25.5 cm.

DM 784; NF 980; £70; \$196.

154. TERECHKOVITCH, CONSTANTIN. "Personnages dans un bateau." *Signed, unframed.* (O'Hana Gallery)

21 x 26 in. : 53 x 66 cm.

DM 2.128; NF 2.660; £190; \$532.

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155. TCHELITCHEW, PAVEL. "Deux chevaux enragés." *Signed and dated '31.* (Dix, G.)

29 x 19½ in. : 74 x 49.5 cm.

DM 4.480; NF 5.600; £400; \$1,120.

156. VÉNARD, CLAUDE. "Nature morte aux toits." *Signed.* (Kalman, Crane)

10 x 13 in. : 25 x 33 cm.

DM 672; NF 840; £60; \$168.

160. COURBET, GUSTAVE. "Paysage marine." *Signed.* (Minet)

17 x 21 in. : 43.2 x 53.3 cm.

DM 5.600; NF 7.000; £500; \$1,400.

161. ISABEY, EUGÈNE. "Au Large de Honfleur." Watercolor. *Signed and dated 1823.* (Scharf, Dr.)

6 x 8½ in. : 15 x 21.5 cm.

DM 784; NF 980; £70; \$196.

166. MATISSE, HENRI. "Femme accroupie." Pencil drawing. *Signed and dated About '48.* (Rogers)

23½ x 15 in. : 60 x 38 cm.

DM 5.376; NF 6.720; £480; \$1,344.

167. KLEE, PAUL. "Die Schwertlilie." *Signed and dated 1906.* (Young)

25½ x 16 in. : 65 x 40.5 cm.

DM 2.240; NF 2.800; £200; \$560.



172. LEBOURG, ALBERT. "Les Falaises à Saint Valery, Normandie, au lever du soleil." *Signed*. (Marne)

15¼ x 28¼ in. : 38.8 x 45.5 cm.

DM 5.040; NF 6.300; £450; \$1,260.

176. FOUJITA, TSUGOUHARU. "Tête de lutteur chinois." Ink, and watercolor. *Signed and dated* Pekin 1934. (Fairley)

14 x 11 in. : 35.5 x 28 cm.

DM 784; NF 980; £70; \$196.

177. LAURENCIN, MARIE. "Trois jeunes filles avec un lévrier et un négriillon." Watercolor. *Signed*. (Lotinga)

20½ x 23¾ in. : 52 x 60 cm.

DM 4.800; NF 6.000; £400; \$1,200.

179. MARCHAND, JEAN. "Marly." Ink and brush and watercolor. *Signed and dated* 1911. (Kalman, Crane)

11 x 18 in. : 28 x 48.7 cm.

DM 560; NF 700; £50; \$140.

From the collection of Arthur Crossland, Esq.

182. SMITH, ALFRED. "La Promenade — Avenue du Bois de Boulogne." *Signed and dated* '94. (Hammer, V.)

28¾ x 20 in. : 73 x 51 cm.

DM 2.016; NF 2.520; £180; \$504.

Exhibited: Paris, Galerie Charpentier, 1953, *Peintres de* 1900, no. 110.

183. CHARLOT, LOUIS. "Intérieur." On board. *Signed and dated* 1906. (Hammer, V.)

25½ x 21¼ in. : 65 x 54 cm.

DM 952; NF 1.190; £85; \$238.

185. RODIN, AUGUSTE. "Nu étendu." Pencil and wash drawing. *Signed with initials*. (Lord Rothermere)

7¾ x 12 in. : 19.5 x 30.5 cm.

DM 3.360; NF 4.200; £300; \$840.

186. RAFFÄELLI, JEAN-FRANÇOIS. "Un Paysan avec ses enfants." On board. *Signed*. (Lotinga)

19 x 16¼ in. : 48 x 40 cm.

DM 3.136; NF 3.920; £280; \$784.

188. LÉPINE, STANISLAS. "Place Clichy." *Signed*. (Lord Rothermere)

9¼ x 13¼ in. : 23.5 x 33.5 cm.

DM 14.560; NF 18.200; £1,300; \$3,640.

200. LURÇAT, JEAN. "La Fille écossaise." On board. (Norman, G.)

25¾ x 17 in. : 65.5 x 43 cm.

DM 2.688; NF 3.360; £240; \$672.

Painted in 1927.

See: Allanah Harper, *Jean Lurçat*, Paris, Editions Cahiers d'Art, 1928, no. 20.

201. DELACROIX, EUGÈNE. "Homme avec cheval traversant une rivière à la nage." Wash drawing. *Stamped E. Delacroix, Vente Grebauer*. (Franklyn)

9 x 7 in. : 22.8 x 17 cm.

DM 1.288; NF 1.610; £115; \$322.

207. HARPIGNIES, HENRI-JOSEPH. "Coucher du soleil." watercolor. *Signed and dated* 1861. (Frost & Reed)

8½ x 12½ in. : 21.5 x 32 cm.

DM 2.464; NF 3.080; £220; \$616.

208. MARCHAND, JEAN. "Le Jardin." *Signed*. On board. (Phillips)

12½ x 15¾ in. : 32 x 40 cms.

DM 560; NF 700; £50; \$140.

From the Montague Sherman Collection.

210. PASCIN, JULES. "Le vieux point." Pencil on buff paper. *Stamped with the mark of the Atelier Pascin*. (Piccadilly Gallery)

8 x 6¾ in. : 20 x 17 cms.

DM 896; NF 1.120; £80; \$224.

214. ENSOR, JAMES. "Bacchanale." Colored chalks. (Brook Street Gallery)

4½ x 8 in. : 11.5 x 20.5 cms.

DM 336; NF 420; £30; \$84.

216. MARCHAND, JEAN. "Paysage en Algérie." Ink and watercolor. *Signed*. (Brook Street Gallery)

16 x 20½ in. : 40.5 x 52 cm.

DM 336; NF 420; £30; \$84.

217. BABOULÈNE, E. "Soir d'été." *Signed, dated* 1959. (Tooth, A.)

10 x 13 in. : 25.5 x 33 cm.

DM 784; NF 980; £70; \$196.

### PART III

224. GIACOMETTI, ALBERTO. "Tête." Sepia ink drawing. *Signed and dated* 1956. (Donscoy)

14 x 9¼ in. : 36 x 23.5 cm.

DM 3.360; NF 4.200; £300; \$840.

225. PICASSO, PABLO. "Nu couché." Pen and ink drawing. *Signed and dated* 21.12.38 (Contemporary Art Foundation)

10½ x 13¾ in. : 27 x 35 cm.

DM 10.080; NF 12.600; £900; \$2,520.

226. PICASSO, PABLO. "Une Place en Espagne." Charcoal drawing on buff paper. *Signed P.R.P.* (Bird, Mrs.)

6¼ x 9 in. : 16 x 23 cm.

DM 3.920; NF 4.900; £350; \$980.

Drawn in Barcelona circa 1899.

228. PICASSO, PABLO. "Picador et Fille." Black wash. *Signed and dated* 25.2.60, numbered XV. (Mayevski)

19 x 12 in. : 47.5 x 31 cms.

DM 17.920; NF 22.400; £1,600; \$4,480.

Exhibited: Paris, Galerie Louise Leiris, *Picasso-Dessins*, 1959-60, no. 37.

See: Jaime Sabartés, *Picasso: Toreros*, 1961, no. 44.

229. PICASSO, PABLO. "Picador et Fille." Black wash. *Signed and dated* 4.6.60. (Galerie Maria)

20 x 12½ in. : 50 x 32.5 cm.

DM 7.840; NF 9.800; £700; \$1,960.

Exhibited: Paris, Galerie Louise Leiris, *Picasso-Dessins*, 1959-1960, no. 53.

See: Sabartés, *op. cit.*, no. 53 (illustrated).

231. PICASSO, PABLO. "Combat de taureaux." Colored chalks. *Signed and dated* 2.8.58. (O'Hana)  
7 x 10 in. : 17.5 x 26 cm.

DM 8.400; NF 10.500; £750; \$2,100.

235. PICASSO, PABLO. "Scène de Corrida." Black watercolor. *Signed and dated* 25.2.20, *numbered* XII. (Metcalfe, D.)

9½ x 12 in. : 24 x 30 cm.

DM 10.640; NF 13.300; £950; \$2,660.

Exhibited: Galerie Louise Leiris, *op. cit.*, no. 34.

See: Sabartes, *op. cit.*, no. 41 (illustrated).

236. LÉGER, FERNAND. "Le Fumeur." Brush and ink on paper. *Signed with initials and dated* '17. (Kasmin)

20½ x 14½ in. : 52 x 37 cm.

DM 19.040; NF 23.800; £1,700; \$4,760.

Sotheby's catalogue reads: "The drawing in fact dates from 1916, a study for the painting in the collection Philippe Dotremont, Brussels, and was dated erroneously by the artist at a much later date."

239. TANGUY, YVES. "L'Empalme." Oil on canvas laid down on board. *Signed and dated* 1935. (Feigen, R.)

13¼ x 10¼ in. : 33.6 x 26 cm.

DM 26.880; NF 33.600; £2,400; \$6,720.

240. MIRO, JOAN. "Peinture Objet." Gouache on board (Patch)

24 x 28 in. : 61 x 71 cm.

DM 16.800; NF 21.000; £1,500; \$4,200.

This painting and the following lot (which sold for \$5,040.) were painted by Miro in 1932 as stage props for Léonide Massine's Ballet 'Jeux d'Enfants', which was produced for Col. de Basil's Monte Carlo Ballets, with music by Stravinsky. For a photograph of the Ballet with the two paintings *in situ*, see: James Thrall Soby, *Joan Miró*, New York, Museum of Modern Art, 1959, plate on p. 71.

The property of the Diaghilev and de Basil Ballet Foundation.

242. CHAGALL, MARC. "Les Amoureux — Mémoires de Mon Père." Oil, gouache and watercolor on paper. *Signed*. (Johnson)

20 x 25 in. : 51 x 63.5 cm.

DM 95.200; NF 119.000; £8,500; \$23,800.

Painted *circa* 1928.

Purchased from the artist in 1932.

The property of Mr. and Mrs. Samuel Roberts of New York City.

243. PICASSO, PABLO. "Pots et Citrons." (Kearley, C.)

21¾ x 18 in. : 55.3 x 45.8 cms.

DM 78.400; NF 98.000; £7,000; \$19,600.

Painted in Paris, Summer 1907.

From the Collection of Clive Bell, Esq., Sussex.

Exhibited: Paris, Galerie Georges Petit, June 1933, *Retrospective Pablo Picasso*.

Exhibited: London, Tate Gallery, Arts Council Exhibition *Pablo Picasso*, 1950, cat. no. 35, pl. 9a.

See: Christian Zervos, *Pablo Picasso, Oeuvres de 1906 à 1912, Editions Cahiers d'Art, Paris, Vol. II, no. 32* (reproduced).



Lot 269

269. STAEL, NICOLAS DE. "Le Phare de Gravelines." *Signed*. (Kaufmann)

23¼ x 31½ in. : 59 x 80 cm.

DM 80.640; NF 100.800; £7,200; \$20,160.

Painted in 1954.

244. PICASSO, PABLO. "Bouteille et Verre." Collage on canvas. *Signed on the reverse*. (Sidney Janis)

23¾ x 17¾ in. : 60.3 x 45 cm.

DM 100.800; NF 126.000; £9,000; \$25,200.

Executed at Céret, Spring 1912.

From the Galerie Kahnweiler, Paris.

Exhibited: Sao Paulo, *IIème Biennale*, 1953-4.

See: Zervos, 1946, II, no. 349 (reproduced).

245. LÉGER, FERNAND. "Le Petit Déjeuner." *Signed, inscribed on the reverse* 'Les Deux Femmes à la Toilette' — *1er Etat* F. Léger 20. (Patch)

25½ x 19½ in. : 65 x 49.5 cm.

DM 112.000; NF 140.000; £10,000; \$28,000.

This is the first state of three paintings, which are often called 'La Femme au Miroir'; one is in the National Museum in Stockholm and another in the Louis Carré Collection, Paris; see: Exhibition Catalogue, Paris, Musée des Arts Decoratifs, *Fernand Léger, 1881-1955*, June-October 1956, nos. 32-3; Alfred H. Barr, Jr., *Painting and Sculpture in the Museum of Modern Art, A Catalogue*, New York, 1958, p. 36.

Collections: Galerie Simon (D.H. Kahnweiler), Paris; A. Conger Goodyear, New York; Museum of Modern Art, New York.

246. MIRO, JOAN. "La Lampe à pétrole." Pencil, white chalk and gouache on canvas. *Signed and dated* 1924, *inscribed on the reverse*. (Feigen)

31½ x 35½ in. : 80 x 99 cms.

DM 123.200; NF 154.000; £11,000; \$30,800.

Exhibitions: Brussels, 1956, no. 59; Basle, 1956.

See: Jacques Dupin, 1961, no. 88, p. 492.

248. LÉGER, FERNAND. "Nature Morte au tapis bleu." *Signed and dated* '52. *also on the reverse*. (Royal Marks)

25½ x 19½ in. : 65 x 49.5 cm.

DM 39.200; NF 49.000; £3,500; \$9,800.



250. MIRO, JOAN. "Personnages." Crayon drawing and wash. *Signed and dated* 12.6.50. (Brook St. Gallery)  
15¼ x 11½ in. : 38.5 x 29 cm.

DM 4.256; NF 5.320; £380; \$1,064.

251. MIRO, JOAN. "Tête de jeune femme." *Signed and dated* 1932 *on the reverse*, (Feigen, R.)  
14 x 11 in. : 35.5 x 28 cm.

DM 29.120; NF 36.400; £2,600; \$7,280.

From the collection of Mr. and Mrs. Joseph R. Schapiro, Oak Park, Illinois.

254. TCHELITCHEW, PAVEL. "Torse nu vu de dos." (Estorick)  
36¾ x 28¾ in. : 93.3 x 73 cm.

DM 5.040; NF 6.300; £450; \$1,260.

Painted *circa* 1926.

256. MIRO, JOAN. "Composition." Collage, paper, sand-paper, gouache, charcoal, pencil and ink on board, *Signed*. (Haddad, S.)  
42½ x 28 in. : 108 x 71 cm.

DM 28.000; NF 35.000; £2,500; \$7,000.

Executed in 1933.

From the collection of G. David Thompson, Pittsburg; and the private collection of Royal Marks, New York. Exhibited: New York Museum of Modern Art, *The Art of Assemblage*, p. 62 of the catalogue (reproduced).

257. GRIS, JUAN. "Nature morte avec une tasse." (Biggins)  
18¼ x 10¾ in. : 46.5 x 27.3 cms.

DM 84.000; NF 105.000; £7,500; \$21,000.

Painted in 1913.

258. BRAQUE, GEORGES. "Le Verre d'absinthe." *Signed on the back*. (Patch)  
11½ x 9 in. : 28.5 x 23 cm.

DM 89.600; NF 112.000; £8,000; \$22,400.

Painted in 1910-11.

From the Galerie Kahnweiler; the private collection of Royal Marks, New York.

Exhibited: New York, Sidney Janis Gallery, *Exhibition of Masterpieces*, November 1958, no. 12.

260. ERNST, MAX. "Tête d'oiseau." *Signed, dated* 1948 *and inscribed on the reverse*. (Feigen, R.)  
Diamond-shaped 20 in. sq.: 50.7 cm.

DM 20.160; NF 25.200; £1,800; \$5,040.

From the collection of William Rubin, New York.

Exhibited: New York, Museum of Modern Art, and Chicago, The Art Institute, 1961, *Max Ernst*, no. 105.

See: Patrick Waldberg, *Max Ernst*, Jean-Jacques Pauvert Editeur, Paris, 1958, p. 92 (reproduced.)

The property of Mr. & Mrs. Edwin Bergman, Chicago, Illinois.

262. MASSON, ANDRÉ. "L'Enfant au caméléon." Pastel and indian ink on masonite. *Signed*. (Galerie L. Leiris)  
18¼ x 13¾ in. : 46.3 x 35 cm.

DM 3.360; NF 4.200; £300; \$840.

From the Galerie Louise Leiris, Paris; Curt Valentin, New York.

The property of Mr. & Mrs. Peter Bensinger, Chicago, Illinois.

263. MASSON, ANDRÉ. "Niobe." *Signed*. (Galerie L. Leiris)

70¾ x 55¼ in. : 180 x 140.3 cm.

DM 29.120; NF 36.400; £2,600; \$7,280.

Painted in 1947.

From the Galerie Louis Leiris, Paris.

Exhibited: Basle, Kunsthalle, 1950, *André Masson-Alberto Giacometti*, no. 55 (reproduced).

264. APPEL, KAREL. "Femme brulante." *Signed and dated* '58. (Johnson)

51 x 77 in. : 128 x 198 cm.

DM 7.840; NF 9.800; £700; \$1,960.

From Royal Marks, New York.

Exhibited: Amsterdam, Stedelijk Museum, 1959, *Appel, Jorn, Arnal and Matta*; Basle, Kunsthalle, *Appel, Mathieu, Moreni, Riopelle*, January-March 1959, no. 29.

266. WOLS, WOLFGANG SCHULZ. "Composition." Watercolor. *Signed*. (Czwiklitzer)

13½ x 17½ in. : 34 x 44.5 cm.

DM 5.600; NF 7.000; £500; \$1,400.

267. DA SILVA, VIEIRA. "Rio de Janeiro." Gouache on board. *Signed and dated* Rio '40. (Arpels, J.)

16 x 18½ in. : 40.5 x 47 cm.

DM 4.704; NF 5.880; £420; \$1,176.

Exhibited: London, Redfern Gallery, *Vieira da Silva*, February 1952, no. 29.

270. STAEL, NICOLAS DE. "L'Espace à Crans." *Signed and dated* 1948 *on the reverse*. (Feigen)

18¼ x 24½ in. : 46.5 x 62 cm.

DM 44.800; NF 56.000; £4,000; \$11,200.

The property of Mr. & Mrs. Joseph R. Schapiro, Oak Park, Illinois.

272. AFRO. "A El Greco." *Signed and dated* '51. (Grantz, N.)

43 x 27½ in. : 119 x 70 cm.

DM 6.720; NF 8.400; £600; \$1,680.

Exhibited: Venice, XVII Eposizione Biennale Internazionale D'Arte, 1952.

275. DUBUFFET, JEAN. "Promenade solitaire." Indian ink and collage on white paper. *Signed and dated* '57. (Dreyfus, R.)

19½ x 9 in. : 49.5 x 23 cm.

DM 4.480; NF 5.600; £400; \$1,120.

273. MATHIEU, GEORGES. "Nuit." on board. (Hillman, A.) Casien

19½ x 25½ in. : 49.5 x 65 cm.

DM 2.800; NF 3.500; £250; \$700.

Painted in 1954.

276. DUBUFFET, JEAN. "Personnage dans un paysage." Indian ink and collage. *Signed and dated* '56. (Varenne, D.)

35¾ x 19¾ in. : 90 x 50 cm.

DM 10.080; NF 12.600; £900; \$2,520.

277. DUBUFFET, JEAN. "L'Expansion des Solitudes." Oil on canvas backed on board. *Signed and dated '52, signed, dated Mars '52 and inscribed on the reverse.* (Johnson)

20 x 24 in. : 51 x 62 cm.

DM 22.400; NF 28.000; £2,000; \$5,600.

Exhibited: New York, Royal S. Marks Gallery, 1961, *Exhibition of Modern Masters.*

278. TOBEY, MARK. "Within Itself." Tempera. (Haddad, S.)

11 x 7 $\frac{3}{4}$  in. : 28 x 20.5 cm.

DM 8.960; NF 11.200; £800; \$2,240.

Painted in 1959.

From the Collection Dotremont, Brussels; Royal Marks, New York.

280. HARTUNG, HANS. "Composition." Colored chalks on paper, backed on canvas. *Signed and dated 1952.* (Wilkinson)

19 x 25 in. : 48 x 63.5 cm.

DM 3.584; NF 4.480; £320; \$896.

281. HARTUNG, HANS. "Composition." *Signed and dated '55.* (Dreyfus, R.)

18 $\frac{1}{2}$  x 31 $\frac{1}{2}$  in. : 47 x 80 cm.

DM 17.920; NF 22.400; £1,600; \$4,480.

Sold with a certificate from the artist, dated 20/9/61.

282. DA SILVA, VIEIRA. "Les Maisons." *Signed and dated '48.* (Goetz, W.)

6 x 10 $\frac{1}{4}$  in. : 15 x 26 cm.

DM 3.920; NF 4.900; £350; \$980.

292. CALDER, ALEXANDER. "Constellations." Gouache. *Signed with initials.* (Lincoln Gallery)

15 x 22 in. : 38 x 56 cm.

DM 2.020; NF 2.520; £180; \$504.

See: N. Guppy, *Calder Gouaches*, Lincoln Art Gallery Editions, no. 2, 1961.

304. KOKOSCHKA, OSKAR. "Blumen." Watercolor. *Signed and dated '41.* (Metcalf)

21 $\frac{1}{2}$  x 16 in. : 52 x 40.5 cm.

DM 11.760; NF 14.700; £1,050; \$2,940.

308. KANDINSKY, WASSILY. "K 357." Watercolor. *Signed with initials and dated '29.* (Brook Street Gallery)

19 $\frac{3}{4}$  x 17 in. : 50 x 43 cm.

DM 24.640; NF 30.800; £2,200; \$6,160.

From the Kleeman Gallery, New York.

Collection: Royal Marks, New York.

312. JAWLENSKY, ALEXEJ. "Bunte Blumen." *Signed and dated '15.* (Arpels)

20 $\frac{1}{2}$  x 19 $\frac{1}{4}$  in. : 52 x 49 cm.

DM 20.160; NF 25.200; £1,800; \$5,040.

From the Wolfsberg Kunstsalon, Zurich.

Collection: Dr. Pedro Vallenilla, Caracas.

Compare: Clemens Weiler, no. 745.

Total for Sale: 325 Lots

DM 8.375.472; NF 10.469.340; £747,810; \$2,093,868.

CHRISTIE, MANSON & WOODS, London  
July 20th, 1962.

#### Drawings and Paintings from the studio of the late Augustus John, O.M., R.A.

On July 20, by which time most auction houses had closed their doors, Christie's held one of the most important sales of their season—the contents of the studio of the late Augustus John. Although many works by John had been sold at Christie's and elsewhere during the season, the paintings, drawings and even unfinished works in this collection brought noticeably good prices during the two and one-half hour sale. A self-portrait of 1938 established his world record auction price of \$24,990 (see Lot 173 below).

The sale of the contents of an artist's studio must be regarded as a significant event since it releases a great number of that artist's works onto the market and at the same time, marks the end of that artist's productivity. From this point on, the ineluctable laws of the art market prevail.

Christie's has held ninety-five such sales to date, the first being the dispersal of Gainsborough's studio in April of 1797 when the highest price was 97 guineas. One of the most successful was the Sargent sale in 1925 when one picture brought 7,000 guineas and the total was £176,336. Another picture in that sale, "A Javanese Dancer," realized 2,200 guineas and was resold at Christie's this year for 6,500 guineas (see I.A.M., Vol. II, no. 11, p. 250).

#### Drawings

2. STUDIES OF A MALE NUDE WITH A STAFF. Charcoal. *Signed.* (Lady Melchett)

24 x 18 $\frac{1}{4}$  in. : 61 x 46.4 cms.

DM 1.644; NF 2.055; Gns. 140; \$411.

Drawn while a student at the Slade.

3. GIRL PRACTICING A DANCE STEP. Black chalk. (Agnew)

14 $\frac{1}{2}$  x 12 in. : 36.8 x 30.5 cms.

DM 1.408; NF 1.760; Gns. 120; \$352.

Drawn circa 1900.

4. PORTRAIT STUDY OF WILLIAM BUTLER YEATS. Full length, standing, with hands in jacket pockets. Pen and black ink, grey and blue washes. (Private collector)

13 $\frac{1}{2}$  x 9 $\frac{1}{2}$  in. : 34.3 x 24.1 cms.

DM 4.116; NF 5.145; Gns. 350; \$1,029.

Drawn circa 1900.

9. PORTRAIT HEAD OF PYRAMUS, THE PAINTER'S SON. Pencil. *Signed.*

9 $\frac{3}{4}$  x 8 $\frac{3}{4}$  in. : 24.8 x 22.2 cms.

DM 10.112; NF 12.640; Gns. 860; \$2,528.

Drawn circa 1905.

16. FEMALE NUDE. Full length, seated, in *profil perdu* to the right, with both arms behind her back. Black chalk on green paper, heightened with white. (Agnew)

15 x 10 $\frac{3}{4}$  in. : 38.1 x 27.3 cms.

DM 2.584; NF 3.230; Gns. 220; \$646.

Drawn circa 1905.



20. FEMALE NUDE. Full length, standing, facing forward, with hands clasped above the right breast; with a secondary study of the feet. Pencil. (Davidge)  
18 x 12½ in. : 45.7 x 31.8 cms.

DM 6.468; NF 8.085; Gns. 550; \$1,617.

27. WOMAN STANDING IN A LANDSCAPE WITH DISTANT MOUNTAINS. Pencil and watercolor. *Signed*. (Speelman)  
14½ x 10¼ in. : 36.8 x 26 cms.

DM 2.584; NF 3.230; Gns. 220; \$646.

28. THE GOSSIPS. Pen and brush and blue-grey ink. (White)

17¼ x 12¼ in. : 44.5 x 31.1 cms.

DM 2.116; NF 2.645; Gns. 180; \$529.

41. FEMALE NUDE. Standing in the attitude of Venus Pudica. Pen and blue ink, blue wash, heightened with white on brown-toned paper. *Signed*. (Aveline)

15 x 4½ in. : 38.1 x 11.4 cms.

DM 3.292; NF 4.115; Gns. 280; \$823.

47. CANADIAN SOLDIER IN BATTLE ORDER. Profile to left, standing easy, resting on his rifle and smoking a pipe; with a secondary study of the head. Pencil. (Agnew)

20 x 13 in. : 50.8 x 33 cms.

DM 4.116; NF 5.145; Gns. 350; \$1,029.

53. CANADIAN SOLDIER. Similar to above. Black chalk, squared for enlargement. *Signed*. (Colnaghi)

18 x 12 in. : 45.7 x 30.5 cms.

DM 3.292; NF 4.115; Gns. 280; \$823.

59. CANADIAN SOLDIER. Similar to above. Pencil. *Signed*. (Betts)

18 x 12 in. : 45.7 x 30.5 cms.

DM 6.468; NF 8.085; Gns. 550; \$1,617.

61. LANDSCAPE IN NORTHERN FRANCE. Trenches, a dug-out and dead trees. Black chalk, squared for enlargement. *Signed*. (Agnew)

9⅜ x 13¾ in. : 23.8 x 34.9 cms.

DM 820; NF 1.025; Gns. 70; \$205.

64. POFFET AND VIVIEN, the painter's daughters, full length, standing. Pencil. (Mayor Gallery)

20 x 14 in. : 50.8 x 35.6 cms.

DM 9.996; NF 14.495; Gns. 850; \$2,499.

80. TWO STUDIES FOR THE YOUNG WOMAN IN THE HOUSE OF THE LION TAMER. Pen and blue ink, blue wash. (Aveline)

16½ x 10¾ in. : 41.9 x 27.3 cms.

DM 1.292; NF 1.615; Gns. 110; \$323.

94. JAMAICAN GIRL AND A WHITE GIRL EMBRACING. Pencil.

18 x 12 in. : 45.7 x 30.5 cms.

DM 7.056; NF 8.820; Gns. 600; \$1,764.

107. PORTRAIT OF CYRIL CONNOLLY. Black, red and white chalk on stone paper. *Signed and dated* 1945. (Gooden & Fox)

21½ x 14¼ in. : 54.6 x 36.8 cms.

DM 3.528; NF 4.410; Gns. 300; \$882.

## Pictures

118. PORTRAIT OF MISS PETTIGREW. Three-quarter length, in a white dress, seated on a wooden chair, against a green ground. (Agnew)

40 x 25 in. : 101.6 x 63.5 cms.

DM 17.640; NF 22.050; Gns. 1,500; \$4,410.

Painted circa 1900.

120. PEASANT WOMAN WITH A SMALL BOY AT HER SIDE AND A BABY IN HER ARMS. Charcoal and tempera on paper laid down on canvas. (Davidge)

71¼ x 32 in. : 181 x 81.2 cms.

DM 9.408; NF 11.760; Gns. 800; \$2,352.

Painted circa 1903-04.

122. DUSK: A LAKE LANDSCAPE WITH DISTANT HILLS. On panel. *Signed*. (Agnew)

9¼ x 13 in. : 23.5 x 33 cms.

DM 5.172; NF 6.465; Gns. 420; \$1,293.

Painted circa 1905.

126. PORTRAIT OF WYNDHAM LEWIS. Three-quarter length, seated, in dark dress holding his coat, with his hands clasped in his lap. *Signed*. (Speelman)

24 x 31⅛ in. : 61 x 79 cms.

DM 61.152; NF 76.440; Gns. 5,200; \$15,288.

Painted circa 1905-10.

128. PORTRAIT OF LADY OTTOLINE MORRELL. Full length, standing, in brown ankle-length dress with purple and green bodice and overskirt.

85 x 40 in. : 216 x 101.6 cms.

DM 4.116; NF 5.145; Gns. 350; \$1,029.

John painted a number of portraits and made many drawings of Lady Ottoline; he records one of the paintings in *Chiaroscuro*, 1952, p. 84; another is illustrated by John Rothenstein, *Augustus John* (s.d.), pl. 31.

Painted circa 1910.

129. DECORATIVE GROUP. Two young women and a boy with long yellow hair in a landscape.

85½ x 36 in. : 220 x 91.4 cms.

DM 18.800; NF 23.500; Gns. 1,600; \$4,700.

Painted circa 1910.

132. DORELIA AT ALDERNEY MANOR. Full length, in blue and white spotted dress, and pink apron, standing on a terrace, resting on a stake. (Colnaghi)

80 x 39½ in. : 203 x 100.3 cms.

DM 94.080; NF 117.600; Gns. 8,000; \$23,520.

Painted in 1911.

134. PORTRAIT OF A GYPSY WOMAN. Bust length, in light red dress with blue collar caught at the neck with a large gold brooch, against a light blue ground. (Lindsay)

19 x 16 in. : 48.3 x 40.6 cms.

DM 32.928; NF 41.160; Gns. 2,800; \$8,232.

The sitter is probably a member of the White family and was painted at Alderney 1911. John records his meeting with the Whites in *Chiaroscuro*, 1952, pp. 206-7.

137. PORTRAIT OF ROBIN. The painter's son, bust length, in pink dress with hair cut in a fringe, against a blue ground. (Mayor Gallery)

20½ x 16½ in. : 52.1 x 41.9 cms.

DM 37.632; NF 47.040; Gns. 3,200; \$9,408.

Painted circa 1915.

144. PORTRAIT OF DAVID LLOYD GEORGE. Half length, seated facing forward, in blue jacket, white shirt and black bow-tie, against a brown and grey ground. (Colnaghi)

25½ x 18½ in. : 64.8 x 47 cms.

Painted in 1920. DM 6.468; NF 8.085; Gns. 550; \$1,617.

159. PORTRAIT OF THE HON. ALVAN T. FULLER, GOVERNOR OF MASSACHUSETTS. Three-quarter length, in light grey suit, white shirt and red tie, seated with a newspaper on his knee, against a ground decorated with flowers and chinoiserie panels. *Signed*. (Davidge)

45¾ x 33 in. : 116 x 83.8 cms.

DM 4.468; NF 5.585; Gns. 380; \$1,117.

Painted in Boston in 1928. John describes his association with Fuller in *Chiaroscuro*, 1952, pp. 169-175.

160. THE ICELANDER. Young man, half length, in grey jacket, khaki shirt, black tie, with a rose in his button-hole, seated against a light blue ground. (Agnew)

28 x 21 in. : 71.1 x 53.3 cms.

DM 30.576; NF 38.220; Gns. 2,600; \$7,644.

Painted circa 1930.

173. SELF PORTRAIT. Bust length, in blue smock, against a grey ground with a red curtain. (Mayor Gallery)

23 x 19 in. : 58.4 x 48.3 cms.

DM 99.960; NF 144.950; Gns. 8,500; \$24,990.

Painted circa 1938.

179. PORTRAIT OF DORELIA. Long bust length, seated in a ladder-back chair, in grey-brown dress, with a dark pink scarf round her head. (Gibbs)

28¾ x 21½ in. : 73 x 54.6 cms.

DM 5.880; NF 7.350; Gns. 500; \$1,470.

Painted circa 1950.

180. FEMALE NUDE. Full length, seated, with white drapery over her thighs, against a blue ground decorated with vases of flowers. Oil on canvas with corrections in white chalk and charcoal. (Bernard)

49½ x 39½ in. : 126 x 100.3 cms.

DM 18.800; NF 23.500; Gns. 1,600; \$4,700.

Painted circa 1956.

184. THE UNFINISHED CANADIAN WAR MEMORIAL. (Chilean buyer)

153 x 480 in. : 389 x 1,220 cms.

DM 6.468; NF 8.085; Gns. 550; \$1,617.

The setting is the mining district of Lens, winter 1917-18; with Canadian soldiers, stretcher bearers, refugees and German prisoners and a battle scarred townscape beyond.

A cartoon for this picture was exhibited at the Canadian War Memorials Exhibition, Jan.-Feb. 1919.

Total for Sale: 186 Lots

DM 1.116.024; NF 1.395.030; £99,645; \$279,006.

SOTHEBY & CO., London

July 11, 1962

### Old Master Paintings

1. TENIERS, DAVID. "Studies of peasants holding tankards, one with a pipe." On metal, a pair. *Signed in monogram*. (L. Koetser.)

Each 4¼ x 3¼ in. : 10.8 x 8.3 cms.

DM 9.856; NF 12.320; £880; \$2,464.

6. VINCKBOONS, D. "River landscape, with fishermen." Panel. (D. Vandekar)

10½ x 14 in. : 26.7 x 35.6 cms.

DM 11.424; NF 14.280; £1,020; \$2,856.

10. SPAENDONCK, GERARD VAN. "Basket of flowers." *Signed and dated* 1787. (L. Koetser)

39¼ x 31½ in. : 99.7 x 80 cms.

DM 21.280; NF 26.600; £1,900; \$5,320.

13. MOMPER, JOOS DE. "Mountainous landscape with peasants conversing on a path leading to a monastery." (De Heuvel)

42½ x 56½ in. : 108 x 144 cms.

DM 6.496; NF 8.120; £580; \$1,624.

16. RUYSDAEL, SALOMON VAN. "Landscape with carriages and a herdsman on a road and peasants." Panel. *Signed with monogram and dated* 1661. (Brod)

13 x 17¾ in. : 33 x 45.1 cms.

DM 60.480; NF 5.600; £5,400; \$15,120.

17. WOUWERMANS, PHILIPS. "Skirmish between Cavalry and Infantry on a hill." Panel. *Signed with monogram*. (Weitzner)

19½ x 32½ in. : 49.5 x 82.5 cms.

DM 5.040; NF 6.300; £450; \$1,260.

18. SIBERECHTS, JAN. "Landscape with a view of Wollaton Park." (Colnaghi)

74½ x 53¼ in. : 189 x 135 cms.

DM 35.840; NF 44.800; £3,200; \$8,960.

19A. GIORDANO, LUCA. "The Death of Seneca." (Dent)

111 x 124 in. : 282 x 315 cms.

DM 3.808; NF 4.760; £340; \$952.

## The Manhattan Galleries

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25. DANLOUX, PIERRE. "Portrait of a young girl." Panel (Agnew)  
81½ x 6 in. : 21.6 x 15.2 cms.  
DM 1.568; NF 1.960; £140; \$392.

26. CUYP, AELBERT. "Portrait of Prince William of Orange as a boy." *Inscribed Aetatis 13 and dated 1638.* (Nash)  
60 x 35½ in. : 152 x 90.2 cms.  
DM 17.820; NF 22.400; £1,600; \$4,480.  
Exhibition: Royal Academy, Winter Exhibition, 1910, No. 118.

27. CORNELIS, CORNELISZ VAN HAARLEM. "The Israelites crossing the Red Sea" and "The Meeting of David and Saul." *One signed with monogram and dated 1594.* A pair. On panel (Betts)  
16¾ x 40½ in. : 42.5 x 102.9 cms.  
DM 45.820; NF 57.400; £4,100; \$11,480.

28. RUBENS, SIR PETER PAUL. "Putto on a seahorse blowing a conch." Panel. (Brod)  
101½ x 5¾ in. : 26.7 x 14.6 cms.  
DM 4.256; NF 5.320; £380; \$1,064.  
A sketch for a detail in the grisaille modello for a silver basin made for Charles I (London, National Gallery, No. 1195).

29. MASSYS, QUINTEN, *after Leonardo*. "The Virgin and St. Anne seated with the Infant Christ playing with a Lamb." Panel. (Dent)  
63½ x 45 in. : 161 x 114 cms.  
DM 7.840; NF 9.800; £700; \$1,960.

33. OS, JAN VAN. "Still life of flowers in a vase, and two bird's nests." *Signed.* (Frost & Reed)  
27¼ x 22¼ in. : 69.2 x 56.5 cms.  
DM 29.120; NF 36.400; £2,600; \$7,280.

35A. GOYEN, Jan van. "River landscape with a castle in the middle distance." Panel. *Signed.* (Duits)  
16 x 25¾ in. : 40.6 x 65.4 cm.  
DM 62.720; NF 78.400; £5,600; \$15,680.

37. POZZOSERRATO, Lodovico. "David and Bathsheba." Panel. (Lloyd)  
46 x 57 in. : 117 x 145 cm.  
DM 11.760; NF 14.700; £1,050; \$2,940.

43. SARTORIUS, G. W. "Still life with a lobster, two bottles of wine, pepper-pot and a knife." *Signed.* (Miss Bellisi)  
13 x 16¼ in. : 33 x 41.3 cm.  
DM 8.940; NF 11.200; £800; \$2,240.

53. BISSCHOP Cornelis. "Portrait of an old man." Panel. *Signed.* (Dent)  
28¼ x 23½ in. : 71.8 x 59.7 cm.  
DM 1.568; NF 1.960; £140; \$392.

55A. BRUEGHEL, Pieter, the younger. "The Massacre of

the Innocents." Panel. (M. Grundy)  
31 x 43 in. : 78.8 x 109.2 cm.  
DM 10.640; NF 13.300; £950; \$2,660.  
Sold with photostats of a letter and a certificate from Dr. W. R. Valentiner.

64. STRANOVER, Tobias. "Still life of fruit and a parrot, ornamental song birds and a monkey in a landscape." *Signed.* (Patch)  
42 x 76 in. : 106.7 x 193 cm.  
DM 3.920; NF 4.900; £350; \$980.

69. KOETS, Roelof, the elder. "Still life of grapes in a wicker basket." Panel. *Signed and dated 1634.* (Sabin)  
23 x 33½ in. : 58.4 x 85.1 cm.  
DM 2.464; NF 3.080; £220; \$616.

74. FIERLANTS, Nicolaas Marten. "Esther before Ahasuerus." *Signed.* (Mrs. R. White)  
49 x 78 in. : 125 x 198 cm.  
DM 784; NF 980; £70; \$196.

82. TENIERS, D. AND TILBORCH, G. VAN. "Parade of the Antwerp Militia outside Antwerp Town Hall." *Signed.* (De Heuvel)  
53 x 72 in. : 135 x 183 cm.  
DM 14.000; NF 17.500; £1,250; \$3,500.

83. STROZZI, B. "Delilah." (Aquavella)  
30½ x 27¼ in. : 77.5 x 69.2 cm.  
DM 14.560; NF 18.200; £1,300; \$3,640.

92. NEER, Aert van der. "River landscape by night." Panel. *Signed with monogram.* (Brod)  
22½ x 29 in. : 57.2 x 73.7 cm.  
DM 12.880; NF 16.000; £1,150; \$3,220.

96. DOSO. "St. Helen." Panel. (Aquavella)  
37½ x 29 in. : 95.3 x 73.7 cm.  
DM 21.280; NF 26.600; £1,900; \$5,320.

109. INNOCENZO DA IMOLA. "Madonna and Child with the infant St. John in a landscape." Panel. (Singer)  
21¾ x 14½ in. : 55.2 x 36.8 cm.  
DM 1.232; NF 1.540; £110; \$308.

121. DECKER, Cornelis. "Landscape with two peasants on a path by a cottage in a wood." Panel. (Van Wachen)  
14½ x 19¼ in. : 36.8 x 48.9 cm.  
DM 1.568; NF 1.960; £140; \$392.

122. ROSA, SALVATOR. "Hermit in prayer in a landscape." *Signed.* (Weitzner)  
77 x 45½ in. : 196 x 116 cm.  
DM 13.440; NF 16.800; £1,200; \$3,360.

125. BAR, Bonaventura de. "Fête champêtre." (Dent)  
31¾ x 51¼ in. : 80.6 x 130 cm.  
DM 2.800; NF 3.500; £250; \$700.

Total for Sale: 148 Lots  
DM 781.760; NF 977.200; £69,800; \$195,440.

SOTHEBY & CO., London  
June 28, 1962

### Old Master Drawings

58. CAMBIASCO, LUCA. "Putti dancing in a ring." Pen ink and brown wash. (Ruxton Lowe)  
10 x 14 $\frac{1}{4}$  in. : 25.5 x 36.4 cm.

DM 2.464; NF 3.080; £220; \$616.

59. MAGNASCO, ALESSANDRO. "Hermit praying." Drawn with brush and brown wash, heightened with white over black chalk, on buff paper. *Inscribed in ink above H14.* (Mrs. Frohlich)  
6 $\frac{1}{4}$  x 6 in. : 16 x 15.3 cm.

DM 1.232; NF 1.540; £110; \$308.

60. SIENESE SCHOOL, 16th century. "Design for a stucco decoration." Pen and ink and brown wash, heightened with white, over red chalk, made up by joining several pieces of paper, shape irregular. (Zinser)  
15 $\frac{1}{4}$  x 3 $\frac{5}{8}$  in. : 38.7 x 9.2 cm.

DM 448; NF 560; £40; \$112.

From the collection of Sir Joshua Reynolds (Lugt 2364).

66. BREENBERGH, BARTHOLOMEUS. "The houses of a town on banks of a ravine near a waterfall." Pen and ink and brown wash, over black chalk. (Light)  
13 x 17 $\frac{1}{8}$  in. : 33 x 43.5 cm.

DM 3.136; NF 3.920; £280; \$784.

74-81. ANDREA DA SOLARIO, after Leonardo da Vinci. Eight cartoons, after the "Last Supper" by Leonardo, in the Chapel of S. Maria delle Grazie, Milan. All in black and brown chalks, colored washes on grey prepared paper. All approximately 25 x 18 $\frac{1}{2}$  in. : 64 x 47 cm.

Sotheby's catalogue reads: "The cartoons are among the most important remaining evidence of the original appearance of Leonardo's fresco. Two other cartoons from the same series are now in the London Gallery, Melbourne, the heads of Christ and St. Simon. They were formerly in the collection of Baroness North."

75. "Cartoon for the heads of Judas Iscariot and St. Peter." Black, brown and red chalks and colored washes, on grey prepared paper. (C. Thomas)  
25 x 18 $\frac{3}{4}$  in. : 64 x 48 cm.

DM 23.520; NF 29.400; £2,100; \$5,880.

The remaining seven cartoons brought \$3,920, \$3,080, \$2,520, \$1,960, 1,960, \$1,680 and \$1,400. The total for this group was \$22,400 (£8,000).

The property of His Royal Highness, The Hereditary Grand Duke of Saxe-Weimar.

Collections: Count Arconati; Marchese Cosnedi, 1721; Sagredo, 1749; Robert Udny; Sir Thomas Lawrence; King William of Holland.

See: E. Wright, 1730, pp. 470 ff.; C. N. Cochin, 1758, p. 146; Edward McCurdy, p. 121; E. Muntz, pl. 12; Bernard Berenson, *The Drawings of the Florentine Painters*, 1903, I, p. 156; W. von Seidlitz, I, pp. 222-3, and 427; Sir Kenneth Clark, *Leonardo da Vinci*, p. 94.



Lot 86

86. PRUD'HON, PIERRE. "Study of a young man with his right arm raised." Charcoal, heightened with white, on grey paper. (C. Duits)

9 $\frac{5}{8}$  x 9 in. : 24.5 x 22.7 cm.

DM 2.016; NF 2.520; £180; \$504.

72. GRAVELOT, HUBERT FRANCOIS. "An elegant young man holding a fishing rod." Red chalk, on buff paper. *Inscribed in an old hand 'Gravelot.'* (Lucie-Smith)

10 $\frac{5}{8}$  x 5 11/16 in. : 27 x 14.5 cm.

DM 1.904; NF 2.380; £170; \$476.

83. FLORENTINE SCHOOL, 16th century. "Head of a young girl, in profile." Pen and ink, on buff paper, with a wax seal on the recto, shape irregular. (P. A. Toller)  
9 $\frac{1}{2}$  x 6 $\frac{1}{2}$  in. : 24.2 x 16.3 cm.

DM 1.792; NF 2.240; £160; \$448.

Similar to a drawing attributed to Tim'teo de Viti in the Uffizi, Florence.

87. DÜRER, ALBRECHT. "A nude man holding a mirror." Pen and wash, recto. "A nude man with a lion." Pen and ink. *Signed with monogram, verso.* (Hopton)  
10 $\frac{1}{2}$  x 5 $\frac{1}{2}$  in. : 26.8 x 14 cm.

DM 42.560; NF 53.200; £3,800; \$10,640.

From the collection of Prince George Lubomirski, formerly in the Museum at Lemberg.

See: F. Winkler, *Die Zeichnungen Albrecht Durer's*, 1936-9, Nos. 419-20 (which dates the drawing in 1505-7); E. Panofsky, *Albrecht Durer*, 1943, Vol. I, p. 266; Vol. II, Handlist Nos. 1596-7.

Exhibited: Colnaghi, Exhibition of Old Master Drawings, 1956, no. 27, plates 2 and 3.



84. MOMPER, JOOST DE. "Winter landscape." Pen and ink and blue wash, on buff paper. (Brod)  
 47/8 x 63/4 in. : 12.3 x 17.2 cm.

DM 2.016; NF 2.520; £180; \$504.



Lot 85

85. INGRES, JEAN AUGUSTE DOMINIQUE. "Portrait of a lady." Pencil. Signed and dated Rome 1819. (Henderson)  
 51/4 x 33/8 in. : 13.2 x 87 cm.

DM 13.440; NF 16.800; £1,200; \$3,360.

Collections: Jacques Seligmann; Cultis Baer; Otto Gerson.

See: Waldemar George, *L'Art Français et l'Esprit de Suite, La Renaissance*, March-April 1937, p. 28; *Harvard Alumni Bulletin*, 21.2.1948, repr.

Exhibitions: Cambridge, Mass., Fogg Museum of Art, February-March 1948, *Drawings and Watercolors from the Collection of John S. Newberry*, p. 12; New York, Buchholtz Gallery, 1948, *Catalogue of Drawings and Watercolors from the Collection of John S. Newberry*, no. 17.

91. GUERCINO, GIOVANNI FRANCESCO BARBIERI, called "The Virgin and Child, with St. Elizabeth and St. John the Baptist." Pen and ink and brown wash. (Brod)  
 71/2 x 213/4 in. : 19 x 55.5 cm.

DM 560; NF 700; £50; \$140.

From the collection of A. Beudeley (Lugt 421).

92. TIEPOLO, GIOVANNI BATTISTA. "Head of a young man." Red chalk, on blue paper. (Brod)  
 13 x 7-15/16 in. : 33 x 18 cm.

DM 896; NF 1.120; £80; \$224.

From the collections of Count C. Stroganoff (Lugt 550) and E. Cheney.

96. PIRANESI, GIOVANNI BATTISTA. "Architectural Capriccio." Pen and ink and grey wash. (Calmann)  
 131/4 x 141/2 in. : 33.7 x 36.2 cm.

DM 1.232; NF 1.540; £110; \$308.

Collections: E. G. Harzen; Kunsthalle, Hamburg.

See: *Zeichnungen alter Meister in der Kunsthalle zu Hamburg*, No. 639, Italiener, 1927.

98. GHEZZI, PIER LEONE. "Monks at dinner." Pen and ink. (de Boer)

81/4 x 101/2 in. : 20.7 x 26.5 cm.

DM 1.568; NF 1.960; £140; \$392.

From the collection of Gustave Soulier (Lugt 1215A).

99. DELLA BELLA, STEFANO. "The Peep-Show: Le Maraviglie del Mondo Nuovo." Pencil, pen and ink and wash. (A. Mathews)

7-1/16 x 11 in. : 18 x 28.2 cm.

DM 1.680; NF 2.100; £150; \$420.

From the collection of C. Rudolf (Lugt 2811b).

102. LEPICIE, MICHEL NICOLAS BERNARD. "An old man seated on a bank." Black and white chalks and grey wash, on buff paper. Signed. (C. Duits)  
 151/4 x 113/8 in. : 38.6 x 29 cm.

DM 784; NF 980; £70; \$196.

105. SAINT-AUBIN, GABRIEL DE. "Young ladies listening to and playing harpsichords." Pencil and wash. (Mrs. Slatkin)

51/8 x 75/8 in. : 13 x 19.5 cm.

DM 4.480; NF 5.600; £400; \$1,120.

107. FRAGONARD, JEAN-HONORÉ. "Italian landscape, with men working on the bank of a river, in the distance a castle on a cliff." Pen and ink and brown wash, over pencil. Signed. (Maison)

73/8 x 103/4 in. : 18.6 x 27.2 cm.

DM 2.800; NF 3.500; £250; 700.

Drawn about 1760.

108. VERWER, ABRAHAM DE. "The outskirts of a village with a farmhouse." Pen and ink and watercolor. Signed with a monogram. (Duits)

9 x 13 in. : 22.5 x 32.7 cm.

DM 4.480; NF 5.600; £400; \$1,120.

114. GUARDI, GIACOMO. "The island of S. Lazzaro Armeni." Gouache. Inscribed in ink on the verso 'Isola di S. Lazzaro de Armeni/Giacomo de Guardi.' (Brod)  
 41/4 x 63/4 in. : 10.6 x 17.2 cm.

DM 3.808; NF 4.760; £340; \$952.

Total for Sale: 64 Lots

DM 232.856; NF 291.070; £20,791; \$58,214.

CHRISTIE, MANSON & WOODS, London  
June 29th, 1962

### Drawing and Pictures by Old Masters

24. FABRITUS, BARENT. "Hippocrates visiting Democritus at Abdera." (Frascone)

37 x 52 in.: 94 x 132 cm.

DM 4.468; NF 5.585; Gns. 380; \$1,117.

39. FUSELI, HENRY. "A woman looking at herself in a mirror." Pencil, grey and brown washes. Dated 22 Sep (17) 98. (Drey)

14 x 7 $\frac{3}{4}$  in.: 35.6 x 19.7 cm.

DM 4.800; NF 6.000; Gns. 420; \$1,200.

Christie's catalogue reads: "This drawing is to be included in Dr. Gert Schiff's *Catalogue Raisonné* of Fuseli's drawings. Recent research suggests that the subject may be the painter's wife."

42. INGRES, JEAN-AUGUSTE-DOMINIQUE. "Studies of a young man, arms and hands" (recto and verso). Pencil. Signed. (Brod)

5 x 5 $\frac{1}{3}$  in.: 12.7 x 13.5 cm.

DM 2.584; NF 3.230; Gns. 220; \$646.

Christie's catalogue reads: "This appears to be a study for the figure of Virgil in the first version of *Tu Marcellus Eris* (1812), in the Museum of Toulouse."

43. GUARDI, FRANCESCO. "Macchiette and the Bucen-tauro." Pen and brown ink, brown wash. (Knoedler)

8 $\frac{5}{8}$  x 11 $\frac{7}{8}$  in.: 21.9 x 30.2 cm.

DM 11.172; NF 13.965; Gns. 950; \$2,793.

Collections: N. Colville, London; Austin Mitchell, New York. Cf. the similar studies in the Museo Correr, ill. in R. Pallucchini, 1943, Nos. 42-44.

46. FRAGONARD, JEAN-HONORE. "The Sultan." Black chalk, brush and brown wash. Dated Rome 1774. (Curran)

14 $\frac{1}{4}$  x 11 $\frac{1}{4}$  in.: 36.2 x 28.6 cm.

DM 9.408; NF 11.760; Gns. 800; \$2,352.

Collections: Baron D. Vivant-Denon (Lugt 779); bt. in Paris at the 1826 Vivant-Denon sale; Lord Currie.

A virtually identical drawing is in the collection of Walter C. Baker, New York, which also bears the collector's mark of Vivant-Denon, but it bears no inscription or date. For a note on the subject see A. Ananoff, *L'Oeuvre dessiné de Fragonard*, 1961, No. 227.

55. MIGLIARA, GIOVANNI. "Architectural capriccio with figures." (Nicholls)

11 $\frac{1}{2}$  x 19 in.: 29.2 x 48.3 cm.

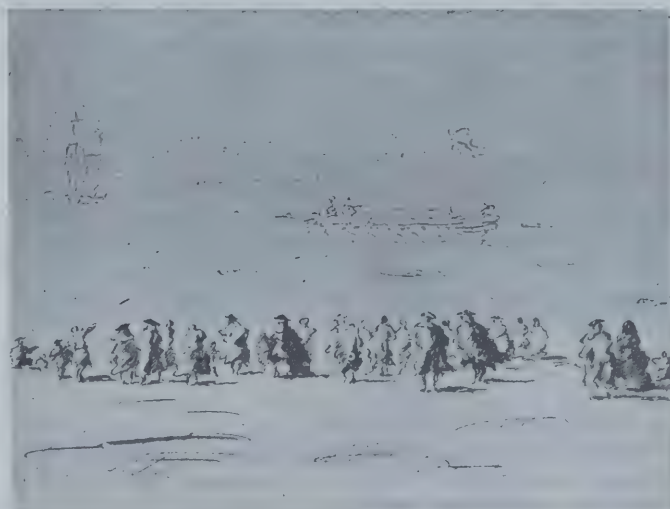
DM 8.232; NF 10.290; Gns. 700; \$2,058.

68. PERUGINO, PIETRO. "The Entombment." Panel. (Chance)

38 $\frac{1}{2}$  x 38 $\frac{1}{2}$  in.: 97.8 x 97.8 cm.

DM 22.320; NF 27.900; Gns. 1,900; \$5,580.

Christie's catalogue reads: "In 1933 Prof. Giuseppe Fiocco suggested that this picture was painted while Perugino was in Florence, comparing it with the *Lamentation* executed for S. Chiara and now in the Pitti; it dates from circa 1495."



Lot 43

75. GHISLANDI. "Portrait of a young man." (Nicholls)  
Oval 18 $\frac{1}{2}$  x 14 $\frac{1}{2}$  in.: 47 x 36.8 cm.

DM 23.520; NF 29.400; Gns. 2,000; \$5,880.

Exhibition: Florence, Pitti Palace, 1911.

78. PALMA GIOVANE. "The Lamentation over the dead Christ." (Nicholls)

36 x 25 in.: 91.4 x 63.5 cm.

DM 8.232; NF 10.290; Gns. 700; \$2,058.

80. TIEPOLO, GIOVANNI BATTISTA. "Bacchus and Ariadne." (Hallsborough)

17 $\frac{1}{2}$  x 14 $\frac{1}{2}$  in.: 44.5 x 36.8 cm.

DM 37.600; NF 47.000; Gns. 3,200; \$9,400.

Collection: Sir Bernard Ekstein.

See: E. Sack, 1910, No. 478, pl. 211.

This picture will be included in the second volume of Antonio Morassi's *G. B. Tiepolo*.

81. FLEMISH SCHOOL, c. 1600. "The Temptation of Christ." (Weitzner)

48 x 59 in.: 122 x 150 cm.

DM 4.232; NF 5.290; Gns. 360; \$1,050.

84. UDEN, LUCAS VAN. "Extensive landscape with the Vision of St. Hubert on the edge of a wood." (Appleby)

51 x 68 in.: 130 x 173 cm.

DM 7.056; NF 8.820; Gns. 600; \$1,764

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85. DANIELE DA VOLTERRA. "The Lamentation over the dead Christ." Panel. (Jeudwine)  
34 x 40 in. : 86.4 x 101.6 cm.  
DM 8.840; NF 11.025; Gns. 750; \$2,205.

88. COCK, JAN DE. "The Nativity." Panel. (De Heuvel)  
19 x 13½ in. : 48.3 x 34.3 cm.  
DM 16.464; NF 20.580; Gns. 1,400; \$4,116.

93. RICCI, SEBASTIANO. "A Betrothal." (Nicholls)  
26 x 23 in. : 66.1 x 58.4 cm.  
DM 5.644; NF 7.055; Gns. 480; \$1,411.

96. STROZZI, BERNARDO. "Bust of a bearded old man, holding a book, with the head of a woman." (Braswell)  
31 x 23 in. : 78.8 x 58.4 cm.  
DM 12.488; NF 15.610; Gns. 1,100; \$3,122.

101. DANIELE DA VOLTERRA. "The Holy Family with the Infant St. John the Baptist and a female martyr." Panel. (Kauffman)  
57 x 41 in. : 145 x 104.2 cm.  
DM 28.224; NF 35.280; Gns. 2,400; \$7,056.  
See: Hermann Voss, *Die Malerie der Spatrenaissance in Rom und Florenz*, 1920, I, p. 130, fig. 32; A. Venturi, *IX.6*, 1932 p. 260.  
Sold with a photostat of a certificate by Dr. Hermann Voss.

113. BOSSCHAERT, AMBROSIUS. "Still life with fruit." Panel (Weitzner)  
23½ x 35 in. : 59.7 x 88.9 cm.  
DM 63.000; NF 73.750; Gns. 5,000; \$14,750.

117. DIZIANI, GASPARE. "The Triumph of Joseph. (Braswell)  
16 x 37 in. : 40.7 x 94 cm.  
DM 7.056; NF 8.820; Gns. 600; \$1,764.  
Christie's catalogue reads: "Probably a sketch for one of the *Story of Joseph* series: cf. *Pittura del Settecento nel Bellunese*, 1954, figs. 48, 49, 50."

143. KESSEL, JAN VAN. "Studies of a dead hare, birds, fish, seashells, fruit and vegetables." (de Heuvel)  
13½ x 18½ in. : 34.3 x 47 cm.  
DM 1.176; NF 1.470; Gns. 100; \$294.

144. ORRENTE, PEDRO. "The Virgin and Child with Saints." (Marioni)  
38½ x 52½ in. : 97.8 x 133 cm.  
DM 1.000; NF 1.250; Gns. 85; \$250

159. VENETIAN SCHOOL. "Portrait of two girls." (Bute Gallery)  
61 x 49 in. : 155 x 104.2 cm.  
DM 10.000; NF 12.500; Gns. 850; \$2,500.

Total for Sale: 178 Lots  
DM 951.876; NF 1.189.845; £84,989; \$237,969.

CHRISTIE, MANSON & WOODS, London  
June 22, 1962

**English Pictures, Drawings and Bronzes  
c. 1750 — c. 1960**

4. WHISTLER, JAMES MCNEILL. "Sunset on the Giudecca, Venice." Pastel on brown paper. *Signed with butterfly.* (Rogers)  
5¾ x 10½ in. : 14.6 x 26.7 cm.  
DM 6.468; NF 8.085; Gns. 550; \$1,617.  
Collections: Robert Woods, Bliss; William Rolfe, Jun.

5. WHISTLER, JAMES MCNEILL. "A Street in Heidelberg." Pencil. *Inscribed.* (Manning)  
8¼ x 5½ in. : 21 x 14 cm.  
DM 468; NF 585; Gns. 40; \$117.

7. WHISTLER, JAMES MCNEILL. "Girl wearing a bonnet seen from behind holding a bunch of keys and a basket." Pencil. (Waverly)  
4 x 2¾ in. : 10.2 x 7 cm.  
DM 704; NF 880; Gns. 60; \$176.

9. WHISTLER, JAMES MCNEILL. "Venice." Pen and brown ink. (Colnaghi)  
3 x 6 in. : 7.6 x 15.3 cm. DM 352; NF 440; Gns. 30; \$88.

10. WHISTLER, JAMES MCNEILL. "Man seated at a desk." Pencil. (Manning)  
4½ x 3 in. : 11.5 x 7.6 cm.  
DM 408; NF 510; Gns. 35; \$102.

20. WHISTLER, JAMES MCNEILL. "Neapolitan: Rose and Gold." (Nicholls)  
19½ x 11½ in. : 49.5 x 29.2 cm.  
DM 8.232; NF 10.240; Gns. 700; \$2,058.  
Christie's catalogue reads: "The model was probably Carmen Rossi who had posed for Whistler as a child. She opened an art school in Paris in 1898 at which he gave criticisms."  
Collections: Richard Canfield; Wellesley College.  
See: E. R. and J. Pannell, *The Whistler Journal*, Philadelphia, 1921, ill. facing p. 244.

21. WHISTLER, JAMES MCNEILL. "The Green Umbrella." (J. Smart)  
13½ x 11½ in. : 34.3 x 29.2 cm.  
DM 10.584; NF 13.230; Gns. 900; \$2,646.

25. LEAR, EDWARD. "View of Jerusalem." Pen and grey and brown ink and watercolor on pale pink paper. *Inscribed with color notes and dated April 24, 1858.* (Pickering & Chatto)  
13 x 19¾ in. : 33 x 50.2 cm.  
DM 2.820; NF 3.525; Gns. 240; \$705.

26. LEAR, EDWARD. "View of Hebron." Pen and grey and brown ink and watercolor on pale blue paper. *Inscribed with color notes and dated 5.6.7 April 1858.* (Agnew)  
12¼ x 19¼ in. : 31.1 x 48.9 cm.  
DM 3.392; NF 4.115; Gns. 280; \$823.

28. LEAR, EDWARD. "View of Torre Nuova with umbrella pines." Pen and brown ink and pencil on stone paper. *Inscribed 'Torre Nuova' and dated March 24, 1847.* (Colnaghi)

3½ x 12½ in.: 8.9 x 31.8 cm.

DM 468; NF 585; Gns. 40; \$117.

29. LEAR, EDWARD. "View in the Campagna with fragments of an aqueduct." Pen and brown ink and pencil on stone paper. *Dated 24 March 1847.* (Isaacson Gallery)

3½ x 12½ in.: 8.9 x 31.8 cm.

DM 704; NF 880; Gns. 60; \$176.

31. BURNEY, EDWARD FRASER. "The Triumph of Music." Pen and black ink and watercolor. (Colnaghi)

11 x 17 in.: 28 x 43.2 cm.

DM 4468; NF 5585; Gns. 380; \$1,117.

35. McEVOY, AMBROSE, R. A. "Portrait of Barbara in yellow dress." Pencil and watercolor. (Nicholls)

18½ x 12 in.: 47 x 30.5 cm.

DM 820; NF 1,020; Gns. 70; \$205.

38. ROWLANDSON, THOMAS. "Worshippers leaving Jones Chapel, Islington." Pen and brown ink and watercolor. *Signed and dated 1820.* (Leger)

9 x 13½ in.: 23 x 34 cm.

DM 1,764; NF 2,205; Gns. 150; \$441.

39. ROWLANDSON, THOMAS. "A Quaker Meeting." Pen and brown and grey ink and watercolor. *Inscribed.* (Colnaghi)

8 x 11 in.: 20.3 x 28 cm.

DM 3,292; NF 4,115; Gns. 280; \$823.

The original drawing for Ackermann's *Microcosm of London*, 1808, Vol. II, p. 236.

44. ROWLANDSON, THOMAS. "An Artist's Studio." Pen and brown ink and watercolor. *Signed and dated 1814.* (Colnaghi)

10½ x 8½ in.: 26.7 x 21.6 cm.

DM 2,000; NF 2,500; Gns. 170; \$500.

61. HOLMAN HUNT, WILLIAM. "View of Cyprus." Watercolor. *Signed with monogram and dated 1893.* (Leger)

6¾ x 9¾ in.: 17 x 24.5 cm.

DM 820; NF 1,025; Gns. 70; \$205.

63. HOLMAN HUNT, WILLIAM. "Portrait of George Waugh." Bust length. Panel. (Agnew)

16 x 12¾ in.: 40.5 x 32.3 cm.

DM 2,352; NF 2,940; Gns. 200; \$588.

65. JOHN, AUGUSTUS. "Dorelia among the olive trees." *Signed.* (Agnew)

14½ x 18 in.: 36.8 x 45.7 cm.

DM 8,232; NF 10,290; Gns. 700; \$2,058.

66. YEATS, JACK. "Picking up the pilot." Panel. *Signed.*

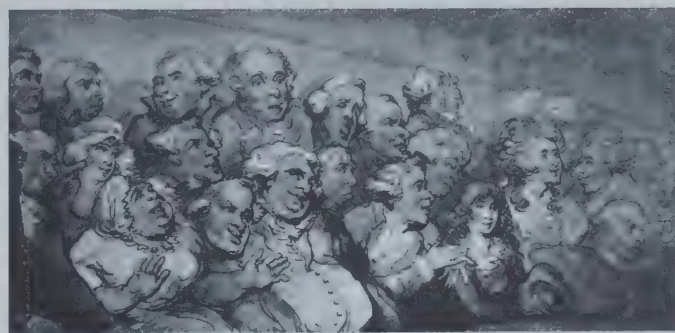
9 x 14 in.: 23 x 35.5 cm.

DM 3,056; NF 4,820; Gns. 260; \$764.

68. LAVERY, SIR JOHN. "Garden in France." *Signed.* (John Nicholson, New York)

44½ x 57 in.: 113 x 145 cm.

DM 8,820; NF 11,025; Gns. 750; \$2,205.



Lot 37

37. ROWLANDSON, THOMAS. "Drury Lane Theatre with Charles James Fox and others in the audience." Pen and grey ink and watercolor. *Signed.* (Colnaghi)

9 x 17 in.: 22.9 x 43.2 cm.

DM 4,060; NF 5,075; Gns. 350; \$1,015.

69. ROMNEY, GEORGE. "Portrait of an unknown lady." (Nicholls)

93 x 57 in.: 237 x 145 cm.

DM 11,760; NF 14,700; Gns. 1,000; \$2,940.

70. WALTON, HENRY. "Portrait of a gentleman with his daughter, in a loggia." (Warwick)

35 x 27 in.: 88.9 x 68.6 cm.

DM 15,288; NF 19,110; Gns. 1,300; \$3,822.

72. CANADIAN, early 19th century. "Canadian trapper in ermine jacket and hat" and "Canadian woman with a small child in her boot." A pair. (Bernard)

29 x 24½ in.: 73.7 x 62.2 cm.

DM 6,468; NF 8,085; Gns. 550; \$1,617.

75. REYNOLDS, SIR JOSHUA, P.R.A. "Portrait of Sir Walter Calverley Blackett, Bart., M.P. for Newcastle." Three-quarter length. (Nicholls)

49 x 39 in.: 124.5 x 99 cm.

DM 3,292; NF 4,115; Gns. 280; \$823.

77. ASHFORD, WILLIAM. "View of Howth Castle with an open carriage, figures and animals." *Signed with initials on the carriage.* (Maas Gallery)

39½ x 49 in.: 100 x 125 cm.

DM 8,820; NF 11,025; Gns. 750; \$2,205.

78. HERRING, JOHN FREDERICK, SEN. "The Earl of Chesterfield's Filly 'Industry,' W. Scott up, winner of the Oaks in 1838, and 'Caroline Elvina,' J. Holmes up, in a field." *Signed and dated 1838.* (Leger)

27½ x 35 in.: 69.9 x 88.9 cm.

DM 17,640; NF 21,050; Gns. 1,500; \$4,410.

116. LANDSEER, SIR EDWIN. "Good Friends." A bay hunter standing in a landscape with a small black dog lying on a pile of hunting clothes by the stump of a tree. (Frost & Reed)

27½ x 35¼ in.: 69.9 x 89.5 cm.

DM 5,880; NF 7,350; Gns. 500; \$1,470.

Total for Sale: 173 Lots

DM 354,992; NF 443,740; £31,696; \$88,748.



SOTHEBY & CO., London  
July 13, 1962

**Works of Art, Maiolica, Musical Instruments, Clocks,  
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**Islamic Pottery**

2. KASHAN STANDING BOWL, in-curved lip, hollow foot, interior with two women flanking a cyprus tree in Minai technique, border with Kufic characters, exterior with geometric and plant patterns in gold lustre and blue. 12th/13th Century. (Garabed).  
7¾ in. : 19.7 cm.

DM 648; NF 810; £58; \$162.

5. PERSIAN MINAI BOWL, painted in blue, turquoise and light green with two equestrian figures flanking a tree, beneath a pale blue wide kufic border, exterior with a border of Neskhi in black. Rayy, 13th Century. (Unger)  
5¼ in. : 13.3 cm.

DM 784; NF 980; £70; \$196.

8. KUTAHYA COFFEE POT AND COVER, loop handle, lip spout, the body decorated with palmettes and floral motifs in yellow, blue, green and Armenian bole. 18th Century. (Garabed)  
5¾ in. : 14.6 cm.

DM 468; NF 585; £42; \$117.

10. ISNIK FAIENCE SAUCER DISH, painted in brilliant colors with a central palmette surrounded by hyacinths, tulips and carnations, underside with flowerheads, all on a brilliant white ground. Early 17th Century. (Spero)  
10 in. : 25.4 cm.

DM 952; NF 1.190; £85; \$238.

**Maiolica**

12. VENETIAN MAIOLICA PLATE, of Narcissus represented kneeling beside a pool, looking at his reflection, the nymph Echo, nude except for manganese drapery, stands to the right vainly trying to attract his attention, mountainous landscape background. Circa 1550. (Constantini)  
10 in. : 25.4 cm.

DM 448; NF 560; £40; \$112.

14. RARE URBINO MAIOLICA FIGURE OF A TORTOISE, modelled in two parts as a salt, the shell, which forms the cover, surmounted by a nude putto, the interior painted with blue wave pattern, grotesque and a medallion portrait of an emperor. Fontana Workshops, circa 1560. (Goldschmidt)  
L. 9 in. : 22.9 cm.

DM 2.688; NF 3.360; £240; \$672.

15. URBINO INKWELL GROUP OF A MOOR, standing, patting the head of a bear which sits on its haunches eating a flower, to left, a circular inkwell with marbled decoration, the whole group set on an oval base painted to simulate grass. Circa 1570. (Lacoste)  
12¾ in. : 32.4 cm.

DM 2.352; NF 2.940; £210; \$588.

20. MAIOLICA PLATE, painted with Thisbe encountering the lioness and running away, and a fountain of Renaissance design with spouting grotesque in a lakeland landscape the underside inscription "istoria di ovidio" within concentric yellow circles. Venice or Padua, mid-16th Century. (Constantini)  
8½ in. : 21.6 cm.

DM 424; NF 530; £38; \$106.

21. VENICE PLATE, painted with Annunciation, in the foreground a cat playing with a mouse. Workshop of Maestro Domenico, circa 1560. (Peel & Humphris)  
8¼ in. : 21 cm.

DM 840; NF 1.050; £75; \$210.

**Works of Art**

38. BRONZE FIGURE OF MARS, in classical armor. Venetian School of Tiziano Aspetti, late 16th Century. (Gelardini)  
18 in. : 45.7 cm.

DM 1.680; NF 2.100; £150; \$420.

39. VENETIAN BRONZE FIGURE OF VENUS by Tiziano Aspetti, standing nude with her right hand extinguishing a torch on a helmet and military trophies at her feet, her left hand rests on her bosom and holds the end of a long drapery which is wound round her body, with black lacquer patina. Late 16th Century. (Fairley)  
17 in. : 43.2 cm.

DM 2.464; NF 3.080; £220; \$616.

40. VENETIAN BRONZE GROUP OF VENUS AND CUPID by Tiziano Aspetti. Late 16th Century. (Fairley)  
16¼ in. : 41.3 cm.

DM 2.240; NF 2.800; £200; \$560.

The model is not recorded by Planiscig, *Venezianische Bildhauer*, but may be compared with figs. 619 and 644 in that work.

47. SPANISH IVORY RELIEF OF ST. MARTIN and the beggar, upright oblong form with shaped top, the Saint represented in the center riding a horse turning towards a beggar on a crutch and cutting off part of his cloak with his sword; in the background, further figures and a dog in front of the towers of the city of Amiens; underneath, an oblong panel with Latin inscription from the Book of Proverbs. 17th/18th Century. (Fairley)  
5½ in. : 14 cm.

DM 3.136; NF 3.920; £280; \$784.

A very similar ivory of this subject is in the Victoria and Albert Museum.

48. VENETIAN MARBLE HEAD OF A MAN, broad short wavy beard and moustache, ageing features. School of Alessandro Vittoria, second half of the 16th Century. (Drey)  
12¾ in. : 32.4 cm.

DM 1.568; NF 1.960; £140; \$392.

Sotheby's catalogue reads: "It has been suggested that this bust may represent Tintoretto, with whom Alessandro Vittoria was in close contact before about the year 1568.

59. SOUTH GERMAN LIMWOOD MADONNA AND CHILD; she stands wearing a crown, her long curling locks falling over her shoulders, her right hand extended, the infant Christ supported in her left arm, nude, an orb in his left hand and his right raised in benediction; at the hem of the Madonna's draperies are two supporting figures of angels and a small crescent moon with human face. *Ulm or Augsburg, late 15th Century.* (Baer)

49 in. : 124 cm.

DM 23,520; NF 29,400; £2,100; \$5,880.

The property of The Solomon R. Guggenheim Foundation.

Sotheby's catalogue reads: "This group bears marked resemblances to the work of Michel Erhart and his son Gregor Erhart. Compare Theodor Müller, *Catalogue of Sculpture in Wood and Stone*, in the Bayerisches National museum, p. 110, fig. 95; and Wilhelm Pinder, *La Scultura Tedesca nel Secolo XV*, fig. 102."

### Carpets and Tapestries

86. CHARLES X SAVONNERIE CARPET, tobacco-colored field centered by paler octagon enclosing branches of red poppies, etc. framed by a border of petals, the remainder with an octagonal pink and beige trellis enclosing daisies and sunflowers in orange, claret and shades of pale green, within a gold and sepia pole border entwined with red and pink acanthus leaves, the corners with scallopshells. (C. John)

20 ft. x 13 ft. 3 in. : 610 x 404 cm.

DM 17,360; NF 21,700; £1,500; \$4,340.

91. THE GROTESQUES, mid-16th Century Florentine tapestry, blue ground with Neptune standing in the center, a dolphin beside him, within tasselled draperies supported above by a pink and gold circular medallion with a girl kneeling before Diana, the sides with gold, pink and ivory, the four-sided border in pale blue, terracotta and gold, the pediment with masks and nautical emblems, with the four winds at each corner. (Rochelle)

11 ft. 4 in. x 10 ft. 9 in. : 345 x 328 cm.

DM 3,584; NF 4,480; £320; \$896.

96. LOUIS XV AUBUSSON VERDURE PANEL of unusual coloring, chiefly in blues and greens with the tree trunks in saffron, a ruined building to one side with waterfowl on the banks and to the other a path leading through a wood, within a four-sided border of grapes, pomegranates, carnations, tulips, bluebells and other flowers. *Signed I. Detombe.* (Halstein)

9 ft. 10 in. x 15 ft. 8 in. : 300 x 478 cm.

DM 5,040; NF 6,300; £450; \$1,260.

100. GOTHIC TOURNAI MILLEFLEURS TAPESTRY, *The Lady and the Falconer*, the pale blue field woven on the left with a lady in a red dress holding a pet squirrel on a golden cord facing her, a man in a blue tunic holding a falcon at his wrist and accompanied by a hunting dog; in the foreground a long-toed Pard-like animal, the field closely woven with flowers, with birds perched among

them and small animals in the foreground, within a border woven with a continuous floral design, the sides of the border re-woven. *Circa 1510.* (F. Wakely)

10 ft. 6 in. x 9 ft. : 320 x 274 cm.

DM 24,640; NF 30,800; £2,200; \$6,160.

Sotheby's catalogue reads: "Probably woven from a cartoon by Guillaume Nofus and Gilles le Castre, both of whom were members of the Tournai Painters Guild. It is possible that this tapestry was one of the series '*de toutes choses plaisantes de chasse, valerie et autrement*' such as was sold to the Emperor Maximilian I by Arnould Poissonnier in 1510."

See Phyllis Ackermann, *Three early 16th Century Tapestries*, New York, pp. 9, 10, 11.

101. LOUIS XV AUBUSSON TAPESTRY SEAT COVERS from the *Drapeaux Rouges* series. Six fauteuil back and seat covers with matching armpads, the seat panels woven with figures and animals after *La Fontaine* within floral borders and the back panels, also of fresh coloring, woven with children engaged in various pastimes. (Treves)

DM 1,456 NF 1,820; £130; \$364.

### Violin

107. VIOLIN by *Antonio Stradivari*, with its original label *Antonius Stradivarius Cremonensis faciebat Anno 1712.* (Kagan & Gaines)

Length of back: 13 15/16 in. : 35.5 cm.

DM 36,960; NF 46,200; £3,300 \$9,240.

Sotheby's catalogue reads: "This instrument is a good example of Stradivari's 'Great Period' which lasted from 1695-1725. Sold with this violin are certificates from William E. Hill & Sons dated August 1889 and Albert Caressa, Paris, dated October 1927.

"Hill, in *Antonius Stradivari*, 1909, lists four violins made by him in 1712, namely the Darnley, the da Vinci, the Hirmaly and the Viotti, this last having been lost since it was sold on the death of the great violinist, after whom it was named, in 1824."

### French Clocks

114. LOUIS XV bronze and ormolu elephant mantel clock, the movement by *De La Chaux*, Paris, No. 1775, drum-shaped case, surmounted by a Chinese boy holding a parasol supported on the back of an elephant, the dial later. (Wannenes)

H. 19 in. : 48.3 cm.

DM 18,480; NF 23,100; £1,650; \$4,620.

David Delachaux was Master in 1776.

115. LOUIS XV BOULLE bracket clock, the divided enamel dial signed *Michau*, Paris, the movement by *Baffert*, Paris with an outside locking-wheel, contained in a cartouche-shaped case in dark red tortoiseshell inlaid with engraved brass flowering branches and surmounted by an asymmetrical dome with the figure of Time, the case mounted in pierced rococo ormolu, the door with a musician from the Italian Comedy. (Cohen)

H.: 41 in. : 104.1 cm.

DM 896; NF 1,120; £80; \$224.

Baillie records a Baffert working in Paris circa 1780.





Lot 160

160. MID-18TH CENTURY SECRETAIRE-GAMES TABLE by *Abraham Roentgen*, veneered in golden colored cherry-wood, legs and part of the frieze in mahogany, triple serpentine top inset with shaped brass panels engraved with a girl amid shells and flames, upper leaves baize lined with candle stands and money cellars, enclosing a further leather lined writing panel and a "jack-in-the box" nest of drawers and pigeon holes, deep frieze with a carved border of rococo ornament cabriole legs carved with cabochons and shell work, and with the rare feature of masks on the feet, *contemporary castors*. (Rochelle)

Width: 3 ft. 6 in. x 1 ft. 9 in. : 106.5 cms. x 53 cms.  
Height: 2 ft. 9 in. : 84 cms.

DM 5.376; NF 6.720; £480; \$1,344.

116. LOUIS XVI BREGUET longcase regulator, circular silvered and engine-turned dial with a counter-balanced center seconds hand, the movement signed *Abraham Breguet, à Paris*, bi-metallic grid pendulum, mahogany case of severe rectangular form. *Circa 1785, dial later*. (Pottachi)

H.: 69 in. : 175 cm.

DM 5.600; NF 7.000; £500; \$1,400.

Attention is drawn by Sotheby's to the cursive signature "Abraham Breguet". By 1787 he signed "Abraham Louis Breguet" and numbered all his work. This clock evidently dates from his earliest period in Paris about which little is known.

118. LOUIS XVI mantel clock by *Delassale, Paris*, the enamel dial painted in pale blue, black and red, with a

calendar hand, the movement set in a column flanked by fluted white marble corbels surmounted by an ormolu group of Venus and Cupid, with a breakfront black marble plinth. (Rubin)

H.: 19 in. : 48.3 cm.

DM 560; NF 700; £50; \$140.

Baillie records several makers of this name working in London.

122. DIRECTOIRE skeleton clock of long duration, possibly a year, the dial with enamel chapter-ring edged with ormolu, with a subsidiary enamel seconds dial and flanked beneath by silvered day and month dials, surmounted by a similar lunar dial, the movement with a half-second pendulum suspended above a pin-wheel escapement, with an ormolu-mounted Brescia marble base and contained in a glass rectangular mahogany case. (Patch)

Clock height: 26 in. : 66 cm.

DM 1.456; NF 1.820; £130; \$364.

123. EARLY LOUIS XV BOULLE bracket clock by *Hanet, Paris*, the dial with blue and white enamel numerals, bas relief panel of arabesques, foliage and fruit, brown tortoiseshell cartouche-shaped case with a dome surmounted by a figure of Fame, mounted in rococo ormolu, gadrooned urn finials, panels of pendant foliage at the corners, feet in the form of female terms, apron-piece with a female mask. (Minet)

H.: 38 in. : 96.5 cm.

DM 1.680; NF 2.100; £150; \$420.

Baillie records a Hanet working in Paris circa 1680.

127. LOUIS XVI mantel clock by *Pioline, Paris*, the dial with a calendar hand, rectangular case with foliate ormolu appliques standing on a white marble plinth, supporting at one side Cupid amidst clouds pleading with Venus. (Brunelli)

Height: 16 inches : 40.6 cms.

DM 1.344; NF 1.680; £120; \$336.

Michel François Pioline was Master from 1787 to 1789.

129. SMALL LOUIS XV ormolu mantel clock by *Chles. Balthazar*, the enamel dial with asymmetrical winding holes, the signed movement in a cartouche-shaped case, cresting in the form of fruit and overlapping leaves, the base with a trophy of musical instruments including bagpipes, splayed and scrolled feet. (Nogatch)

Height: 12½ inches : 31.8 cms.

DM 4.480; NF 5.600; £400; \$1,120.

Louis Charles Balthazar was Master between 1763-89.

### French Furniture

137. LOUIS XV METAL CHANDELIER with Vincennes porcelain flowers, the whole of pear-shaped outline simulating climbing plants with serrated metal leaves painted in green, the flowers mainly of white carnation type, but including some brightly colored roses and anemones. *French, 18th Century*. (Mrs. E. May)

30 inches : 76.2 cms.

DM 14.560; NF 18.200; £1,300; \$3,640.

146. ROYAL PRESENTATION NAPOLEON III GUÉRIDON, circular marble top, pierced metal border, metal support with four silvered caryatids and plaques with the Imperial arms and the monogram of the Empress Eugénie, top with a silver plaque *inscribed: Dernier Souvenir, Sa Majesté, Napoleon III A Monsieur N.W.J. Strobe, Camden Place, Chislehurst. Janvier 1873.* (Rochelle)  
Diameter: 36 inches : 91.4 cms.

DM 1.344; NF 1.680; £120; \$336.

152. PAIR OF LOUIS XV PROVINCIAL FAUTEUILS, beechwood frames, cartouche-shaped backs, carved floral crestings, shaped arms, moulded terminals and supports, serpentine seatrails, carved floral centers, raised cabriole legs. (Pottachi) (Lot)

DM 3.360; NF 4.200; £300; \$840.

154. LOUIS XV NEEDLEWORK-COVERED CANAPÉ, painted frame, spirally moulded arm-facings, cabriole legs carved at the knees with flowers, scroll feet, stuffed serpentine back, filled-in arms and the seat with needlework of Roman gods and goddesses, birds, animals, flowers with-in scroll borders. (Minet)  
Width: 8 ft. 5 in. : 256.5 cms.

DM 3.136; NF 3.920; £280; \$784.

155. LOUIS XV TULIPWOOD SMALL BONHEUR-DU-JOUR, lower part containing a nest of drawers enclosed by a tambour slide; shaped folding writing flap above lined with gilt-tooled leather; superstructure with cupboard and small drawers, top with a three-quarter gilt metal gallery, cabriole legs, ormolu mounts. (J. Rochelle)  
Width: 1 ft. 10 in. : 56 cms. Height: 3 ft. 4 in. : 101.5 cms.

DM 8.400; NF 10.500; £750; \$2,100.

156. LOUIS XV PROVINCIAL WALNUT BOMBÉ COMMODOE, three front drawers each with three shaped and fielded panels, rococo ormolu escutcheons, loop handles, well-moulded apron, panelled corners, shaped sides, short "S"-shaped legs. (Bachrach)  
Width: 52 inches : 132 cms.

DM 1.344; NF 1.680; £120; \$336.

157. LOUIS XVI TULIPWOOD COMMODOE *signed C. M. Magnien*, three short, two long drawers, straight front and sides crossbanded in purpleheart inlaid with chequer stringings, drawer fronts with ormolu beadings, swagged handles, cabochon plates, key escutcheons, rounded and striped corners with pierced forliate mounts, tapering supports, ormolu *toupé* feet, veined grey marble top. (Minet)  
Width: 4 ft. 3 in. : 129.5 cms.

DM 2.912; NF 3.640; £260; \$728.

158. LOUIS XVI PETITE COMMODOE, rectangular, cross-banded with herringbone within purpleheart borders, two deep drawers veneered *à quatre faces*, front and sides with panels of tulipwood panelled to simulate four drawers, tapering slender legs, Spanish *brocatelle* marble top, ormolu escutcheons. (Comer)  
Width: 1 ft. 1 in. : 33 cms.

DM 1.008; NF 1.260; £90; \$252.

159. 18TH CENTURY GERMAN BOMBÉ COMMODOE, three short and two long double serpentine-fronted drawers, curved and shaped sides, outward-splayed bracket feet, the whole veneered with quartered panels of sherry-colored kingwood banded with kingwood of a darker tone, tiers of drawers divided by concave gilt-metal mouldings, gilt-metal rococo escutcheons, handles in the form of naturalistic boughs, apron-piece with rococo mount, grey and white marble top, *possibly North Rhine.* (Patch)

Width: 44 inches : 111.8 cms.

DM 4.256; NF 5.320; £380; \$1,064.

161. PAIR OF LOUIS XVI FAUTEUILS, spade-shaped backs and bow-fronted seats covered in needlework, moulded frames, baluster arm supports, turned and tapering legs, painted cream and parcel gilt. (C. Hopkins) (Lot)

DM 1.344; NF 1.680; £120; \$336.

162. TAPESTRY COVERED REGENCE FAUTEUIL, arched back and serpentine fronted seat covered in contemporary Beauvais tapestry woven with groups of summer flowers on a pale yellow ground, walnut frame with incurved arm supports, shaped seatrails, cabriole legs, scroll feet, and carved with acanthus leaves, cabochons and scallopshells. (I. Staal)

DM 1.504; NF 2.380; £170; \$476.

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Lot 189

189. LOUIS XVI CONSOLE DESSERT, galleried white marble top, serpentine sides, frieze with a center drawer, two swivel side drawers, each fronted with an ormolu scroll plaque overlaid on ebonized wood, fluted columnar legs, galleried satinwood stretcher. (Kerin)

Width: 3 ft. 9 in. : 114.5 cms.

Height: 2 ft. 10 in. : 86.5 cms.

DM 6.160; NF 7.700; £550; \$1,540.

166. LOUIS XV MARQUETRY TABLE AMBULANTE, tulipwood cross-banded with kingwood, the top, frieze and stretcher inlaid with sprays of dark-stemmed and green-leaved tulips, carnations and poppies, serpentine front outlined in brass, frieze drawer containing pen trays and a well, cabriole legs, ormolu foliate sabots, concave-sided stretcher. (Pottachi)

Width: 1 ft. 8 in. : 50.8 cms.

DM 5.040; NF 6.300; £450; \$1,260.

167. LOUIS XVI GILTWOOD BERGÈRE, signed *Delaisement*, arched, rounded back divided into three stuffed panels, bead and *entrelac-de-rubans* mouldings, handles ending in scrolls carved with husks and leaves, in-curved supports with double bead mouldings ending in husks, bow-fronted seat with a loose cushion, tapering and fluted legs. (Aveline)

DM 1.120; NF 1.400; £100; \$280.

Nicholas-Denis Delaisement was received Master in 1776.

169. LOUIS XV BOMBÉ COMMUNE inlaid with a formal pattern of kingwood strapwork, the bands patterned in boxwood, front panel with ribbons and a plinth in pearwood on satinwood ground banded with kingwood, projecting corners with gilt metal mounts, scrolled sabots, containing shelves enclosed by a pair of doors, grey marble top veined with white, the top with an inventory mark, S 16. (Frompe)

Width: 4 ft. 7 in. : 262 cms.

DM 7.840; NF 9.800; £700; \$1,960.

170. SET OF SIX LOUIS XVI GILTWOOD ARMCHAIRS, moulded oval backs with a band of fluting, out-splayed arms, moulded down-curved supports, serpentine-fronted seats, fluted seatrails, turned and tapering fluted front legs headed by panels of stylized anthemion, *toupé feet*, baluster back legs, two of the frames painted white and parcel-gilt. (Geremy) (Lot)

DM 9.520; NF 11.900; £850; \$2,380.

171. LOUIS XVI SEAT FURNITURE. A set of six fauteuils and a canapé, signed *J. S. St. Georges*, the armchairs with moulded oval backs carved at the tops with twisted ribbon, the arms with in-curved fluted and reeded supports, serpentine-fronted stuffed seats carved similarly to the backs, fluted legs; the canapé similar. (Halstein) (Lot)

Width of canapé: 79 inches : 201 cms.

DM 5.376; NF 6.720; £480; \$1,344.

172. LOUIS XV BUREAU PLAT, *Transition period*, with the unusual feature of mahogany veneer, rectangular top inset with a leather panel, moulded ormolu border with clasps at the four corners, kneehole frieze containing three long drawers, cabriole legs, ormolu *rocaille* mounts. (Rubin)

Width: 70 inches : 178 cms.

DM 15.040; NF 18.800; £1,700; \$3,760.



Lot 173

173. RARE LATE LOUIS XIV TABLE DE MILEU, tray top, moulded serpentine border, *brèche d'Alepis* marble, the stand in carved oak and gilt gesso, shaped frieze centred on two sides with female masks surrounded by scrollwork and leaf branches, ends centred by grotesque masks wearing shell coronets with wings in place of ears and with heavy moustaches, within a similar framework, cabriole legs headed with the masks of satyrs continuing to panels of lozenges, leaf clad scroll feet. (Wakely)

The tray: 34 x 23 inches : 86.4 x 58.4 cms.

DM 35.720; NF 43.400; £3,100; \$8,680.

Another table with a rectangular marble tray top is illustrated, plate 35, *Le Meuble Léger en France*.



178. LOUIS XVI TRIC-TRAC TABLE, signed *M. Carlin JME*, mahogany and tulipwood, rectangular removable top inlaid on one side with ivory and ebony chess board, broad tulipwood borders, side panels inlaid with oval marquetry medallions, interior with a backgammon well with colored markings and a well at either side, frieze divided into a series of rectangular panels, each with an ormolu frame, tapering legs, ormolu capitals, pendants and foliate sabots. (Frank Partridge)

Width: 43 inches : 109.2 cms.

DM 16.800; NF 21.000; £1,500; \$4,200.

179. LOUIS XV MARQUETRY PETITE COMMODOE, signed *N. Petit, JME*, in two places, two breakfront drawers, curved sides inlaid with a trophy of musical instruments, classical urns and sprays of flowers on sycamore, outlined with gilt-metal mouldings, banded in tulipwood, striped rounded corners with classical mounts, half-cabriolet legs, sabots, black and white marble top. (Chalom)

Width: 25 inches : 63.5 cms.

DM 14.560; NF 18.200; £1,300; \$3,640.

180. LOUIS XV SMALL MARQUETRY BOMBÉ COMMODOE, two serpentine-fronted drawers, curved sides with shaped panels of tulipwood inlaid with sprays of flowers banded with kingwood, ormolu rocaille corner mounts sabots Brescia marble top. Stamped with the *JME* poinçon and with a partly obscured signature, almost certainly that of *J.B.P. Hedouin*. (Hoffman)

Width: 36 inches : 91.4 cms.

DM 13.440; NF 16.800; £1,200; \$3,360.

182. LATE LOUIS XV PETITE COMMODOE, tulipwood banded with green-stained wood and outlined in purple-heart, serpentine top, three-quarter gallery, three frieze drawers, slender cabriolet legs outlined in ormolu, some of the mounts of later date. (Kerin)

Width: 1 ft. 5 in. : 51 cms.

DM 2.912; NF 3.640; £260; \$728.

183. LOUIS XV / LOUIS XVI TRANSITION MARQUETRY COMMODOE, three breakfront drawers inlaid similarly to the sides with urns of flowers, porcelain vases, center with a trophy of musical instruments within an oval laurel wreath band flanked by panels with trophies of arms, each on a purpleheart ground outlined in green-stained fruitwood crossbanded in tulipwood, canted corners inlaid to simulate fluting, short cabriolet legs, lion-paw sabots, Brescia marble top. (Rubin)

Width 4 ft. 2 in : 249 cms.

DM 5.600; NF 7.000; £500, \$1,400.

186. LOUIS XVI ORMOLU-MOUNTED WALL BRACKETS, white marble tops, *verde antico* corbel supports, ormolu foliate mouldings and paterae, faced with vigorously modelled white marble lion masks from whose mouths hang ormolu rose garlands. (Harrington)

Width: 10½ in. : 26.5 cms; Height: 11½ in. : 29 cms.

DM 672; NF 840; £60; \$168.

187. LOUIS XV GILTWOOD WALL MIRROR, the divided plate with a shaped mirror glass border overlaid with free standing grape vines in carved wood and *carton pierre*, the apron formed of "C"-scrolls of roses, the arched cresting with a basket of flowers, strapwork and paterae. (Ferry)

W: 3 ft. 5 in. : 104 cms. Height: 6 ft. 3 in : 190.5 cms.

DM 1.344; NF 1.680; £120; \$336.

192. SET OF SIX LOUIS XVI GILTWOOD CHAIRS, oval backs, leaf and tassel crestings, seatrails centred by similar plaques, turned and fluted legs. (Brodall) (Lot)

DM 2.352; NF 2.940; £210; \$588.

193. LOUIS XIV BOULLE CARTONNIER AND CLOCK, the latter in a tortoiseshell case inlaid with berainese designs, corners with ormolu caryatids, door with high relief ormolu plaque of Apollo drawn in a four-horse chariot, top with urn flambeaux and a figure of Fame; cartonnier in ebony faced alternately with bouille and gilt tooled leather, breakfront with six drawers, one containing pen trays and inkwells, centre drawer, plinth and sides with variety of finely chiselled ormolu masks. (Minet)

Height of clock: 42 inches : 106.7 cms.

Width of cartonnier: 38 inches : 96.5 cms.

DM 3.808; NF 4.760; £340; \$952.



Lot 195—One of a pair.

195. PAIR OF LOUIS XV SMALL MARQUETRY BOMBÉ COMMODOES, both signed *L. Boudin JME*, each containing two drawers, fronts and sides with shaped panels inlaid with sprays of peonies and carnations, partly in green-stained wood within outer green-stained key-pattern borders, curved corners with ormolu rococo mounts, sabots, drawers with shaped ormolu handles, escutcheons and apron mounts, one with a Brescia marble top and the other with a *fleur-de-pêche* marble. (Hoffman)

Width: 32 inches : 81.3 cms.

DM 28.000; NF 35.000; £2,500; \$7,000.

Sotheby's catalogue reads: "Leonard Boudin, one of the finest makers of his period, was received Master in 1761. He is noted for the quality of his marquetry and the elegance of his work which he inherited from his master Migeon."

Total for Sale: 195 Lots

DM 656.340; NF 820.425; £58,602; \$164,085.



CHRISTIE, MANSON & WOODS, Ltd., London  
June 28, 1962

### English Furniture and Decorations

6. TORTOISESHELL CHIMING BRACKET CLOCK, by *Edward Prior, London*, made for the Turkish market, the chiming movement on twelve bells playing six tunes (three English, three Turkish), white enamelled chapter ring and subsidiary rings to the painted arched dial, case veneered with tortoiseshell, overlaid with ormolu scrolling foliage plaques and borders, scroll and foliage toes, surmounted by three vase-shaped finials. *Early 19th Century*. (James)

H. 19¾ in. : 50 cm.

DM 2.824; NF 3.530; Gns. 240; \$706.

9. EBONISED BRACKET CLOCK, 8-day striking movement with 7 in. square dial inscribed along the base "*Thos. Tompion, Londini Fecit*," silvered-metal chapter ring and chased ormolu winged Cherubs' masks to the spandrels, backplate engraved with interlaced scroll flowering stems, similarly inscribed in a cartouche and "*No. 98*," ebonised case, pierced and repoussé basket hood, flaming vase finials, claw and ball feet, *the movement largely rebuilt and changed to anchor escapement*. (Foulkes)

H. 15¼ in. : 38.5 cm.

DM 9.408; NF 11.760; Gns. 800; \$2,352.

14. BRACKET CLOCK, in the *Boulle* style, by *Vulliamy, London*, striking and chiming movement on ten bells, chased ormolu and white enamelled circular dial, case veneered with tortoiseshell and inlaid with strapwork, scrolling foliage and panels in brass with chased ormolu borders and plaques, the domed cover surmounted by an ormolu figure of a seated putto on a globe. (Kingley)

H. 33½ in. : 85 cm.

DM 472; NF 590; Gns. 40; \$118.

21. EBONISED BRACKET CLOCK, by *Joseph Knibb, London*, 8-day striking movement on two bells, 6 in. square dial, silvered-metal chapter ring and chased ormolu winged Cupids' mask spandrels, inscribed along the base "*Joseph Knibb, London*," the backplate engraved with scroll flowering stems and similarly inscribed in a cartouche, ebonised case with domed hood, chased ormolu foliage escutcheon plates, plaques to the hood and handle. *Circa 1690*. (Oakes)

H. 11½ in. : 29 cm.

DM 11.760; NF 14.700; Gns. 1,000; \$2,940.

28. WILLIAM AND MARY MARQUETRY MIRROR, bevelled plate, cushion frame inlaid with scrolling foliage in panels on satinwood and walnut grounds. (Comer)

H. 39 in. : 99 cm. W. 28½ in. : 72.5 cm.

DM 236; NF 295; Gns. 20; \$59.

31. QUEEN ANNE WALNUT STOOL, plain seat frame, cabriole legs, shaped club feet, slip-in seat. (Harrington)

W. 21¼ in. : 54 cm.

DM 1.176; NF 1.470; Gns. 100; \$294.

37. QUEEN ANNE WALNUT WINGED ARMCHAIR, plain cabriole legs carved on the knees with scrolls, club feet. (Brett)

DM 1.292; NF 1.615; Gns. 110; \$323.

39. REGENCY MAHOGANY JARDINIÈRE, circular goblet shape, lobed sides, turned support, square plinth, with metal liner. (Harrington)

Diam. 22½ in. : 57 cm.

DM 472; NF 590; Gns. 40; \$118.

47. SHERATON SATINWOOD AND PAINTED PEMBROKE TABLE, almost rectangular double flap top fitted with a drawer in the frieze, square tapering legs, painted in colors with floral and drapery festoons and with Cupid on cloud scrolls. (Singer)

W. 30 in. : 75 cm. DM 1.116; NF 1.395; Gns. 95; \$279.

51. QUEEN ANNE WALNUT BUREAU-CABINET, in three parts, the upper part with arched mirror-panelled doors enclosing small drawers and pigeon-holes surrounding a central cupboard, two candle-slides beneath the doors, the center with sloping front forming a secretaire fitted with pigeon-holes, small drawers, a central cupboard and a sliding panel revealing a well, with two short and two long drawers below, ball feet, surmounted by a moulded arched pediment. (Graham)

W. 43 in. : 109 cm.

DM 2.120; NF 2.650 Gns. 180; \$530.

59. CHIPPENDALE MAHOGANY SETTEE, in the *Chinese* style, square chamfered legs carved with mock latticework in relief, incised with trellis ornament, pierced stretchers, slightly arched back, scroll arms and seat stuffed and covered in floral gold brocade. (Fleming)

W. 73 in. : 185.5 cm.

DM 2.236; NF 2.795; Gns. 190; \$559.

67. CHIPPENDALE MAHOGANY OPEN ARMCHAIR, moulded uprights, waved top rail, center of the slightly arched back pierced with hexagonal medallions, borders carved with rosettes, square chamfered legs united by plain stretchers, seat covered in plain yellow velvet. (Holywell)

DM 1.116; NF 1.395; Gns. 95; \$279.

68. PAIR REGENCY MAHOGANY AND GILT SIDE TABLES, angular tops, each with two gilt front supports of cabriole form carved with lions' heads and foliage, lions' paw feet, backs inset with mirror panels, open platforms at the bases, friezes with applied rosette medal-lions in brass, surmounted by "*verde antico*" marble slabs (Bernard)

W. 48½ in. : 123 cm.

DM 2.824; NF 3.530; Gns. 240; \$706.

Originally in the collection of H.R.H. The Duke of Edinburgh.

69. PAIR CHIPPENDALE MAHOGANY TORCHÈRES, moulded borders to the circular tops, reeded column and baluster supports, cabriole legs carved on the knees with foliage and rosette medallions, lions' paw and ball feet. (Hicks)

H. 41 in. : 104 cm.

DM 3.060; NF 3.825; Gns. 260; \$765.

70. SHERATON MAHOGANY CHEST, bowed front, four graduated long drawers, splayed bracket feet, inlaid with satinwood lines. (Wady)

W. 36 in. : 91.5 cm.

DM 588; NF 735; Gns. 50; \$147.



71. PAIR ADAM GILT GESSO SIDE TABLES, semi-circular tops, gilt friezes with chain ornament and rosette medallions in relief, four turned baluster, fluted and tapering legs, the tops partly decorated with semi-circular panels and borders with flowers and foliage in colors on cream and simulated rosewood grounds. (Mallett)

W. 44½ in. : 113 cm.

DM 9.972; NF 12.465; Gns. 850; \$2,493.

72. SMALL ADAM MAHOGANY UPRIGHT SECRETAIRE, slight serpentine-shaped front, the upper part with a fall-down panel, interior fitted with small drawers and open shelves, central cupboard, two short and three long drawers below, canted angles, bracket feet, the angles and panel to the upper part carved in relief with husk festoons suspended from anthemion medallions and foliage, the panels inlaid with ebonised stringing. (Waddington)

W. 27¼ in. : 69 cm.

DM 1.760; NF 2.200; Gns. 150; \$440.

Illustrated in color in "*A History of English Furniture, Age of Satinwood*," by Percy Macquoid, pl. 3.

73. LARGE CHIPPENDALE MAHOGANY SETTEE, in the French style, arched back and seat frame carved with gadroons interspersed with shell medallions, eight cabriole legs, front legs carved on the knees with rosette medallions and pendant husks, French scroll feet, the loose cushion seat, panel to the back and sides stuffed and covered in plain gold velvet. (Harrington)

W. 7 ft. : 213.5 cm.

DM 7.292; NF 9.115; Gns. 620; \$1,823.

74. PAIR OVAL GILTWOOD MIRRORS, probably by Samuel Norman, frames carved with gadroons and rope ornament, borders pierced and carved with wave ornament, crestings with interlaced formal scrolling foliage surmounted by foliage pediments pierced with C-scrolls and wave ornament, similar motifs at the bases. Circa 1765. (Rubin)

H. 68 in. : 172.8 cm. W. 40½ in. : 102 cm.

DM 3.764; NF 4.705; Gns. 320; \$941.

76. SET OF EIGHT HEPPLEWHITE MAHOGANY CHAIRS, moulded borders, pierced splats, shield-shaped backs, crestings carved with oval foliage patera, moulded square tapering legs, plain stretchers. (Waddingham)

DM 6.116; NF 7.645; Gns. 520; \$1,529.

77. SET OF SIX HEPPLEWHITE MAHOGANY CHAIRS, moulded borders, pierced splats, shield-shaped backs, moulded square tapering legs, spade toes. (Baird)

DM 3.528; NF 4.410; Gns. 300; \$882.

82. PAIR GEORGE II GILTWOOD SIDE TABLES, rectangular tops, upper borders carved with shell and rosette ornaments and key pattern, aprons to the fronts and sides pierced and boldly carved with shell medallions and scrolling foliage, cabriole legs similarly carved on the knees and developing into lions' legs with bold scroll feet, surmounted by "*Brecchia Umbrato*" scagliola slabs. (Hotspur)

W. 69 in. : 175 cm.

DM 22.344; NF 27.930; Gns. 1900; \$5,586.



Lot 78

78. CHIPPENDALE MAHOGANY TRIPOD TABLE, quatrefoil-shaped tie-up top, gallery pierced with symmetrical medallions carved with scrolls, fluted and baluster column support carved with acanthus leaves, cabriole legs carved on the knees with cabochon, shell medallions and foliage, eagles' claw and ball feet. (Waddingham)

W. 30 in : 76 cm.

DM 7.056; NF 8.820; Gns. 600; \$1,764.

79. GEORGE III MAHOGANY PEDESTAL ARCHITECT'S TABLE, rectangular top, lifting and adjustable panel, drawer at the side, two candle-stands at the back, turned column support, plain cabriole legs, pointed club feet. (Hughes)

W. 31¾ in. : 80.5 cm.

DM 1.788; NF 2.335; Gns. 50; \$447.

90. SMALL QUEEN ANNE WALNUT BUREAU-CABINET, upper part with bevelled mirror-panelled door, center with sloping front, six small drawers, leather-covered writing panel; four graduated long drawers below, bracket feet, surmounted by a moulded cornice, inlaid with arrow-pattern bands. (Jackson)

H. 69 in. : 17.5 cm., W. 23½ in. : 59.5 cm.

DM 7.056; NF 8.820; Gns. 600; \$1,764.

91. HEPPLEWHITE MAHOGANY AND HAREWOOD COMMODORE, shaped front, center with four long drawers, top drawer with adjustable toilet mirror, boxes, covers, and divisions flanked by a drawer and cupboard at each side; bracket feet, angles inlaid with pendant husks and with fan-pattern oval medallions and panels with kingwood cross grained bands and borders. (Menzies)

W. 54 in. : 137 cm.

DM 8.816; NF 11.020; Gns. 750; \$2,204.



83. ENGLISH CREAM AND RED LACQUER CABINET, rectangular with panelled doors enclosing ten drawers, interior with Oriental lacquer decorated in colors with equestrian figures with attendants in extensive landscapes; door panels with vases of flowers and figures all on a scarlet ground, exterior panels to the doors and sides decorated with figures in an extensive river landscape enclosed in oval and circular panels with waved border on cream grounds with dark green lacquer surround similarly decorated; mounted with engraved metal gilt hinges, escutcheon plate and border plaques; on George II giltwood stand, the frieze with bold Vitruvian scrollwork in low relief on a pounced ground, the apron to the front with a lion's mask flanked by scrolling foliage, cabriole legs carved on the knees with pendant acanthus leaves and wave ornament, lions' paw feet, *the cabinet late 17th Century*. (Hicks)

W. 44 in : 112 cm.

DM 10.000; NF 12.500; Gns. 850; \$2,500.



Lot 133

133. CHIPPENDALE MAHOGANY TRIPOD TABLE, sexafoil tip-up top, pierced gallery with interlaced hexagonal medallions, lower border carved with scrolls and wave ornament, moulded triangular support, each angle with a turned column in half relief, moulded cabriole legs carved in relief with acanthus foliage and terminating in scrolls. (James)

Diam. 30½ in. : 77.5 cm.

DM 2.116; NF 2.645; Gns. 180; \$529.

Illustrated in "*The Dictionary of English Furniture*" by Percy Macquoid and Ralph Edwards, 1927, Vol III, p. 199, fig. 11.

Illustrated and described by H. Avery Tipping in "Country Life," December 25, 1920.

Exhibited at the Burlington Fine Arts Club, 1921.

101. PAIR HEPPLEWHITE MAHOGANY WINDOW SEATS, in the French style, cabriole legs, borders carved with gadroons; bands, scrolls, foliage medallions in relief on the knees, scroll toes, the serpentine-shaped seats and scroll ends stuffed and covered in floral pale green damask. (Manks)

W. 39 in : 99 cm.

DM 3.528; NF 4.410; Gns. 300; \$882.

102. EIGHT HEPPLEWHITE MAHOGANY CHAIRS, pierced splats, moulded borders, shield-shaped backs carved with overlapping foliage, fluted square tapering legs, spade toes, the slip-in seats stuffed and covered in cut red and gold velvet with a foliage design. (Waddingham)

DM 2.000; NF 2.500; Gns. 170; \$500.

122. WALNUT BUREAU-CABINET, arched upper part with two bevelled mirror-panelled doors, interior with pigeon-holes and small drawers surrounding a cupboard in the concave center with column supports, two candle-slides beneath the doors, sloping front forming a secretaire fitted with small drawers and pigeon-holes surrounding a central cupboard with sliding panel revealing a well, three long drawers below, bracket feet, inlaid with arrow-pattern bands, *first half of the 18th Century*. (Waddingham)

DM 6.468; NF 8.085; Gns. 550; \$1,617.

126. SET OF EIGHT REGENCY MAHOGANY CHAIRS, including pair armchairs, reeded uprights, horizontal panels and supports to the backs carved with scrolls on reeded scimitar legs, slip-in seat. (Studio)

DM 2.116; NF 2.645; Gns. 180; \$529.

130. REGENCY MAHOGANY CARD TABLE, reeded border, D-shaping folding and swivel top, quadruple reeded column supports, four moulded curved and tapering legs, brass toes and castors, inlaid with anthemion medallions, foliage and lines in ebony. (Bernard)

W. 36 in. : 91.5 cm.

DM 588; NF 735; Gns. 50; \$147.

131. REGENCY ROSEWOOD PEDESTAL GAMES TABLE, marble top inlaid with chessboard, small frieze drawer, spirally turned column support, brass paw feet, inlaid with lines and floral medallions in brass. (Corcoran)

W. 21¾ in. : 55 cm.

DM 528; NF 660; Gns. 45; \$132.

138. GEORGE III MAHOGANY KNEE-HOLE WRITING DESK, moulded border, rectangular top, long frieze drawer, five drawers surrounding a cupboard in the recess, bracket feet. (Bolton)

W. 36 in : 91.5 cm.

DM 1.352; NF 1.690; Gns. 115; \$338.

140. SHERATON SATINWOOD COMMODORE, slight *bombé* form, serpentine-shaped front, four long drawers, top drawer with baize-covered slide, adjustable toilet mirror, boxes and covers and divisions and with three long drawers below, canted angles on splayed legs, inlaid with satinwood bands and ebonised lines with kingswood cross-banded borders. (Glaisher)

W. 47 in : 119.5 cm.

DM 17.640; NF 22.050; Gns. 1,500; \$4,410.



141. GEORGE III MAHOGANY COMMODO, serpentine-shaped front, moulded border, fitted with a brushing slide, four graduated long drawers, canted angles, bracket feet, veneered with rosewood cross-grained borders. (Waddingham)

W. 36 in. : 92.5 cm.

DM 2.940; NF 3.675; Gns. 250; \$735.

151. OLD ENGLISH RED LACQUER BUREAU-CABINET, upper part with panelled doors enclosing shelves and pigeon-holes, the center with sloping front forming a secretaire, two short and three long drawers below, bracket feet, interior and exterior decorated in colors with numerous Oriental figures in extensive landscapes with pagoda buildings, garden terraces, etc., red ground, surmounted by a moulded scroll pediment. (Nicholls)

W. 39 in. : 94 cm.

DM 4.348; NF 5.435; Gns. 370; \$1,087.

Total for Sale: 170 Lots

DM 314.184; NF 392.730; £28,051; \$78,546.

PARKE-BERNET GALLERIES, INC., New York  
"The Elms," Newport, Rhode Island  
June 27 and 28, 1962 (Continued from August issue)

#### "THE ELMS"

(Note: The designation "(D)" following a description indicates that the object was affixed to the wall of the estate and was detached and/or dismantled by the purchaser.)

498. PAIR CARVED AND PARCEL-GILDED ROSEWOOD FAUTEUILS, flower- and leaf-carved frame, angular legs, cartouche-shaped back, armpads and seat in brown floral ciselé velours. *Louis XV Style*.

DM 1.600; NF 2.000; Gns. 136; \$400.

503. HONDECOETER, MELCHOIR DE (DUTCH: 1636-1695). "Peacock and poultry in a park."

58½ x 95 in. : 133.5 x 241.5 cm.

DM 8.000; NF 10.000; Gns. 680; \$2,000.

504. ROSA, SALVATOR (Neapolitan: 1615-1673). "Fantastic Landscape."

53½ x 78 in. : 136 x 198 cm.

DM 2.800; NF 3.500; Gns. 238; \$700.

508. MARBLE PORTRAIT BUST OF THE DUCHESSE DE LAVALLIERE, Louise Francoise de la Baume Le Blanc (1644-1710), wearing loose flowing robes, a cluster of roses at her breast; *brèche violette* marble pedestal.

H. of bust 34½ in. : 87.5 cm.; of pedestal 53 in. : 137.5 cm.

DM 1.200; NF 1.500; Gns. 102; \$300.

515. PAIR BRONZE, DORÉ AND GRECIAN VERT ANTIQUE MARBLE FIVE-LIGHT TORCHERES, in the form of an urn crested with a foliated cluster of five candle arms flanked by two nude amors, above truncated green marble pedestal applied with musical trophies and leafage. Fitted for electricity. *Régence Style*.

H. 9 ft. 10 in. : 300 cm.

DM 7.200; NF 9.000; Gns. 612; \$1,800.



Lot 600 — One of a pair.

600. PAIR LOUIS XV CARVED AND GUILDED FAUTEUILS, in Beauvais tapestry depicting vignettes of lovers *after J. B. Huet* and episodes from the *Fables* of La Fontaine, *after Oudry*, enclosed by bow-knotted blossoms and rose crimson borders; rococo shell-carved frames of later date, cabriole legs. *French XVIII Century*.

DM 6.000; NF 7.500; Gns. 510; \$1,500.

518. PAIR CARVED AND GILDED WOOD FIGURAL TORCHÈRES, in the form of three playful nude amors, the uppermost holding a shell above his head, foliated ogival pedestal. Some imperfections. *Louis XIV Style*.

H. 7 ft. 7 in. : 231 cm.

DM 12.800; NF 16.000; Gns. 1090; \$3,200.

519. PAIR MAMMOTH CHINESE TEMPLE JARS, stoneware, ovoid, hat cover, *Fu-lion* finial, relief molded, painted blue, borders of upright leafage, lotus and other blossoms, shells and *ju-i* devices, tan ground. Have stands.

H. 56 in. : 142 cm.

DM 3.200; NF 4.000; Gns. 272; \$800.

523. PAIR CARVED AND GILDED STATE ARMCHAIRS, arched crest rail carved with *mascaron*, foliated ogival arm supports, stretched legs; back, armpads and seat in rose crimson velvet *appliqué* with silver-embroidered foliations. *Louis XIV Style*.

DM 2.200; NF 2.750; Gns. 187; \$550.

524. BIJUR CARPET, rose crimson field, with *abrash*, centering midnight blue pendent medallion, sky blue floral spandrels; within midnight blue border of formalized dragons and leaf devices.

12 ft. 4 in. x 8 ft. 9 in. : 376 cm. x 267 cm.

DM 1.800; NF 2.250; Gns. 153; \$450.





Lot 539

539. TERRA-COTTA GROUP OF THE INFANT CUPID, seated on a tree trunk, holding a sheaf of wheat; and a little girl wearing a straw bonnet, holding a nest of birds; brecciated marble base, marbelized wood pedestal. *French School, Early XVIII Century.*  
H. of sculpture 31 in. : 78.8 cm.; of pedestal 37 in. : 94 cm.

DM 15.000; NF 18.750; Gns. 1276; \$3,750

525. ACAJOU MARQUETRY SERPENTINE COMMODORE, demicarcouche-shaped plum pudding brocatelle marble top, gondoled two-drawer case, flaring legs finely inlaid with sprays of blossoms, mounted in *bronze doré* with figural *espagnolettes*. Some imperfections. *Louis XV Style.* (Dalva Bros.)

H. 35½ in. : 90 cm.; L. 47 in. : 119.5 cm.

DM 24.400; NF 30.500; Gns. 2,074; \$6,100.

526. ACAJOU MARQUETRY SERPENTINE COMMODORE, companion to the preceding. Some imperfections. *Louis XV Style.*

DM 11.000; NF 13.750; Gns. 935; \$2,750.

527. PAIR CURVED AND GILDED STATE ARMCHAIRS, crest rail carved with coat of arms, crest and amor supporters; arched back and seat in rose crimson ciselé velvet. *Louis XIV Style.*

DM 2.800; NF 3.500; Gns. 238; \$700.

529. PAIR CARVED AND GILDED GRANDES BERGÈRES, fasciated foliated frame, ogival legs; arched back, armpads, closed sides and seat in rose crimson silk damask. *Louis XVI Style.*

DM 2.200; NF 2.750; Gns. 187; \$550.

530. MARBLE STATUETTE OF MICHELANGELO, by Pio Fedi (Italian: XIX Century). Standing figure, flowing robe over left shoulder, drawing upon a scroll on a pedestal to his right; tapestry marble pedestal.  
H. of statuette 29½ in. : 75 cm.; of pedestal 45½ in. : 115.5 cm.

DM 1.000; NF 1.250; Gns. 85; \$250.

531. SCULPTURED AND PARCEL-GILDED WALNUT CASSONE, hinged top with fluted and scrolled border, case elaborately carved with a frieze of allegorical figures centring a scrolled cartouche painted at a later date with the coat of arms of the *Visconti* family of Milan, the corners with caryatids above *mascaron* feet. Has rose pink velours plinth. *Reconditioned. Roman, XVI Century.*

H. 26½ in. : 67.3 cm. L. 5 ft. 9 in. : 175.5 cm.

DM 6.000; NF 7.500; Gns. 510; \$1,500.

535. BEECHEY, R. A., SIR WILLIAM. "Three Children and a Dog".

62½ x 58½ in. : 158.8 x 153.5 cm.

DM 6.000; NF 7.500; Gns. 510; \$1,500.

536. SNYDERS, FRANZ AND HANNEMAN, ADRIAEN. "The Huntsman's Return."

65½ x 92½ in. : 166.5 x 235 cm.

DM 7.200; NF 9.000; Gns. 612; \$1,800.

537. PAIR ONYX MARBLE URNS, pyriform, covered, elaborately mounted in *bronze doré* with cherub masks and rococo ornament, four scrolled feet. *Louis XV Style.*

H. 23½ in. : 59.5 cm.

DM 2.000; NF 2.500; Gns. 169; \$500.

538. PAIR LEVANTO MARBLE PEDESTALS, square base, plain capital; richly veined reddish-violet marble.

H. 42 in. : 107 cm. Diam. 18 in. : 45.8 cm.

DM 600; NF 750; Gns. 51; \$150.

540. WOOD GROUP OF MARS AND VENUS, painted white, carved, painted and marbled pedestal base. Some imperfections.

Total H. 7 ft. : 213.5 cm. W. 47 in. : 119.5 cm.

DM 5.600; NF 7.000; Gns. 476; \$1,400.

542. EBONIZED CABINET, numerous drawers inset with varicolored marble panels; pair matching chairs. Some imperfections. (Lot) *Nuremberg XVII Century Style.*

H. 7 ft 4 in. : 223.5 cm. W. 41½ in. : 105.3 cm.

DM 1.500; NF 1.875; Gns. 127; \$375.

547. GILDED METAL SPARK SCREEN, oval, decorated with a bowknotted flower basket. Together with a stand of three fire tools. (Lot) *Louis XV Style.*

H. 31½ in. : 80 cm.

DM 700; NF 875; Gns. 60; \$175.

548. Set of Eight CARVED AND PARCEL-GILDED CANED DINING CHAIRS, two-arm and six-side chairs; shell and leaf-carved ogival frames, caned seats and backs with beige silk brocade pads. *Régence Style.*

DM 3.200; NF 4.000; Gns. 272; \$800.



550. CARVED OAK EXTENSION DINING TABLE, oblong top, leaf-carved and stretchered cabriole legs; five leaves. *Régence Style*.

H. 28 in. : 71 cm. L. 6 ft. : 183 cm. extending to 14 ft. 2 in. : 432 cm. W. 6 ft. : 183 cm.

DM 1.300; NF 1.625; Gns. 110; \$325.

551. CARVED AND PARCEL-GILDED OAK BUFFET BAS, oblong, *fleur de pêche* marble top, shell carved frieze, conforming legs, stretcher centring an allegorical figure. *Louis XIV Style*.

H. 37 in. : 94 cm. L. 7 ft. 8 in. : 233.8 cm.

DM 1.300; NF 1.625; Gns. 110; \$325.

554. JAPANESE ROSEWOOD AND LACQUER THREE-FOLD SCREEN, each panel embossed in gold *taka-makiye* and applied with mother-of-pearl, ivory and cinnabar lacquer to depict groups of figures painting scrolls, strolling upon terraces and conversing amid graceful flowering branches and rockeries; the reverse with birds and flowering trees.

H. 5 ft. 7 in. : 170.3 cm. W. 5 ft. 6 in. : 167.5 cm.

DM 4.400; NF 5.500; Gns. 374; \$1,100.

555. Set of Seven CHINESE DECORATED BLACK AND GOLD LACQUER WALL PANELS, painted in tones of gold, with figures strolling and conversing within elaborate pavilions enclosed by rockeries and foliage, the larger panels with borders of landscape vignettes, *Fu* lions and birds, the smaller panels with flowering branches with songbirds; black grounds. Some imperfections. (D) *K'ang Hsi*.

10 ft. x 6 ft. 3 in. and 6 ft. 7 in. : 305 x 190.5 cm. and 200 cm. (3) 44 in. x 5 ft 6 in. : 112 x 167.5 cm.

DM 24.000; NF 30.000; Gns. 2,040; \$6,000.

557. PORPHYRY AND BRONZE PORTRAIT BUST of a young noble, white alabaster ruff, bronze breast plate embossed with grotesque mask, green marble cloak over his left shoulder; *vert antique* marble socle. *Florentine XVII Century Style*.

H. 30 in. : 76 cm.

DM 6.000; NF 7.500; Gns. 510; \$1,500.

558. PAIR BRONZE DORÉ AND ONYX MARBLE SEVEN-LIGHT CANDELABRA, in the form of a lobed two-handled vase filled with seven foliated candle arms ending in floriform candleholders; rococo base and red porphyry plinth. *Louis XV Style*.

H. 29½ in. : 75 cm.

DM 3.600; NF 4.500; Gns. 306; \$900.

559. PAIR BRONZE FIGURAL ANDIRONS, nude winged amor leaning upon a shield, base composed of satyr masks. Together with a stand of three fire tools. (Lot) *Italian Renaissance Style*.

H. 45½ in. : 115.5 cm.

DM 1.000; NF 1.250; Gns. 85; \$250.

560. BEIGE CISELÉ VELVET FIVE-FOLD SCREEN, arched panels, each with a cartouche medallion enclosing a flower-filled vase. *Louis XIV Style*.

H. 7 ft. 2 in. : 218.5 cm. L. 8 ft. 7 in. : 261.8 cm.

DM 900; NF 1.125; Gns. 76; \$225.



Lot 556

556. RARE CHINESE DRAGON CARPET, beige field, pattern of two large five-clawed dragons in pursuit of the flaming pearl, rock forms at either end, scattering of *ju-i* motives and cloud forms; a border of conventionalized leafage; 'pearl' guard and outer fret border. Shows wear and imperfections. *Ming*.

15 ft. 10 in. x 13 ft. 7 in. : 483 x 414.3 cm.

DM 5.600; NF 7.000; Gns. 476; \$1,400.

561. FOURTEEN CARVED OAK DINING CHAIRS, two arm- and twelve side chairs, arched back and seat in sage green floral damask, curule supports, paw feet. *Renaissance Style*. (Lot)

DM 1.680; NF 2.100; Gns. 143; \$420.

566. Set of Six DECORATIVE MURAL PAINTINGS, depicting princes, doges, warriors, and allegorical figures, representing important events in the history of the Venetian Republic; in one, the Piazzetta is visible in the background. *Venetian School, probably XVIII Century*. (D) (Wildenstein)

75 x 57 in. : 149 x 84 cm.

DM 56.000; NF 70.000; Gns. 4762; \$14,000. From the Palazzo Cornaro, Venice.

567. Set of FOUR PAINTED ENTREE-FENÊTRES, narrow upright panel painted with a lion mask from which are suspended rose and blue draperies, adorned with trophies of War and winged putti. (D)

148 x 261½ and 148 x 231½ in. : 376 x 67.5 and 59.5 cm.

DM 1.800; NF 2.250; Gns. 153; \$450.





Lot 509

509. EBONY COLLECTOR'S CABINET, upright, galleried top centering small cupboard with clock face door, above two banks of small drawers flanking a central cupboard; lower section with turned legs; *plaqué* with birds, floral sprays and shaped panels of lapis lazuli, porphyry, jasper, carnelian, agate and other semi-precious minerals. Some imperfections. *Nuremberg XVII Century Style*.

H 7 ft. 2 in. : 218.5 cm.; W. 51 in. : 129.5 cm.

DM 2.900; NF 3.625; Gns. 246; \$725.

570. CARVED AND GILDED CONSOLE, demicartouche-shaped *fleur de pêche* marble top, carved and pierced apron with a musical trophy, figural medallions, blossoms and leafage, cabriole legs, *mascaron* headings, the stretcher centering an amor group. *Louis XV Style*.

H. 40 in. : 101.7 cm. L. 9 ft. 6 in. : 289.5 cms.

DM 4.400; NF 5.500; Gns. 374; \$1,100.

571. CARVED AND GILDED THREE-FOLD SCREEN in embroidered silk, cartouche-shaped panels embroidered with leaf swags within rose pink borders; frame carved with amors, cherub heads and blossoms. *Louis XV Style*.

H. 8 ft. : 244 cm. W. 7 ft. : 213.5 cm.

DM 2.800; NF 3.500; Gns. 238; \$700.

572. CARVED AND GILDED CANED CANAPÉ, serpentine leaf- and flower-carved frame, angular cabriole legs. *Louis XV Style*.

L. 7 ft. 2 in. : 218.5 cm.

DM 3.200; NF 4.000; Gns. 272; \$800.

581. LOUIS XV CARVED AND GILDED FOUR-FOLD SCREEN, each frame inset with painted panels depicting Venus and Vulcan, Venus and Cupid, Venus and Adonis, and Juno and her peacock, respectively, beneath glazed panels flower-carved rococo borders.

H. 6 ft. 6 in. : 198 cm. L. 10 ft. 8 in. : 325 cm.

DM 11.200; NF 14.000; Gns. 953; \$2,800.

583. LOUIS XV PAINTED CANVAS THREE-FOLD SCREEN, depicting three couples in fashionable costumes, one in affectionate embrace, another seated by a well; romantic garden setting; carved and gilded frame of later date. *French XVIII Century*.

H. 9 ft. 3 in. : 282 cm. L. 11 ft. 2 in. : 340.5 cms.

DM 2.400; NF 3.000; Gns. 204; \$600.

584. MARBLE STATUETTE OF VENUS in the manner of *Etienne-Maurice Falconet*, seated on a rocky ledge, sponging her right leg with a cloth. Some repairs and small chips; *vert antique* marble base.

H. 33 in. : 84 cm.

DM 1.500; NF 1.875; Gns. 127; \$375.

586. IMPORTANT TABRIZ SILK PALACE CARPET, rose pink field centering huge celadon medallion pendent with scarlet shield-shaped devices flanked by floral bouquets and enclosing a rose pink concentric medallion, both filled with lotus palmettes, other blossoms and scrolling leaves, the matching celadon and rose pink floral spandrels meeting at the sides; sky blue border of 'turtle' palmettes, floral rosettes and interlaced vines, multiple guards. Fringed. (A. Beshar & Co.)

24 ft. 4 in. x 17 ft. 6 in. : 742 x 533.5 cm.

DM 35.000; NF 43.750; Gns. 2970; \$8,750.

588. TULIPWOOD PARQUETRY TABLE DE MILIEU, circular *fleur de pêche* marble top, cube parquetry frieze, angular cabriole legs. Some imperfections. *Louis XV Style*.

H. 29 in. : 73.5 cm. Diam. 26 in. : 66 cm.

DM 1.600; NF 2.000; Gns. 136; \$400.

592. ACAJOU MARQUETRY BUREAU PLAT, serpentine top inlaid with a border of shells and leaf-scrolls, three-layer frieze, angular cabriole legs, paw feet; mounted in *bronze doré* with *mascarons*, frilled rococo scrolls and allegorical figures. *Louis XV Style*.

H. 31½ in. : 80 cm. L. 7 ft. : 213.5 cm.

DM 4.800; NF 6.000; Gns. 409; \$1,200.

593. PAIR BRONZE DORÉ TEN-LIGHT CANDELABRA, trilateral scrolled base, urn-form central member surrounded by three *adossé* winged cherubs. *Louis XVI Style*.

H. 33½ in. : 85 cm.

DM 2.600; NF 3.250; Gns. 222; \$650.

595. PAIR EBONY ENCOIGNURES, segmental Portor marble top, single cupboard door applied with large *bronze doré* bowknotted medallion depicting pairs of allegorical figures, frieze of *rincaux*, two mask pendants. *Régence Style*.

H. 41 in. : 114.2 cm. W. 27½ in. : 70 cm.

DM 4.800; NF 6.000; Gns. 409; \$1,200.



596. CARVED AND GILDED CANAPÉ, in Aubusson tapestry depicting colorful birds and floral sprays, leaf-carved frame. Has two matching cushions. Together with a carved walnut and beige brocade footstool. *Louis XV Style*. (Lot)

L. 6 ft. : 183 cm.

DM 3.600; NF 4.500; Gns. 306; \$900.

604. ACAJOU GRANDE COMMODE with painted panels, serpentine *fleur de pêche* marble top, two cupboard doors inset with three panels painted with allegorical scenes, cabriole legs; mounted in *bronze doré* with *mascarons* and rococo leafage. Small imperfections.

H. 41 in. : 114.2 cm. L. 7 ft. 3 in. : 221 cm.

DM 5.200; NF 6.500; Gns. 442; \$1,300.

605. MAZARINE BLUE PORCELAIN TEMPLE JAR with famille rose decoration of leaf-shaped medallions painted with flowers of the Seasons, reserved on a deep blue ground. Small imperfections. Has teakwood cover and stand. *Ch'ien Lung*.

H. 39 in. : 99 cm. DM 1.000; NF 1.250; Gns. 85; \$250.

606. PAIR INLAID KINGWOOD ENCOIGNURES, segmental *fleur de pêche* marble top, serpentine cupboard door painted with Europa and the Bull, and Venus and Adonis, respectively; mounted in rococo *bronze doré*. *Louis XV Style*.

H. 40½ in. : 100.3 cm. W. 27½ in. : 70 cm.

DM 3.600; NF 4.500; Gns. 306; \$900.

607. RÉGENCE BRONZE AND BRONZE DORÉ MANTEL CLOCK by *Gaux-Marly, Paris*, scrolled rococo base supporting two cherubs, one holding a portrait medallion of Louis XIV, seated before an elaborate arrangement of rockery, sun rays and scrolling leafage; supporting a drum movement with chased and enameled dial.

H. 32 in. : 81 cm.

DM 8.000; NF 10.000; Gns. 680; \$2,000.

611. PAIR BRONZE PORTRAIT BUSTS OF CAESARS, on *fleur de pêche* marble pedestals.

H. of bust 25 in. : 63.5 cm.; of pedestal 48 in. : 122 cm.

DM 3.800; NF 4.750; Gns. 323; \$950.

613. MARBLE GROUP OF MUSICAL PUTTI, by *E. Arriglini* (Italian: fl. 1880).

H. 42 in. : 106.6 cm.

DM 2.800; NF 3.500; Gns. 238; \$700.

615. MARBLE GROUP by *F. Pozzi* (Italian: fl. 1820-30), kneeling figure of a slender nude athlete holding his right hand to his head, a dead doe before him, a quiver of arrows and a bow at his side; oval base. *Signed, and dated Roma, 1825, and with dedication to the Marchese Stiozzi Ridolfi*.

H. 47 in. : 119.5 cm. W. 37 in. : 94 cm.

DM 3.000; NF 3.750; Gns. 255; \$750.

617. PAIR FLEUR DE PÊCHE MARBLE COLUMNAR TORCHÈRES, spirally twisted column, square base and capping; veined mauve, gray and white marble. *Italian Baroque Style*.

H. 8 ft. 4 in. : 254 cm. W. 14 in. : 35.5 cm.

DM 2.800; NF 3.500; Gns. 238; \$700.

618. BRONZE AND SCULPTURED TAPESTRY MARBLE WINE URN, Kylix-form urn, mounted in bronze with two huge handles and frieze banding modeled in high relief with Bacchic putti enjoying the fruits of the harvest; *inscribed with a Greek proverb*. On *brèche violette* socle and columnar marble pedestal. *After the Antique*.

L. of urn 42 in. : 106.5 cm. H. of pedestal 46½ in. : 118 cm.

DM 5.200; NF 6.500; Gns. 442; \$1,300.

633. KIRMAN CARPET, millet yellow field, rows of rose crimson and midnight blue medallions enclosed by blossoming branches; within matching millet yellow border of lotus palmettes and interlaced branches, multiple guards. Shows even wear.

19 ft. 5 in. x 17 ft. 1 in. : 592 x 521 cm.

DM 2.600; NF 3.250; Gns. 222; \$650.

634. PAIR CARVED AND GILDED TABOURETS, in crimson *ciselé* floral velvet, foliated round tapering legs. *Louis XIV Style*.

L. 29 in. : 73.5 cm. DM 720; NF 900; Gns. 61; \$180.

640. PAIR CARVED AND GILDED CURULE BENCHES, scrolled end supports and seat in crimson *ciselé* velvet, curule supports carved with masks and leafage. *Venetian Louis XIV Style*.

L. 5 ft. 10 in. : 178 cm.

DM 2.080; NF 2.600; Gns. 178; \$520.

643. TABRIZ CARPET, scarlet field with close entanglement of lotus palmettes and scrolling leafage, centring old gold twelve-lobed medallion, matching spandrels; scarlet border of variously shaped medallions.

21 ft. 3 in. x 9 ft. 8 in. : 648 x 294.8 cm.

DM 14.000; NF 17.500; Gns. 1,190; \$3,500.

656. MARBLE STATUE OF TRUTH, life-sized standing figure of a young woman, gracefully draped billowing robes, gazing into a mirror which she holds in her left hand, a caduceus resting in her other arm. On Grecian *vert antique* and white statuary marble pedestal.

H. 6 ft. : 183 cm. H. of stand 41½ in. : 105.3 cm.

DM 9.000; NF 11.250; Gns. 765; \$2,250.

658. PAIR MAMMOTH MAZARINE BLUE COVERED TEMPLE JARS, baluster-form vase, dome cover with *Fu-lion* finial; decorated in the *famille rose* enamels with leaf-shaped floral medallions reserved in a deep blue ground with gold *caillouté* decorations. Some repairs. Have carved and gilded stands. *Ch'ien Lung*.

H. 53 in. : 134.5 cm. H. of stand 26 in. : 67 cm.

DM 6.400; NF 8.000; Gns. 544; \$1,600.

664. PAIR MAMMOTH FAMILLE ROSE PORCELAIN TEMPLE JARS, *Yung Chêng*, baluster form, mounted in bronze *doré* at a later date as candelabra, with elaborate rococo scrolls and foliated base with *Panic* masks surmounted by seventeen scrolling floriform candle arms. Some repairs. Fitted for electricity. On *vert antique* marble octagonal bases, mounted in *bronze doré*.

H. 7 ft. 8 in. : 234 cm. Diam. 39 in. : 99 cm. H. of stand 20½ in. : 52 cm.

DM 15.200; NF 19.000; Gns. 1292; \$3,800.

Total for Sale: 684 Lots

DM 1.661.168; NF 2.076.460; £148,318; \$415,292.





Egyptian carved wood funerary boat model, 12th Dynasty, circa 2,000 B.C. to be sold October 29 at Sotheby's.

#### FORTHCOMING SALES

(continued from page 432)

- 25—African Masks and Sculpture from the collection of Ex-Commandant, Leopoldville, Congo.
- 30—The Estate of Florence Oberlaender, to be sold on the premises, 26 Gleneagles Drive, Larchmont, New York.

#### SOTHEBY & CO.

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#### October

- 19—Oriental Carpets, Textiles, Clocks, English and Continental Furniture.
- 22—Sporting and Military Prints, Views, Engravings and Etchings.
- 23—Chinese Porcelain and Works of Art.
- 24—Old Master Paintings and Drawings.
- 25—English and Continental Silver and Gold Plate, the property of The Rt. Hon. The Earl of Home and others, including a George II tea tray, sets of strawberry dishes and dessert forks and spoons, all by Paul de Lamerie, an Elizabeth I tigerware jug, and works by Willaume, Young, Storr, Wakelin and others.
- 26—Works of Art, Oriental Carpets, Tapestries, Textiles, English Clocks, Dutch, Chinese Export, and English Furniture.
- 29—Portrait Miniatures Watches and Objects of Vertu.

#### FORTHCOMING SALES

- 29/30—Printed Books, Manuscripts and Autograph Letters, the property of the late Gustav Pabst of Washington, D. C., Mrs. Max Duetzmann of New Haven, Conn., and others, including papers illustrating the history of the Royal Society and Volume I of Audubon's *Birds of America*.
- 29—Egyptian, Near Eastern, Indian, Greek and Roman Antiquities, the property of Lady (Thomas) Russell, Seton Dearden, Esq., and others, including an Egyptian funerary carved wood model of a boat, c. 2000 B.C., and a Greco-Roman white marble head of a smiling faun, 1st Century, A.D.
- 30—English and Welsh Porcelain.
- 31—Eighteenth and Nineteenth Century Paintings and Drawings including works by Callow, Lear and Rowlandson.

#### November

- 1—Jewels.
- 2—Works of Art, Oriental Carpets, Tapestries, Clocks, English and Continental Furniture.
- 5/6—Americana—Printed Books, Autograph Letters, Historical Documents, the property of the Library Company of Philadelphia and others, including documents relating to and signed by Sir Francis Drake.
- 7—Modern Paintings, Drawings and Graphic Art from the collection of the late Dr. John Joseph Wardell Power of Jersey, Channel Island including cubist works by Picasso, Leger, Gris and Rivera (morning sale).

#### FORTHCOMING SALES

- 7—Barbizon and French Nineteenth Century Paintings, Drawings and Sculpture from the Guggenheim Collection and the collection of the late Henry Harper Benedict of New York City including Corot's "Wounded Eurydice"; also Impressionist and Modern Paintings, Drawings and Sculpture, the property of Alan Clark, Esq., Richard C. Veit II of Miami, Mrs. Louis B. M. Hanson-Dyer and others, including important works by Monet, Sisley, Toulouse-Lautrec, Picasso and Vlaminck (afternoon sale).
- 16—French Furniture, Bronzes, the London-derry Marbles, Violins by Guarnerius and Stradivarius, Works of Art.
- 21—Paintings from the collection of Henry Harper Benedict including works by Arthur B. Davies, Sargent and Whistler.
- 27—Ming Porcelain from the collection of Mr. and Mrs. H. R. H. Palmer.

#### December

- 3—The Chester Beatty Collection of Gold Boxes.
- 5—Impressionist and Modern Paintings, Drawings and Sculpture including works by Delaunay, Hans Hoffmann, Clyfford Still and Willem de Kooning.

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New York 22, New York

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#### October

- 17—Old English Silver, the property of The Rt. Hon. The Earl of Shrewsbury and Waterford, H.R.H. Prince Alexander of Yugoslavia and others, including works by Pilleau, Le Sage, Cooke, Garrard, Benjamin Smith, Bell and others.
- 18—English and Continental Furniture, Objects of Art, Eastern Rugs and Carpets.
- 19—Pictures of the Sixteenth, Seventeenth and Eighteenth Centuries.
- 22—English and Continental Porcelain, Pottery and Glass.
- 23—Printed Books.
- 24—English Silver.
- 25—English and Continental Furniture, Objects of Art, Eastern Rugs and Carpets.
- 26—Nineteenth Century Paintings, Drawings and Sculpture.
- 29—Chinese Snuff Bottles and Small Hardstone Carvings.
- 30—Objects of Art and Vertu.

#### November

- 6—South American and Pre-Columbian Antiquities.
- 16—Eighteenth and Nineteenth Century English Paintings, the property of Col. E. J. S. Ward and others, including works by Raeburn, Reynolds, Romney, West, Fuseli, Turner and Constable.
- 30—Impressionist and Modern Paintings, Drawings and Sculpture including works by de Chirico, Munch, Van Dongen and Moore.



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# INTERNATIONAL Art Market

CURRENT WORLD MARKET PRICES OF ART, ANTIQUES & OBJETS D'ART

VOL. II, NO. 8 NEW YORK, N. Y. NOVEMBER, 1962

## The Reserve System and the Bass Collection

A recent sale of Old Master Paintings and Gothic Sculpture in New York has thrown wide open the whole question of auction house practices with regard to reserves. The subject is of concern in New York collecting circles because at least two of the pictures in the Bass sale were not available to the highest bidder, but were knocked down to the seller when the bidding failed to reach the reserve prices.

For the benefit of those who are unfamiliar with this aspect of auction selling, a reserve is a figure reached by agreement of the consignor and the auction house, below which a lot will not be sold. It has long been the custom of auction houses in England and Europe to accept reserves. They do so for a variety of reasons. The original purpose of the reserve was to thwart rings of dealers who agreed among themselves not to compete for a lot and, after it was sold for a low price, for want of competition, held a "knock-out" among themselves at which the highest bidder got the prize and the losers split the profits.

Ever since the Finance Act of 1953 enabled London houses to pay American consignors in dollars and the jet made the art market truly international, the character of the London buying audience has changed but the reserves are still actively employed.

One advantage for the consignor is that the reserves protect him against any number of circumstances which might prevent important buyers from attending a sale. Reserves function on a psychological level also. They are undoubtedly reassuring to a consignor who either (a) overvalues his property, (b) underestimates the market, or, (c) needs to make a certain figure.

The London auction house recognizes that the consignor may require such reassurance, presumes that the consignor does want to sell the property and is confident that it can evaluate the market and recommend a reserve which will not be out of reason.

### Reputation and Profit Affected

Of course, if a reserve is too low, it will not protect the property from being sold at less than its value. Or, if the reserve is too high, the property may become unmarketable, since the consignor is almost forced to buy it back. Since the judgment, reputation and profit of the auction house is at stake, the reserve it agrees to clearly must be realistic if it is to be effective. A consignor whose goods are not sold in a London auction must still pay the house for its efforts, but the commission is generally considerably lower than it would have been if the property had actually been sold. Indeed, if a London house recommends a reserve it feels is not only reasonable, but even conservative, and the bidding still fails to reach that level, then the commission may be waived entirely. Of

course, the consignor has had the trouble and expense of packing and shipping his property for nothing and, in addition to having to go through the procedure all over again, may also find his property less marketable for having been labeled "bid in under the reserve." Sotheby's notes, however, that although 50% to 75% of all lots sold in their house have some sort of reserve, of their total 1960-61 gross of \$24,740,125, considerably less than 10% represents the value of items which were bid in under reserves.

### Parke-Bernet Opposes System

The merits of the reserve system are viewed quite differently in New York. Until the beginning of its 1960 season, Parke-Bernet did not allow reserves. The only way that a buyer could protect his property was to attend the sale and bid the lot in himself if he felt it was about to go for too low a figure. However, since the London houses have long allowed the reserve system to function, Parke-Bernet has had to change its condition of sale and now reluctantly allows reserves rather than see important American collections go to London to be sold. Parke-Bernet says it is generally against reserves and will agree to a reserve on its terms only, will never suggest a reserve and will adjust its commission rates only on the basis of specially defined circumstances. To date, reserves have been allowed only on items of great value or items which have had a strictly limited market in this country. Parke-Bernet's opinion is that the widespread use of reserves would be a disservice to both the consignors who should be satisfied with the strong market and the buyers who come to an auction expecting freely competitive bidding. Significantly, not a single reserve was in effect the night the Erickson Collection was sold, a fact indicating both the inherent value of the collection and the consignors' faith in both the market and Parke-Bernet's ability to attract buyers who would support it. (continued on page 490)

**IN DECEMBER, I.A.M. WILL FEATURE**

- Three outstanding painting sales:
  - Cubists — Dr. John Wardell Power Collection
  - Barbizon — Henry Harper Benedict Collection
  - Impressionist and Modern — Norman B. Woolworth Collection
- Fine 18th Century Signed French Furniture the Sutton Place estate of Gustave Pierre Bader
- Chinese Porcelain and Jade



## INTERNATIONAL

# Art Market

A MONTHLY REPORT ON CURRENT  
WORLD MARKET PRICES OF ART,  
ANTIQUE FURNITURE AND  
OBJETS D'ART

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| Switzerland .....   | 60 Fr.Sw. |

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exchange to the dollar.)

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Zurich, Switzerland

### November

- 23/24—Near Eastern and Classical Antiquities, Egyptian, Gothic and Renaissance Artifacts, Persian Pottery, Middle Eastern Manuscripts, Persian Miniatures and Oriental Rugs collected by the late Hagop Kevorkian.  
27/28—American and English Historical and Literary Manuscripts.  
28—Old Master Paintings from the collection of Charles Lederer and others, including important works by Joos van Cleve, del Garbo, Bronzino, Cignani, Van Dyck, Pieter de Hooch, Fragonard, Guardi, Tiepolo and Constable.

### December

- 1—Chinese Art from the China Institute of American (Alfred E. Erickson Bequest), Tonying & Co., and other sources including Han and T'ang pottery, Ming wares, K'ang Hsi porcelain, famille rose, ceramics, Sui stone sculpture, jade carvings, lamps, carpets and rugs.  
5—Modern Paintings, Drawings and Sculpture from various owners including Robert Q. Lewis, featuring works by Renoir, Chagall, Matisse and Modigliani and including works by most of the modern masters.  
8—French Furniture, Bronze Doré and Objects of Art, Meissen porcelain, Paintings and Rugs, formerly owned by Edalja Dinsha, an Eastern Art Museum, Hugo Lerfeld and others.  
(12—Bass Collection of Old Masters, Part II, postponed until April 1963.)  
14/15—Near Eastern Art and Antiquities and Rugs from the estate of the late Hagop Kevorkian. (continued page 490)

## FORTHCOMING SALES

**SOTHEBY & CO.**  
34 New Bond Street  
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717 Fifth Avenue  
New York 22, New York

### November

- 21—Paintings from the collection of Henry Harper Benedict including works by Arthur B. Davies, Sargent and Whistler.  
27—Ming Porcelain from the collection of Mr. and Mrs. H. R. H. Palmer.

### December

- 3—The Sir Chester Beatty Collection of Gold Snuff Boxes, Watches and Objects of Vertu.  
4—English Porcelain.  
5—Impressionist and Modern Paintings, Drawings and Sculpture including works by Corot, Sisley, Rousseau, Monet, Signac, Rouault and Kokoschka among others.  
6—Jewels.  
7—Works of Art, Oriental Rugs and Carpets, Tapestries, English and Continental Furniture.  
10—Gold Snuff Boxes, Faberge and Objects of Vertu.  
10—Coins and Medals.  
11—Chinese Ceramics and Works of Art.  
12—Old Master Paintings.  
13—English and Foreign Silver and Gold Plate.  
13 and 14—English Porcelain, Oriental Rugs and Carpets, English and Foreign Clocks. English and Continental Furniture.  
18—Chinese Works of Art.  
19—Paintings, Drawings and Works of Art from the collections of the late Mr. Arthur Jeffress and other 19th century and modern paintings and drawings.  
20—English and Continental Silver and Plate.  
21—Works of Art, Oriental Carpets, English and Continental Furniture.

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*N.B. In all cases where pictures are sold, the medium, unless otherwise stated, is oil on canvas. Names of buyers, if available, appear in parentheses following catalogue descriptions.*

PARKE-BERNET GALLERIES, Inc., New York  
October 17, 1962

**American Paintings and Drawings  
of the Nineteenth and Twentieth Century**  
belonging to the Burlington Trust and others, including  
The Collection of the Late William M. Ivins, Jr.

**Drawings**

1. WHISTLER, JAMES ABBOTT McNEIL (1834-1903). Study for the "Little Nurse." Two little girls, one holding an infant. Pencil and watercolor. *Signed with the butterfly, and with pencil inscriptions by the artist referring to color areas.*

3¾ x 6¾ in. : 9.5 x 17 cm.

DM 900; NF 1.125; Gns. 76; \$225.

2. HENRI, ROBERT, N. A. (1865-1929). "Memorial Hall." Sketch of figures ascending steps toward Romanesque façade. Pen and ink. *Signed with monogram.*

3 x 5¾ in. : 7.5 x 14.5 cm.

DM 500; NF 625; Gns. 43; \$125.

From Hirschl & Adler, N. Y.

3. CASSATT, MARY (1845-1926). "Deux Jeunes Filles." Sketch, nearly full length, one seated, other standing. Pencil. *With the stamp of the collector Mathilde X; also stamped on reverse.*

9¼ x 6¾ in. : 23.5 x 17 cm.

DM 1.600; NF 2.000; Gns. 136; \$400.

4. BURCHFIELD, CHARLES (B. 1893). "Railroad at Night." Building and track before deserted landscape. India wash and black crayon. *Signed with initials and symbol, dated 1920.*

8¼ x 10¾ in. : 12 x 27.5 cm.

DM 1.100; NF 1.375; Gns. 93; \$275.

From the Rehn Galleries, N. Y.

5. WHISTLER, JAMES ABBOTT McNEILL. "Lady with a Parasol." Charcoal on buff paper.

7½ x 5 in. : 18.5 x 12.5 cm.

DM 2.400; NF 3.000; Gns. 204; \$600.

Ex.-Coll.: Rev. Francis H. D. Smythe.

From Julius H. Weitzner, London.

Chelsea Exhibition for Finland, Whistler's House, Chelsea, London, 1940.

6. SARGENT, JOHN SINGER, N.A., R.A. (1856-1925). "Fountain in a Moorish Courtyard." Graceful fountain on hexagonal blue basin in a sunny colonnaded courtyard. Watercolor.

11¾ x 17¼ in. : 30 x 45 cm.

DM 5.200; NF 6.500; Gns. 442; \$1,300.

From Thomas Agnew & Sons, London; Julius H. Weitzner, London.

7. BURCHFIELD, CHARLES. "Landscape Study." Yellow and green trees casting shadows on a field. Pencil and watercolor. *Signed and dated May 1915.*

11¾ x 8½ in. : 30 x 12.5 cm.

DM 1.800; NF 2.250; Gns. 153; \$450.

From the Rehn Galleries, N. Y.



Lot 10

8. BRACKMAN, ROBERT, N.A. (B. 1896). "Nude." Study of a young model seated in profile. Pastel on grayish paper. *Signed.*

17 x 23 in. : 43 x 58.5 cm.

DM 2.800; NF 3.500; Gns. 238; \$700.

9. GROSZ, GEORGE (1893-1959). "The Murder." A bald man standing in a doorway, smoking revolver in hand, overturned chair near drapery. On the reverse side a sketch of two seated women. Chinese ink. *Signed.*

24½ x 18¾ in. : 62 x 47.5 cm.

DM 1.800; NF 2.250; Gns. 153; \$450.

Executed about 1923.

George Grosz Exhibition, Richard Feigen Gallery, Chicago, 1961, no. 60.

10. PRENDERGAST, MAURICE (1859-1924). "Wentworth, N. H." Autumn landscape, brilliant trees and foliage, white frame houses along a road with horse-drawn wagon, distant low hills. Watercolor and pastel. *Signed and inscribed: Wentworth, New Hampshire, to my friend Chas. H. Pepper.*

9¾ x 13¾ in. : 25 x 35 cm.

DM 19.000; NF 23.750; Gns. 1,615; \$4,750.

Note: The gilded frame, also probably made by the artist or his brother, Charles, a Boston framemaker, is incised on the reverse: "Prendergast" and dated 1905.

Ex.-Coll.: Charles Hovey Pepper, Concord, Mass.

11. SARGENT, JOHN SINGER, N.A., R.A. "Shona Island, Inverneshire, N. B." View from a height overgrown with shrubbery, towards a valley enclosed by low hills. Watercolor. *Signed.*

12½ x 19½ in. : 32 x 49.5 cm.

DM 3.000; NF 3.750; Gns. 255; \$750.

Painted about 1898.

From Julius H. Weitzner, London.

12. HOMER, WINSLOW, N.A. (1836-1910). "Long Branch, N. J." Two seated women with parasols, third standing nearby, all gazing out to sea, shipping on horizon. Pencil. *Signed with initials W. H., and dated 1870.*

9 x 17½ in. : 23 x 44.5 cm.

DM 11.400; NF 14.250; Gns. 969; \$2,850.

Ex.-Coll.: Charles Hovey Pepper, Concord, Mass.

From the Castano Galleries, Boston.





Lot 18

14. KUNIYOSHI, YASUO (1890-1953). "Wire Walker." Young woman standing, one foot on platform and other out on wire, umbrella in outstretched arms, tent roof background. Gouache. *Signed and dated '39.*

15½ x 12¼ in. : 39.5 x 31 cm.

DM 12.400; NF 15.500; Gns. 1,035; \$3,100.

From the Downtown Gallery, N. Y.

15. GROSZ, GEORGE "Kurfuerstendamm, No. 7." Grotesque men and women strolling on a street, a match seller standing left. Watercolor. *Titled at lower left.*

25 x 30 in. : 63.5 x 76 cm.

DM 4.000; NF 5.000; Gns. 340; \$1,000.

16. BENTON, THOMAS HART (B. 1889). "The Artist in his Studio." Seated, turned in profile before an easel, nude model standing at rear. Watercolor. *Signed and dated '21.*

26½ x 18¾ in. : 67.5 x 47.5 cm.

DM 6.400; NF 8.000; Gns. 544; \$1,600.

17. SHINN, EVERETT, A.N.A. (1876-1953). "Nude." Seated blonde model, turned to half-right and facing left, legs beneath her. Pastel on brown paper. *Signed and dated 1929.*

15 x 11 in. : 38 x 28 cm.

DM 1.200; NF 1.500; Gns. 102; \$300.

From James Graham & Sons, N. Y.

18. MARIN, JOHN (1875-1953). "Black River Valley, Castorland, New York—I." Rolling countryside and distant blue hills seen from a height immediately above cultivated fields, huge tree right. Watercolor. *Signed and dated '13, titled on reverse.*

15¾ x 18¾ in. : 40 x 47.5 cm.

DM 12.000; NF 15.000; Gns. 1,020; \$3,000.

Note: The artist and his wife spent the summer of 1913 in Castorland, on the Black River, in Lewis Co., N. Y., where Marin executed several large oils and about fifty watercolors, many of which were subsequently exhibited at Stieglitz's "291" Gallery. See Mackinley Helm, *John Marin*, 1948, pp. 30, 31.

19. EVERGOOD, PHILIP (B. 1901). "Conversation." Woman, waist-length, gesticulating with one hand, cigarette in other. Charcoal. *Signed and dated LXI.*

24¼ x 19¾ in. : 64 x 50 cm.

DM 1.800; NF 2.250; Gns. 153; \$450.

20. MARIN, JOHN. "Black River Valley, Castorland, New York—II." View from forested slope toward low hills, beneath turbulent sky. Watercolor. *Signed and dated '13, titled on reverse.*

15¾ x 18¾ in. : 37.5 x 47.5 cm.

DM 12.000; NF 15.000; Gns. 1,020; \$3,000.

21. GROSZ, GEORGE. "Beach Scene, Wannsee." Watercolor. *Signed.*

24¼ x 18 in. : 62 x 45 cm.

DM 4.000; NF 5.000; Gns. 340; \$1,000.

22. GROSZ, GEORGE. "Liquidierung." German officer standing with back to observer, gun in hand, before him writhing bodies of prisoners in a cell. Chinese ink. On reverse a sketch of a stabbing. *Signed and inscribed Kapitän Marloh.*

23½ x 18¼ in. : 59.5 x 46 cm.

DM 2.600; NF 3.250; Gns. 221; \$650.

Executed about 1919.

George Grosz Exhibition, Richard Feigen Gallery, Chicago, 1961, no. 57.

### Paintings

24. CHASE, WILLIAM MERRITT, N.A. (1849-1916). "Portrait of the Artist's Mother." Three-quarter-length, seated, facing the observer, hands folded, dark upswept hair. *Signed.*

Panel: 12 x 8 in. : 30.5 x 20.5 cm.

DM 4.000; NF 5.000; Gns. 340; \$1,000.

Ex.-Coll.: Charles Hovey Pepper, Concord, Mass.

From the Castano Galleries, Boston.

25. INNESS, GEORGE, N.A. (1825-1894). "Afterglow, Albano, Italy." A shepherd with long cloak and crook standing by thatched hut guarding flock, hut and hills in distance. *Signed and dated 1873.*

Panel: 8½ x 10½ in. : 21.5 x 26.5 cm.

DM 6.000; NF 7.500; Gns. 510; \$1,500.

Note: A M. S. Certificate by LeRoy Ireland, dated Philadelphia, Pa., June 9, 1962, was given to the purchaser.

Ex.-Coll.: Salem W. Wales.

From Henry D. G. Rohlf's Gallery, Brooklyn.

26. AMERICAN SCHOOL (Circa 1850). "A Pennsylvania Village." Curved street, gabled houses and trees, farmers with horses and strolling couple in foreground, Conestoga wagon on road.

Board: 12½ x 17¼ in. : 31 x 43.5 cm.

DM 2.000; NF 2.500; Gns. 169; \$500.

27. CHASE, WILLIAM MERRITT, N.A. "Portrait of a Lady." Head-and-shoulders turned to half-right, upswept dark hair with jeweled pins. *Signed.*

16 x 12½ in. : 40.5 x 31.5 cm.

DM 1.700; NF 2.125; Gns. 144; \$425.

28. 'GRANDMA' MOSES, ANNA MARY ROBERTSON (1860-1961). "My Pets." Three children playing in foreground

pasture, cows grazing, open horse-drawn wagon filled with children approaching covered bridge at center, trees and hills in distance. *Signed*.

Academy board: 12 x 18 in. : 30.5 x 45.5 cm.

DM 4.800; NF 6.000; Gns. 409; \$1,200.

Painted in 1955.

29. MURPHY, J. FRANCIS, N.A. (1853-1921). "Autumn Landscape." Green pasture interrupted left by a copse, distant barely visible cottage, clouded sky. *Signed and dated '95*.

16 x 22 in. : 40.5 x 56 cm.

DM 1.800; NF 2.250; Gns. 153; \$450.

31. DAVIES, ARTHUR B., N.A. (1862-1928). "The Golden Stream." Young mother lying on grassy hillside nursing an infant, a white dove before him. *Signed illegibly*.

17 x 22 in. : 43 x 59 cm.

DM 2.800; NF 3.500; Gns. 238; \$700.

Exhibited: Arthur B. Davies Memorial Exhibition, Metropolitan Museum of Art, N. Y. 1930; New Haven Colonial Society, New Haven.

32. HASSAM, CHILDE, N.A. (1895-1935). "Portrait of a Woman." Head-and-shoulders, turned to right before greenish drapery, auburn hair, sprig leafage at right. *Pastel. Signed*.

19 x 15 in. : 48 x 38 cm.

DM 6.800; NF 8.500; Gns. 578; \$1,700.

From the Montross Gallery, N. Y.

33. TRYON, DWIGHT, N.A. (1849-1925). "Night." Farm building, at edge of clearing, clouded moonlit sky, bare saplings and meadows rear. *Signed and dated 1914-15*.

Panel: 16 x 24 in. : 40.5 x 61 cm.

DM 1.500; NF 1.875; Gns. 127; \$375.

From M. Knoedler & Co., Inc., N. Y.

34. JOHNSON, EASTMAN, N.A. (1824-1906). "Ideal Portrait." Bust to half-right of young girl, closely cropped brown curls, arms folded inside kimono. *Signed and dated '77*.

16 1/2 x 26 in. : 42 x 66 cm.

DM 1.400; NF 1.750; Gns. 119; \$350.

35. KEITH, WILLIAM (1839-1911). "California Landscape." Two approaching mounted figures before panorama of a pine forest overlooking blue water and distant mountains. *Signed*.

16 1/2 x 26 in. : 42 x 66 cm.

DM 1.400; NF 1.750; Gns. 119; \$350.

36. BOGGS, FRANK MYERS (1855-1926). "La Seine à Paris." View from foreground industrial wharf toward Ile St. Louis and Notre Dame. *Signed*.

21 x 25 1/2 in. : 53.5 x 65 cm.

DM 3.200; NF 4.000; Gns. 272; \$800.

37. EILSHEMIUS, LOUIS M. (1864-1941). "Nude in Landscape." Woman on a knoll beneath a sapling, grasping a branch, distant cascade and mountains. *Signed and dated 1900*.

Masonite: 20 1/2 x 14 1/4 in. : 52 x 37 cm.

DM 3.000; NF 3.750; Gns. 255; \$750.

Ex.-Coll.: Nathan Moscovitz, N. Y.; George Fortson, N. Y.

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38. SLOAN, JOHN (1871-1951). "Nude, Blue Swirl Couch and Ashtray." Reclining, gazing upward, head with long dark hair on dark blue pillow on paler coverlet. *Signed; also titled, signed and dated 1928 on label on the reverse*.  
Masonite: 22 x 27 in. : 59 x 68.5 cm.

DM 8.400; NF 10.500; Gns. 714; \$2,100.

39. SARGENT, JOHN SINGER, N.A., R.A. "Madonna and Child" and "A Saint": Pair paintings. First in an arched niche above a door; second with seated white-robed figure. *Both with artist's stamp on reverse*.

26 x 18 in. : 66 x 45.5 cm.

DM 2.600; NF 3.250; Gns. 221; \$650.

Note: These are studies from the Byzantine mosaics in a church at Ravenna.

From M. Knoedler & Co., London.

40. PRENDERGAST, MAURICE (1859-1924). "Wedding in Normandy." Crowd gazing right at a young bride in white standing beside an *abbé*, flower girl holding bouquet in foreground.

13 1/4 x 12 in. : 33.5 x 30.5 cm.

DM 11.400; NF 14.250; Gns. 969; \$2,850.

Painted about 1891-92.

Ex.-Coll.: Charles Hovey Pepper, Concord, Mass.

From the Castano Galleries, Boston.

42. WYANT, ALEXANDER H., N.A. (1836-1892). "Landscape." Field of grasses and saplings seen from near a clump of trees by pond.

Cradled panel: 18 1/2 x 24 1/2 in. : 46.5 x 62 cm.

DM 1.700; NF 2.125; Gns. 144; \$425.



43. BOGGS, FRANK MYERS. "Paris, Early Evening." River with shipping reflecting sunset, arched bridge and Trocadero, figures on quay, mooring houses. *Signed and dated Paris 9 avril 1897.*

15 x 21¾ in. : 38 x 55 cm.

DM 3.200; NF 4.000; Gns. 272; \$800.  
Exposition Français, Buenos Aires, 1901.

44. SARGENT, JOHN SINGER, N.A., R.A. "Portrait of a Lady." Bust-length, turned to half-left, reddish-brown hair, cattleya orchid on dark blouse. *Signed.*

21½ x 13½ in. : 54.5 x 34 cm.

DM 2.600; NF 3.250; Gns. 221; \$650.  
Ex.-Coll.: Mrs. Ernest Patterson, Paris, 1900; Fernand de Cramer, Paris.

45. LAWSON, ERNEST, N.A. (1873-1939). "Marine." Sea with vessels, foreground beach with children. *Signed.*

Board: 18 x 23¾ in. : 45.5 x 60 cm.

DM 6.000; NF 7.500; Gns. 510; \$1,500.

46. AMERICAN SCHOOL (Circa 1845). "A Louisiana Swamp"; 'Primitive' painting. Barefooted girl seated on a dead tree trunk fishing in swamp, bird on rotten tree at center, hunter emerging behind tree at right.

24 x 30 in. : 61 x 76 cm.

DM 2.800; NF 3.500; Gns. 238; \$700.

47. McDOWELL, J. R. (fl. 1880-85). "Indian Encampment"; 'Primitive' painting. A warrior as lookout in a tree above a tepee, kettle over fire, squaws, sunset. *Signed and dated '85.*

24 x 17 in. : 61 x 43 cm.

DM 1.500; NF 1.875; Gns. 127; \$375.

47A. MORAN, THOMAS, N.A. (1837-1926). "Street Scene, Algiers." Rug dealer seated atop Oriental rugs under an awning at gate of a Moorish building, bearded Oriental and woman walking. *Signed.*

20¼ x 16¼ in. : 51.5 x 41 cm.

DM 3.600; NF 4.500; Gns. 306; \$900.  
Ex.-Coll.: Albert Sterner, N. Y.

48. FROST, ARTHUR B. (1851-1928). "Duck Shooting" A hunter in camouflaged boat on marshy lake aiming right, clouded dawn sky. *Grisaille.*

17½ x 24 in. : 44.5 x 61 cm.

DM 3.400; NF 4.375; Gns. 297; \$850.

48B. FROST, ARTHUR B. "Pheasant Shooting." Hunter with setter in a silver birch forest aiming at a distant pheasant. India wash heightened with white. *Signed.*

18 x 26¾ in. : 45.5 x 68 cm.

\$2,100.  
Note: A black and white print of the subject, with the artist's original notations, accompanied this painting.

49. GLACKENS, WILLIAM J. (1870-1938). "Still Life with Lilies." Pottery vase with tiger lilies, daisies and a single white Madonna lily, crimson tablecloth, red-speckled background. *Signed with initials.*

18 x 15 in. : 45.5 x 38 cm.

DM 10.000; NF 12.500; Gns. 850; \$2,500.  
Ex.-Coll.: George Bellows, N.A.

50. HASSAM, CHILDE, N.A. "Peach Blossoms: Villiers Le-Bel (Seine-et-Oise)." Gnarled peach tree in bloom in a green meadow dotted with wildflowers. *Signed and inscribed: Villiers le-Bel.*

21½ x 18½ in. : 54.5 x 47 cm.

DM 15.000; NF 18.750; Gns. 1,276; \$3,750.  
Ex.-Coll.: John Fox, Boston.

51. HEADE, MARTIN JOHNSON (1819-1904). "Sunset Landscape." Three cows wading in a shallow pool in flat expanse of meadows dotted with haystacks, distant rays of setting sun behind low hills. *Signed.*

12 x 26 in. : 30.5 x 66 cm.

DM 4.600; NF 5.750; Gns. 391; \$1,150.  
Note: Similar compositions by Heade, painted probably along the New England coast, are in the Karolik Collection. See the *M. and M. Karolik Collection of American Paintings*, 1949, nos. 142, 143 and 159.

52. TAIT, ARTHUR FITZWILLIAM, N.A. (1819-1905). "Morning on the Hudson." Ram and ewes in rolling meadow enclosed by rocks, shrubbery and trees, overlooking Hudson Valley, distant Catskills. *Signed and dated N. Y. '85; also signed, titled and dated on reverse.*

20 x 30 in. : 51 x 76 cm.

DM 2.600; NF 3.250; Gns. 221; \$650.  
From the Bendan Art Galleries, Baltimore.  
Ex.-Coll.: Baltimore Museum of Art.

53. BIERSTADT, ALBERT, N.A. (1830-1902). "Sunset, Grand Tetons." Three Indians in a small boat approach rocky shore of lake in foreground, cove partially in shadow of cliff at right, distant mountains lit by rays of setting sun. *Signed and dated 1862.*

19 x 29 in. : 48 x 74 cm.

DM 14.400; 18.000; Gns. 1,225; \$3,600.

54. TRYON, DWIGHT W., N.A. (1849-1925). "December Landscape." Undulating fields stretching to distant forest and hills, foreground brook. *Signed and dated 1887.*

Cradled panel: 18 x 30½ in. : 45.5 x 77.5 cm.

DM 1.600; NF 2.000; Gns. 136; \$400.

55. BIERSTADT, ALBERT, N.A. "Autumn Landscape." Birches and maples, some with brilliant foliage, on verdant hillside sloping to foreground enclosed fields and haystacks, menacing gray clouds. *Signed.*

21 x 28 in. : 53 x 71 cm.

DM 11.000; NF 13.750; Gns. 935; \$2,750.  
From: Victor Sparks, N. Y.; M. Knoedler & Co., Inc., N. Y.  
Ex.-Coll.: Dr. Charles Roseman, Cleveland.

56. METCALF, WILLARD LEROY (1858-1925). "Italian Garden." Stone steps lined by poplars leading from city wall at right to foreground shaded avenue, woman at left. *Signed.*

26¼ x 29½ in. : 66.5 x 75 cm.

DM 2.700; NF 3.375; Gns. 235; \$675.  
From James Graham and Sons, N. Y.

57. MORAN, THOMAS, N.A. (1837-1926). "Venetian Sunset." View across the lagoon, with feluccas and other vessels with sails reflecting light, to the Salute and the Campanile, sunset sky.

20¼ x 30 in. : 51.5 x 76 cm.

DM 8.000; NF 10.000; Gns. 680; \$2,000.

58. INNESS, GEORGE, N.A. "View from the Heights." An outcropping of rocks surrounded by trees and hills in foreground, distant indication of a river below mist-covered mountains. *Signed and dated 1885.*  
20 x 30 in. : 51 x 76 cm.

DM 8,800; NF 11,000; Gns. 750; \$2,200.

59. LUKS, GEORGE B. (1866-1933). "Gunboat Smith." Three-quarter-length figure of a prize fighter seated in a ring corner leaning against the ropes, gloved hands. *Signed.*

43 x 36 in. : 109 x 91.5 cm.

DM 18,000; NF 22,500; Gns. 1,531; \$4,500.

Ex.-Coll.: Mathilde Saul, Sunnyside, N. Y.

60. LUKS, GEORGE B. "A Man in Luchow's." An elderly man, white hair, dark suit, seated in profile to left, right arm on white-covered table, green wall background.  
30 x 25 in. : 76 x 63.5 cm.

DM 8,400; NF 10,500; Gns. 714; \$2,100.

Ex.-Coll.: George Fortson, N. Y.

61. EVERGOOD, PHILIP B. (B. 1901). "Beautiful Morning." Scantly draped youth seated with upraised hands beside huge vase with Madonna lilies and daffodils, yellowish ground is cloudy sky. *Signed and dated LXI.*

Panel: 24 x 18 in. : 61 x 45.5 cm.

DM 4,400; NF 5,500; Gns. 374; \$1,100.

62. CHASE, WILLIAM MERRITT, N.A. (1849-1916). "Portrait of a Little Girl," said to be the artist's daughter. Half-length figure. Pastel. *Signed.*

24 x 16 in. : 61 x 40.5 cm.

DM 5,200; NF 6,500; Gns. 442; \$1,300.

63. MURPHY, J. FRANCIS, N.A. (1853-1921). "Gray and Gold." Autumn landscape, sloping open field bordered by trees. *Signed and dated 1914; also signed with monogram, titled and dated on support board behind canvas.*  
36 x 40 in. : 91.5 x 101.5 cm.

DM 2,800; NF 3,500; Gns. 238; \$700.

Exhibited at the Carnegie Institute, Pittsburgh.

64. INNESS, GEORGE, N.A. "Glimpse of the Hudson from Tarrytown, N. Y." Foreground meadows interspersed with trees in autumn foliage through which a sailboat and distant buildings are visible. *Signed and dated 1891.*  
25 x 30 in. : 63.5 x 76 cm.

DM 10,000; NF 12,500; Gns. 860; \$2,500.

65. SULLY, THOMAS (1783-1872). "Mrs. Phineas Jenks" (née Amelia Snyder). Young woman with fair hair, waist-length to half-left, curl falling on black scarf covering shoulders, white décolleté gown.

20¾ x 21¾ in. : 52.5 x 55 cm.

DM 4,400; NF 5,500; Gns. 374; \$1,100.

66. HORTON, WILLIAM S. (1865-1936). "Plage au Soleil." Strolling ladies with bonnets and parasols, children playing in the sand, figures in beach chairs, news boy with paper captioned 'War Special' in foreground. *Signed and dated 1914.*

25 x 30 in. : 63.5 x 76 cm.

DM 10,000; NF 12,500; Gns. 850; \$2,500.



Lot 46

76. WYETH, ANDREW N. (B. 1917). "The Stone House." Grassy rolling hills interrupted by hedge rows, a fence and clumps of trees, gray stone building before dark wood at left. Watercolor. *Signed.*

24½ x 37½ in. : 62 x 95 in.

DM 25,800; NF 32,000; Gns. 2,209; \$6,500.

From the William Macbeth Galleries, N. Y.

67. LA FARGE, JOHN, N.A. (1835-1910). "Romantic Landscape." Young robed women in a garden setting, two approaching foreground down winding steps, lovers before a spring at left.

31 x 24¾ in. : 78.5 x 63 cm.

DM 1,800; NF 2,250; Gns. 153; \$450.

68. SULLIVAN, PATRICK J. (B. 1894). "First Law of Nature." Allegorical composition with God in a cloud, Adam and Eve beneath, Calvary in distance, foreground with an Indian killing a missionary, mother and child attacked by a lion, and hunter shooting a bear. *Signed.*  
27½ x 34½ in. : 70 x 86.5 cm.

DM 1,800; NF 2,250; Gns. 153; \$450.

Painted about 1941.

Ex.-Coll.: Mr. and Mrs. Martin Janis, Buffalo.

Exhibition, Americans, Museum of Modern Art, N. Y., 1943.

69. LAWSON, ERNEST, N.A. (1873-1939). "Blue Night: High Bridge, Moonlight." Invisible moon lighting the surface of the river flowing through arched bridge, bare branches of shrubs in foreground, high shore on farther side. *Signed.*

25 x 30 in. : 63.5 x 76 cm.

DM 11,200; NF 14,000; Gns. 953; \$2,800.

From the Ferargil Galleries, Inc., N. Y.

Ex.-Coll.: Jay Chernis, N. Y.

Exhibited: Exhibition of N. Y. Realists (1900-1914), Whitney Museum of American Art, N. Y. 1937, no. 89; "The Eight" (selected by Duncan Phillips), exhibited by various museums throughout the country; Ernest Lawson Exhibition, Lewison Gallery, N. Y., 1962.





Lot 77

77. HASSAM, CHILDE, N.A. "The East Window." Woman with dark hair standing in profile gazing out a curtained window, hand resting on polished circular table with bowl of fruit, Japanese screen at rear. *Signed and dated 1913; also signed with monogram and dated on reverse.* 24 1/4 x 24 1/8 in. : 61.5 x 61 cm.

DM 21.000; NF 26.250; Gns. 1,781; \$5,250.

From the Macbeth Gallery, N. Y.

Exhibited: Museum of Fine Arts, Boston, 1915; City Art Museum of St. Louis, 1916; 85th Anniversary Exhibit, The Lotus Club, N. Y., 1955.

70. SULLIVAN, PATRICK J. "Why Should the Spirit of Mortal Be Proud?" A woman, bearded farmer and soldier along a path before a forest. *Signed.*

24 1/4 x 24 1/8 in. : 61.5 x 61 cm.

DM 1.600; NF 2.000; Gns. 136; \$400.

Painted about 1941.

72. HORTON, WILLIAM S. "Winter Dawn, Central Park, N. Y." Snow-covered park, arched bridge, buildings outlined rear. *Signed and dated 1930.*

28 x 31 1/4 in. : 71 x 79.5 cm.

DM 9.200; NF 11.500; Gns. 782; \$2,300.

75. ROBINSON, THEODORE (1852-1896). "Spring Landscape." Forest clearing with underbrush and wilderness dominated by a huge boulder and numerous trees. *Signed.*

30 x 25 in. : 76 x 63.5 cm.

DM 4.000; NF 5.000; Gns. 340; \$1,000.

Ex.-Coll.: Pamela A. Minford, New Hope, Pa.; Jay Chernis, N. Y.

78. ROESEN, SEVERIN (Fl. 1848-1871). "Still Life." On two stepped marble plateaus, branches of white and purple grapes beside glasses of wine and other fruit and berries. *Signed Mellen (sic).*

36 x 50 in. : 91.5 x 127 cm.

DM 6.000; NF 7.500; Gns. 510; \$1,500.

79. DAINGERFELD, ELLIOTT, N.A. (1859-1932). "Sunset Landscape with Bridge." *Signed.*

30 x 36 in. : 76 x 91.5 cm.

DM 2.200; NF 2.750; Gns. 187; \$550.

Ex.-Coll.: Thelma L. Brady, Westbrook, Conn.

81. LINNIG, EGIDE (Belgian: 1821-1860). "U. S. Clipper Ship 'Dione'." Under full sail on the choppy waters of the Scheldt. *Signed and dated Antwerp, 1860.*

21 3/4 x 34 in. : 55 x 76.5 cm.

DM 2.600; NF 3.250; Gns. 221; \$650.

Ex.-Coll.: Mrs. Arthur B. Fales, wife of the ship's captain, Thomaston, Me.; Thelma L. Brady, Westbrook, Conn. Illustrated in G. F. Dow, *Sailing Ships of New England*, pl. 579.

82. CHASE, WILLIAM MERRITT, N.A. "The Hackensack River." Low tide between marshes, trees before a hill, distant train. *Signed.*

33 x 51 1/2 in. : 84 x 131 cm.

DM 9.000; NF 11.250; Gns. 765; \$2,250.

Note: Before relining, the picture was titled on reverse. Painted about 1885.

83. MORAN, THOMAS, N.A. (1837-1926). "Marine." Sunset over turbulent sea. *Signed and dated 1907; also signed and dated on reverse.*

25 x 30 in. : 63.5 x 76 cm.

DM 3.600; NF 4.500; Gns. 306; \$900.

85. WEIR, J. ALDEN, P.N.A. (1852-1919). "Connecticut Hills." *Signed and inscribed: Paint and Clay Club, Yale, 1917.*

30 x 25 in. : 76 x 63.5 cm.

DM 2.200; NF 2.750; Gns. 187; \$550.

Ex.-Coll.: Jay Chernis, N. Y.

87. SHINN, EVERETT, A.N.A. (1876-1953). Set of Eight Decorative Panels for a Salon. Three *entre-fenêtres* and five *dessus-de-portes*, in Louis XIV taste, with romantic couples, ladies in court dress, garlanded trophies of medallions and draperies. *Two entre-fenêtres signed. (Lot)*

Framed: *entre-fenêtres* (1) 63 1/2 x 13 in. : 161 x 33 cm.

(2) 61 1/2 x 71 1/2 in. : 157.5 x 19 cm. *dessus-de-portes*

(1) 17 3/4 x 39 in. : 45 x 99 cm. (2) 17 3/4 x 40 1/2 in. :

45 x 103 cm. (1) 14 1/4 x 45 1/2 in. : 36 x 115.5 cm.

(1) 14 1/4 x 50 1/4 in. : 36 x 127.5 cm.

DM 4.800; NF 6.000; Gns. 409; \$1,200.

Note: This extensive set of murals in the French style was executed by Shinn in 1923-34 for the residence of Mrs. William Coe at Locust Valley, L. I. They are the subject of a lengthy article in *Arts & Decoration*, vol. XXII, no. I, Nov. 1924, pp. 27-29; a copy of which was given to the purchaser.

**Total for Sale: 90 Lots**

**DM 470.700; NF 588.375; £42,026; \$117,675.**



# WHERE WILL YOU BE ON CHRISTMAS EVE?

Will you be jostling the maddening crowds in a last frantic attempt to find "the right gift"?

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SOTHEBY & CO., London  
October 10, 1962

**18th and 19th Century English Drawings  
and Watercolours  
the property of H. C. Green**

1. ADAM, ROBERT, F.R.S. "Edinburgh, a horseman on the road." Grey and brown wash. (Agnew)  
9 $\frac{7}{8}$  x 9 $\frac{3}{8}$  in. : 25 x 23.8 cm.

DM 168; NF 210; £15; \$42.

3. BARBER, CHARLES A., A.O.W.C.S. "The Interior of a Church." *Signed and dated* 1816. (Spink)  
13 $\frac{1}{4}$  x 18 $\frac{1}{8}$  in. : 33.7 x 46 cm.

DM 356; NF 445; £445; \$89.

See: Iolo A. Williams, *Early English Watercolours*, 1952, page 174 and plate CXXXIV, no. 270.

6. BENTLEY, CHARLES, O.W.C.S. "The Beach at Whitby." (Rutland)  
6 $\frac{3}{4}$  x 11 $\frac{1}{8}$  in. : 17.2 x 28.3 cm.

DM 224; NF 280; £20; \$56.

7. BENTLEY, CHARLES, O.W.C.S. "Smacks approaching Harbour." *Signed and dated* 1840. (Rutland)  
12 $\frac{1}{4}$  x 17 $\frac{3}{4}$  in. : 31.1 x 45 cm.

DM 672; NF 840; £60; \$168.

9. BIRKET-FOSTER, MYLES, R.W.S. "The Haymakers, children resting in a field." Heightened with bodycolour. *Signed with monogram.* (Williams & Son)  
9 $\frac{1}{4}$  x 13 $\frac{3}{4}$  in. : 23.5 x 35 cm.

DM 2.128; NF 2.660; £190; \$532.

20. BRABAZON, HERCULES BRABAZON. "An interpretation of Constable's 'Haywain'." Heightened with bodycolour. (Agnew)  
9 $\frac{5}{8}$  x 13 $\frac{3}{8}$  in. : 24.5 x 34 cm.

DM 728; NF 900; £65; \$182.

Collection: L. G. Duke.

Exhibited: C.E.M.A., *Art for the People*, no. 5; Art Exhibitions Bureau, *The Duke Collection, part II*, no. 35.

See: Adrian Bury, *Two Centuries of British Water-colour Painting*, 1950, pages 22, 165, reproduced.

32. BRABAZON, HERCULES BRABAZON. "Santa Sophie, Constantinople." Gouache on grey paper. *Signed with initials.* (Agnew)  
8 $\frac{3}{8}$  x 13 in. : 21.3 x 33 cm.

DM 784; NF 980; £70; \$196.

35. BRABAZON, HERCULES BRABAZON. "Golconda, Hyderabad." Heightened with white, on buff paper. *Inscribed and signed with initials.* (Hanscombe)  
8 $\frac{1}{2}$  x 10 $\frac{3}{4}$  in. : 21.6 x 27.3 cm.

DM 392; NF 490; £35; \$98.

Collection: Arthur Crossland.

Exhibited: Newcastle upon Tyne, 1939, Laing Art Gallery, *Loan Exhibition*.

38. BROWNE, HABLOT K. (Phiz). "Hark." Coloured chalks heightened with white. *Signed, inscribed on the mount.* "The Squire and the Donkey-Boy." Coloured chalks heightened with white on buff paper. *Signed, inscribed on the mount.* (Sawyer)  
6 $\frac{3}{4}$  x 10 in. : 17.1 x 25.4 cm. and  
4 $\frac{3}{4}$  x 10 $\frac{1}{4}$  in. : 12.1 x 26 cm.

DM 132; NF 165; £12; \$33.

41. BULWER, REV. JAMES. "The Laying of the Foundation Stone of the Clifton Suspension Bridge." *Dated 20th June* 1831. (Leger)  
5 x 8 $\frac{1}{8}$  in. : 12.7 x 20.6 cm. DM 504; NF 630; £45; \$126.

42. BURNE-JONES, SIR EDWARD, P.R.A. "A Girl's Head in Profile." Pencil. *Signed with initials and dated* 1879. (Reid)  
7 $\frac{7}{8}$  x 6 $\frac{3}{4}$  in. : 20 x 17.2 cm. DM 580; NF 725; £52; \$145.  
Collection: F. N. Salaman.

58. CLEVELY, ROBERT. "Shipping at anchor before the Tower of London." (Rutland)  
5 $\frac{3}{4}$  x 9 $\frac{1}{4}$  in. : 14.6 x 23.5 cm.

DM 156; NF 195; £14; \$39.

66. COTMAN, JOHN SELL. "Kirkham Abbey, Yorkshire." *Signed and dated* 1804. (Colnaghi)  
14 $\frac{5}{8}$  x 10 $\frac{1}{4}$  in. : 37.1 x 26 cm.  
DM 8.400; NF 10.500; £750; \$2,100.

Etched in 1811.

Collection: Turry Abbey.

70. COZENS, JOHN ROBERT. "Mount Ainous." Black chalk with blue and grey wash. (Fine Art Society)  
10 $\frac{1}{2}$  x 14 $\frac{3}{4}$  in. : 26.7 x 37.5 cm.  
DM 2.128; NF 2.660; £190; \$532.  
Collection: William Agnew.

85. FARINGTON, JOSEPH, R.A. "The Bishop's Bridge, Norwich." Pen and sepia with blue and grey wash. *Inscribed, signed and dated 12th October* 1787. (Colnaghi)  
8 $\frac{1}{2}$  x 13 $\frac{1}{8}$  in. : 21.6 x 33.3 cm.  
DM 468; NF 585; £42; \$117.

Collection: L. G. Duke.

92. GILPIN, REV. WILLIAM. An album of 46 drawings to demonstrate the principles of picturesque landscape painting. Chiefly in grey, sepia or pink washes over black chalk and ink. (Colnaghi)  
8 drawings measure: 11 $\frac{1}{4}$  x 15 in. : 28.6 x 38.1 cm.  
14 drawings measure: 6 x 10 $\frac{1}{2}$  in. : 15.2 x 26.7 cm.  
24 drawings measure: 5 x 7 $\frac{3}{4}$  in. : 12.7 x 19.7 cm.  
DM 4.032; NF 5.040; £360; \$1,008.

In the second group twelve of the drawings have descriptive texts and comments on the technique mounted beneath them.

From the artist's private collection, and sold with his bookplate.

See: Iolo A. Williams, *Early English Watercolours*, 1952, pages 234-5, 249.

# SOTHEBY'S

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127. ORPEN, SIR WILLIAM, R.A. "Male and female nude studies." Black chalk, a pair. *One signed.* (Rex Evans Gallery)

Each 24 $\frac{1}{8}$  x 15 $\frac{7}{8}$  in. : 61.6 x 40.3 cm.

DM 312; NF 390; £28; \$78.

Collection: Arthur Crossland.

Exhibited: Newcastle upon Tyne, 1939, Laing Art Gallery, *Loan Exhibition*, no. 75.

134. POCOCK, NICHOLAS, O.W.C.S. "A Blockhouse on the coast." *Signed with initials.* (Agnew)

6 $\frac{5}{8}$  x 7 $\frac{1}{2}$  in. : 16.8 x 19.1 cm.

DM 244; NF 305; £22; \$61.

140. PROUT, SAMUEL, O.W.C.S. "St. Goar on the Rhine." Pencil heightened with white on grey paper. *Inscribed.* (Agnew)

10 $\frac{1}{4}$  x 14 $\frac{1}{2}$  in. : 26 x 36.8 cm.

DM 132; NF 165; £12; \$33.

Collection: L. G. Duke.

152. SICKERT, WALTER RICHARD, A.R.A. "The Library." Pencil. *Signed.* (Longden)

12 $\frac{1}{8}$  x 9 $\frac{1}{2}$  in. : 30.8 x 24.2 cm.

DM 280; NF 350; £25; \$70.

Collection: Hugh Blaker.

169. TENNIEL, SIR JOHN. Two cover designs for 'Punch', 1879 and 1887. Pencil. *Signed with monogram.* (Munk)

Each approximately 5 $\frac{3}{4}$  x 7 $\frac{1}{2}$  in. : 14.6 x 19 cm.

DM 336; NF 420; £30; \$84.

The engraved designs are mounted on the reverse.

174. TURNER, JOSEPH MALLORD WILLIAM, R.A. "Doncaster Church from the north-west." (E. Finch)

14 $\frac{1}{2}$  x 18 in. : 36.8 x 45.7 cm.

DM 8.960; NF 11.200; £800; \$2,240.

It dates from 1797-8.

A related pencil sketch is in the British Museum, Sketch Book no. XXIV, page 5.

See: W. G. Rawlinson and A. J. Finberg, *The Watercolours of J. M. W. Turner*, Studio, 1909, for a discussion of the changes in Turner's style at this period, prompted by his rivalry with Girtin.

177. VARLEY, JOHN, O.W.C.S. "Cowall Castle, on the Clyde." *Signed.* (Agnew)

6 $\frac{1}{2}$  x 9 $\frac{1}{2}$  in. : 16.5 x 24.1 cm.

DM 280; NF 350; £25; \$70.

181. VICKERS, ALFRED GOMERSAL. "Shipping in a choppy sea." Heightened with white. (Banner)

9 x 13 $\frac{1}{2}$  in. : 22.9 x 34.3 cm.

DM 244; NF 305; £22; \$61.

192. DE WINT, PETER. "Cattle standing at a ford." (Agnew)

6 $\frac{1}{2}$  x 10 $\frac{1}{4}$  in. : 16.5 x 26 cm.

DM 1.344; NF 1.670; £120; \$336.

Collections: Miss G. M. Bostock; Sir Hugh Walpole.

Exhibited: London 1884, I and W. Vokins, *Centenary Loan Exhibition*.

**Total for Sale: 193 Lots**

**DM 77.792; NF 97.240; £6,946; \$19,448.**



NICOLAS RAUCH S. A., Geneva  
June 18 and 19, 1962

### Old Master Drawings

2. ALLORI, CRISTOFANO, called BRONZINO (Florence 1577-1621). "Sainte Marie-Madeleine." Pencil drawing on blue paper. Tear repaired at the time. *Inscription of the period: Cri Allori.* On other side in the same hand the inscription: *La dama di Cristofano Allori che stracciata da lui per isedgno fu raccolta e rimessa insieme da me. Servi per una Sta. Maria Maddalena fatta al Sr. Alberto de Bardi.*

9 $\frac{3}{4}$  x 8 in. : 24.7 x 20.2 cm.

DM 320; NF 400; £29; \$80.

4. ANKER, ALBERT (Ins. 1831-1910). "Portrait of a peasant." Three quarters left, tasselled cap. Pen and India ink wash drawing. *Signed Anker.*

9 x 6 $\frac{1}{2}$  in. : 23.0 x 16.5 cm. DM 500; NF 625; £45; \$125.

8. BELLA, STEFANO DELLA (Florence 1610-1664). "Bust of a Polish man." Full face, hat with plume, richly dressed. Pen and dry point. *Signed: De La Belle.*

6 x 5 $\frac{3}{4}$  in. : 15.0 x 14.5 cm. DM 480; NF 600; £43; \$120.

Note: This drawing was engraved by the artist. See: *Il principe del disegno*, pl. 20. (De Vesne No. 384).

10. BILIVERTI, GIOVANNI (Maestre 1576-Florence 1644). "Portrait of Père Bizi (?)." Charcoal drawing with sanguine highlights on beige paper. *Signed on back with directions for the portrait.*

7 $\frac{1}{2}$  x 5 $\frac{1}{4}$  in. : 19.0 x 13.1 cm.

DM 500; NF 625; £45; \$125.

13. BLOEMAERT, ABRAHAM, attributed to. "Woman bathing her child in a stream." Pen and sepia wash. *Signature or an old inscription: Bloemarde.* On reverse; "Nude Study." Black chalk.

13 $\frac{1}{2}$  x 9 $\frac{1}{2}$  in. : 34.2 x 24.2 cm.

DM 380; NF 475; £34; \$95.

16. BOILLY, LOUIS-LEOPOLD (La Bassée 1761 — Paris 1845). "The Letter." Grandfather reading a letter to his four grandchildren. Conté crayon with white highlights on beige paper.

9 $\frac{7}{8}$  x 8 in. : 25.2 x 20.3 cm.

DM 1,400; NF 1,750; £125; \$350.

18. BOUCHER, FRANÇOIS (Paris 1703-1770). "Diane surprised by Actéon." The goddess semi-nude, standing among her nymphs surprised in their bath, left arm pointing to the imprudent hunter appearing from behind a tree on right, his head already sprouting antlers. Black chalk with white highlights. *Signed and dated at the left: F. Boucher 1766.*

12 $\frac{1}{4}$  x 8 $\frac{1}{4}$  in. : 31 x 21 cm.

DM 7,400; NF 9,250; £671; \$1,850.

19. BOUCHER, FRANÇOIS. "Young woman spreading out her dress." Stump drawing in charcoal, red & white.

14 $\frac{3}{4}$  x 18 $\frac{1}{2}$  in. : 37.7 x 47.0 cm.

DM 4,600; NF 5,750; £412; \$1,150.

22. CALLOT, JACQUES (Nancy 1592-1635) School of. "Crowded square." Cavaliers, coaches, in background a city, probably imaginary, arms of Medicis. In the manner of Callot's *la Foire de l'Impruneta*. Pen on vellum.

15 $\frac{3}{8}$  x 26 $\frac{3}{8}$  in. : 39 x 67 cm.

DM 2,100; NF 2,625; £188; \$525.  
From the collection of Fairfax-Murray.

26. CAMPO DI MESSINA, CAVALIER, PLACIDO COMPOLO (Messina 1693-1743) attributed to. "Studies." Pen drawing on sanguine sketch. *Old inscription: del Cavalier Campo di Messina.*

7 $\frac{3}{8}$  x 6 $\frac{1}{2}$  in. : 18.7 x 16.6 cm.

DM 300; NF 375; £27; \$75.

27. CANOVA, ANTONIO (Passagno 1757-Venice 1822) "Studies, for statues." Pen and India ink wash.

7 $\frac{1}{8}$  x 11 $\frac{1}{4}$  in. : 18.2 x 28.4 cm.

DM 300; NF 375; £27; \$75.

30. CARRACCI, AGOSTINO (Bologna 1557-Parma 1602). "Saint Jerome." Sanguine. *On reverse in old writing: Agostino Carracci originale, and many numbers from collection inventories.*

11 x 16 $\frac{1}{4}$  in. : 28.0 x 41.2 cm.

DM 550; NF 685; £48; \$135.

39. CIRCIGNANO, NICCOLO, called IL POMERANCIO (Pomerance, Tuscany 1519—after 1591). Ten various drawings. Pencil and pen. Various sizes.

DM 750; NF 938; £67; \$188.

42. CONSTABLE, JOHN (East Bergholt 1776-London 1837). "Seashore with cloud effects." Oil. *With old inventory number.*

10 x 10 $\frac{1}{2}$  in. : 25.4 x 26.6 cm.

DM 1,500; NF 1,875; £134; \$375.

46. DYCK, ANTON (Antwerp 1599—London 1641) attributed to. "Drapery study and sketch of hands." Black chalk with white highlights on green paper.

10 $\frac{1}{2}$  x 9 $\frac{5}{8}$  in. : 26.5 x 24.5 cm.

DM 600; NF 750; £54; \$150.

47. GERMAN SCHOOL. Early 16th Century. "Incredulity of Saint Thomas." Pen and brush with sepia wash.

10 $\frac{1}{2}$  x 7 $\frac{3}{8}$  in. : 26.5 x 18.7 cm.

DM 600; NF 750; £54; \$150.

61. SCHOOL OF FERRARA, 16th century. Young girl dancing, others around her, Pan playing the flute. Pencil drawing with sepia wash and gouache highlights on tinted paper.

10 x 9 in. : 25.6 x 22.8 cm.

DM 800; NF 1,000; £71; \$200.

62. SCHOOL OF FERRARA, 16th century. "Decorations for a palace." Nine pencil drawings, with pen and sepia wash, and white gouache highlights on gray paper.

13 $\frac{3}{4}$  x 9 $\frac{7}{8}$  in. : 35 x 25 cm.

DM 1,700; NF 2,125; £152; \$425.

70. FLORENTINE SCHOOL, 16th century. "Palace façade, richly decorated." Pen and ink.

16 x 11 $\frac{1}{2}$  in. : 40.4 x 28.6 cm.

DM 480; NF 600; £43; \$120.

73. FLORENTINE SCHOOL, 16th century. "Warrior on horse." On reverse "Rigging of a galley, carrying the arms of the Medici." Pen and ink.  
16.3 x 23.9 cm. DM 360; NF 450; £32; \$90.

79. FLORENTINE SCHOOL, 16th century. "Study for the Virgin and Child." Pen and ink and sepia wash.  
6 $\frac{3}{8}$  x 8 $\frac{3}{8}$  in. : 29.0 x 21.3 cm.  
DM 130; NF 163; £12; \$33.

81. FLORENTINE SCHOOL, early 17th century. "Head of a young man." Black chalk and sanguine drawing with white highlights on gray paper.  
8 $\frac{3}{4}$  x 6 $\frac{3}{4}$  in. : 22.4 x 17.2 cm.  
DM 300; NF 375; £27; \$75.

86. FRENCH SCHOOL, first half of 17th century. "Cavalier seen from the back." With cloak and large hat with plume. Pen and ink.  
4 $\frac{1}{2}$  x 2 $\frac{3}{4}$  in. : 11.5 x 7.0 cm.  
DM 350; NF 437; £31; \$87.  
In the manner of Callot or Balthasar Honcornet.

93. FRENCH SCHOOL, late 17th century. "Saint Luc." With the bull and surrounded by angels. Pen and India ink wash.  
5 $\frac{5}{8}$  x 8 $\frac{1}{4}$  in. : 14.3 x 21.1 cm.  
DM 480; NF 600; £43; \$120.  
From the collection of Pierre Crozat (Lugt. 474). Formerly attributed to James Thornhill.

94. FRENCH SCHOOL, circa 1700. "Allegorical figure of a river goddess." Grey pencil stump drawing with highlights of white chalk on blued paper, oval. *Inscribed* 261, and on reverse, in ink, a:7:Aprile 1704 (or 1708).  
7 $\frac{5}{8}$  x 11 $\frac{1}{8}$  in. : 19.5 x 28.3 cm.  
DM 820; NF 1.025; £73; \$205.

95. FRENCH SCHOOL?, early 18th century. "Pastorale." A shepherd reclining on a rock, a shepherdess beside him.  
7 $\frac{1}{8}$  x 10 $\frac{7}{8}$  in. : 18.1 x 27.5 cm.  
DM 1.300; NF 1.625; £116; \$325.  
From the collection of W. Pitcairn Knowles (Lugt 2643); Georges Besnard, sold 1934, no. 33, as by J.-B.F. Pater.

97. FRENCH SCHOOL?, 18th century. Young girl supporting laundry line with a pole. Pen, sanguine and watercolor highlights.  
8 $\frac{5}{8}$  x 5 $\frac{1}{8}$  in. : 22.0 x 12.9 cm.  
DM 800; NF 1.000; £71; \$200.  
From the collection of Georges Besnard, sold as by Hubert Robert.

123. ITALIAN SCHOOL, 16th century. "Adoration of the infant Jesus." Pen and India ink wash.  
7 $\frac{7}{8}$  x 5 $\frac{3}{8}$  in. : 20.0 x 13.8 cm.  
DM 300; NF 375; £27; \$75.  
From the collection of Aless. Maggiori, 1801.

240. FRAGONARD, JEAN-HONORÉ (Grasse 1732 - Paris 1806). "Chateau entrance with colonnade." Sanguine. *Written on one of the pillars: Frago.* Old mounting.  
14 $\frac{1}{4}$  x 22 $\frac{1}{4}$  in. : 36.2 x 56.6 cm.  
DM 1.400; NF 1.750; £125; \$350.



Lot 261

261. GUARDI, GIACOMO (Venice 1764-1835). "Veduta della riva de Schiavoni." With boats and gondolas. Gouache. On reverse in Guardi's hand detailed notes of the scene with names of buildings and complete signature: *Giacomo de Guardi*.  
5 $\frac{3}{8}$  x 9 $\frac{3}{4}$  in. : 13.8 x 24.8 cm.  
DM 6.100; NF 7.625; £545; \$1,525.

250. GELÉE, CLAUDE called LE LORRAIN (Toul. 16-Rome 1682) attributed to. "Entrée de ville italienne." Monumental entrance in ruin in mountainous countryside lit by setting sun. Bistre wash on light sanguine pencil sketch.  
10 $\frac{1}{4}$  x 14 $\frac{1}{4}$  in. : 26 x 36 cm.

DM 2.000; NF 2.500; £178; \$500.

260. GREUZE, JEAN-BAPTISTE (Tournus 1725 - Paris 1805) "Le Paralytique." Study for painting of same name. Brush with India ink wash and sepia on pencil sketch.  
13 $\frac{3}{4}$  x 18 in. : 35.0 x 45.7 cm.  
DM 5.000; NF 6.250; £446; \$1,250.

Collection: Walferdin.

271. HOIN, CLAUDE (Dijon 1750-1807). "Confidences." Man and woman seated on stone bench in a park, holding book, leaning towards each other, their glances meeting. Pencil, sepia wash, watercolor, and touches of gouache.  
13 $\frac{5}{8}$  x 10 $\frac{7}{8}$  in. : 34.5 x 27.5 cm.  
DM 5.000; NF 6.250; £446; \$1,250.

Collection: X . . . , sold Paris, Galerie Georges Petit, 1920; Robert Schumann, 1934, no. 85.  
See: Baron Roger Portalis, *Claude Hoin*, p. 20 for similar composition for which this is thought to be a preliminary sketch.

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October 1, 1962

### Etchings, Engravings and Paintings

#### Rembrandt Van Rijn Etchings

1. "SEATED OLD MAN WITH FLOWERING BEARD, FUR CAP AND VELVET CLOAK." Hind No. 92. Second state of three. Bartsch No. 262. *Signed in the plate with initials.* Etched about 1632. Some margin showing the plate border.

DM 2,700; NF 3,375; Gns. 230; \$675.

Collections: Leonard Gow, Friedrich Kalle, and Albert E. Mcvitty.

2. "REMBRANDT BAREHEADED, IN SHARP LIGHT FROM RIGHT; LOOKING OVER HIS SHOULDER: BUST." Hind No. 30. Framed and matted.

DM 480; NF 600; Gns. 41; \$120.

3. "JAN LUTMA, THE ELDER, GOLDSMITH AND SCULPTOR." Hind No. 290. Third state of three. Bartsch No. 276. After the removal of the words "F. Lutma ex" from the shadow under the table. *Signed in the plate Rembrandt f. 1656, and inscribed "Joannes Lutma Aurifex Natus Groningae."* Good margin. Framed and matted.

DM 2,100; NF 2,625; Gns. 212; \$525.

4. "REMBRANDT'S MOTHER IN A CLOTH HEAD-DRESS, LOOKING DOWN: HEAD ONLY." Hind No. 107. *Signed and dated in the plate, Rembrandt 1633.* Framed.

DM 520; NF 650; Gns. 44; \$130.



Lot 8

8. "OLD MAN WITH A DIVIDED FUR CAP." Bartsch No. 265. *Signed in the plate.* Framed and matted.

DM 1,900; NF 2,375; Gns. 162; \$475.

6. "SAINT JEROME IN A DARK CHAMBER." Hind No. 201. *Signed and dated in the plate, Rembrandt 1642.* Good margins. Framed and matted.

DM 680; NF 850; Gns. 58; \$170.

7. "THE PRESENTATION IN THE TEMPLE." Small plate. Hind No. 18. Trimmed close, bottom margin cut away. Framed.

DM 640; NF 800; Gns. 54; \$160.

9. "ABRAHAM CARESSING ISAAC." Bartsch No. 33. First state. Foxed. Framed.

DM 840; NF 1,050; Gns. 71; \$210.

10. "THE STAR OF THE KINGS: A NIGHT PIECE." Hind No. 234; Bartsch No. 113. Only state. Executed about 1652.

DM 760; NF 950; Gns. 65; \$190.

11. "CHRIST PREACHING: LA PETITE TOMBE." Etching and drypoint. Hind No. 256; Bartsch No. 67. Only state. Etched about 1652. Framed and matted.

DM 3,600; NF 4,500; Gns. 306; \$900.

12. "DEATH APPEARING TO A WEDDED COUPLE FROM AN OPEN GROVE." Hind No. 165. *Signed and dated in the plate, Rembrandt 1639.* Framed.

DM 480; NF 600; Gns. 41; \$120.

#### Albrecht Durer Engravings

15. "THE NATIVITY." Bartsch No. 2; Dodgson No. 38. *Signed in the plate with the monogram and date 1504* on a suspended tablet. Framed and matted.

DM 8,000; NF 10,000; Gns. 680; \$2,000.

16. "ST. ANTHONY." Bartsch No. 58. *Signed in the plate with the monogram and the date 1519.* Extremely rare.

DM 3,200; NF 4,000; Gns. 272; \$800.

17. "THE PEASANTS AT MARKET." Bartsch No. 89; Dodgson No. 90. *Signed in the plate with the monogram on a stone at the bottom and the date 1512 at the top.*

DM 1,300; NF 1,625; Gns. 110; \$325.

18. "VIRGIN SEATED BY A WALL." Bartsch No. 40. *Signed in the plate with the monogram A.D. 1514.* Framed and matted.

DM 2,300; NF 2,875; Gns. 195; \$575.

19. "THE WITCH." Bartsch No. 67. *Signed in the plate with the monogram.* About 1505. Trimmed close. Minor imperfections. Framed and matted.

DM 900; NF 1,125; Gns. 76; \$225.

20. "APOLLO AND DIANA." Bartsch No. 68. *Signed in the plate with the monogram.* Trimmed close. Framed and matted.

DM 1,400; NF 1,750; Gns. 119; \$350.

#### James Abbott McNeil Whistler

21. "THE DOORWAY." Etching. Kennedy No. 188. Third state. On the original mount with Dowdswell imprint at lower left. *Marked in pencil by Whistler on mount "Early proof."* Filled in "Butterfly," an indication of Whistler's approval of the impression.

DM 800; NF 1,000; Gns. 68; \$200.

From Knoedler & Co.

22. "THE KITCHEN." Drypoint. Kennedy No. 24. Second state of three. Black ink on old Japan paper, good margins. DM 720; NF 900; Gns. 61; \$180.

23. "THE GARDEN." Etching. Kennedy No. 210. Eighth and final state. *Signed on a tab with the pencil butterfly.* Framed. DM 920; NF 1.150; Gns. 78; \$230.

24. "TWO DOORWAYS." Etching. Kennedy No. 193. Sixth state of six. *Signed with the pencil butterfly on tab.* Framed. DM 720; NF 900; Gns. 61; \$180.

25. "THE LITTLE VENICE." Etching. Kennedy No. 183. Only state. Brown ink. *Signed in the plate and with the pencil butterfly on tab.* DM 640; NF 800; Gns. 54; \$160.

26. "THE ADAM AND EVE, OLD CHELSEA." Etching. Kennedy No. 175. Second state. *Signed in the plate with the etched butterfly.* Framed. DM 640; NF 800; Gns. 54; \$160.

27. "THE BRIDGE." Etching. Kennedy No. 204. Eighth and final state. *Signed with the pencil butterfly on tab.* DM 800; NF 1.000; Gns. 68; \$200.

30. "THE LITTLE PUTNEY, NO. 1." Etching. Kennedy No. 179. Second state. *Signed with the pencil butterfly on tab.* Framed. DM 240; NF 300; Gns. 20; \$60.

31. "FISHING BOAT, VENICE." Etching. Kennedy No. 208. Fourth state. *Signed with the pencil butterfly on tab.* Framed and matted. DM 480; NF 600; Gns. 41; \$120.

### Charles Meryon Etchings

47. "LE GALERIE DE NOTRE DAME, PARIS." Delteil No. 26. Third state. On green paper. Original Meryon mount. *Signed and annotated by Loys Delteil.* DM 2.400; NF 3.000; Gns. 204; \$200. From Knoedler & Co.

48. "L'ABSIDE DE NOTRE DAME DE PARIS." Delteil No. 38. On old Dutch paper. Fourth state. DM 500; NF 625; Gns. 42; \$125.

49. "LA POMPE NOTRE DAME, PARIS." Delteil No. 31. On old greenish Japan paper. DM 680; NF 850; Gns. 58; \$170.

51. "LA RUE LA TIXANDERIE." Delteil No. 29. Third state of five. On green paper. DM 1.040; NF 1.300; Gns. 88; \$260.

### Anders Zorn Etchings

52. "FISHERMAN AT ST. IVES." Asplund No. 53. Proof of the rare first of two states. Unique presentation proof dedicated to "Mademoiselle Mathilde May" in Zorn's handwriting. DM 2.300; NF 2.875; Gns. 195; \$575.

53. "THE WALTZ." Asplund No. 54. Third and final state on Swedish Van Gelder paper. *Signed in pencil.* DM 1.300; NF 1.625; Gns. 110; \$325.

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54. "MADAME SIMON." The second plate. Asplund No. 67. *Signed in pencil.* DM 160; NF 200; Gns. 14; \$40.

55. "THE STORM." Asplund No. 63. Fourth state. *Signed in pencil.* DM 1.100; NF 1.375; Gns. 93; \$275. From the Kellogg Collection; Kennedy Galleries.

56. "THE BATHERS." *Signed in pencil.* Framed. DM 220; NF 275; Gns. 18; \$55.

### Muirhead Bone Drypoints

59. "A SPANISH GOOD FRIDAY (Ronda)." 1926. Final state. *Signed in pencil.* DM 3.300; NF 4.125; Gns. \$288; \$825. Ex-collection: Joseph H. Seaman From Knoedler & Co.

60. "AYR PRISON." Dodgson No. 179. *Signed in pencil.* Framed. DM 1.200; NF 1.500; Gns. 102; \$300.

61. "UNDER THE PINCIAN TREES." First state. *Signed in pencil.* Framed. DM 120; NF 150; Gns. 10; \$30.

62. "SIR RABINDRANATH TAGORE." *Signed in the plate and also in pencil.* DM 440; NF 550; Gns. 37; \$110.

63. "AN ARCHWAY, CHIOGGIA." *Signed in pencil.* Framed. DM 40; NF 50; Gns. 3; \$10.

### Other Works

57. CAMERON, DAVID Y. (British: 1865-1945). "Ben Ledi." Etching and drypoint. Rinder No. 424. Second state. On Japanese paper. DM 640; NF 800; Gns. 54; \$160.

70. FORAIN, JEAN LOUIS (French: 1852-1931). "L'Imploration devant la Grotte Lourdes." Third plate. Etching. First state, undescribed by Guerin. On Japan paper. *Signed in pencil.* DM 700; NF 875; Gns. 59; \$175. Ex: Perkins collection; from Knoedler & Co.

71. FORAIN, JEAN LOUIS. "La Sortie de l'Audience." Drypoint. Guerin No. 50. Second state of four. On Van Gelder Zonen paper. *Signed in pencil.* DM 760; NF 950; Gns. 65; \$190.

72. FORAIN, JEAN LOUIS. "The Prodigal Son." The third plate. Etching. Guerin No. 46. Second state. *Signed and numbered 3 of 25 impressions.* DM 640; NF 800; Gns. 54; \$160.



SOTHEBY & CO., London  
October 16, 1962

### English Porcelain

32. PAIR OF BOW CANDLESTICK GROUPS of 'Birds in Branches', each with a pair of brilliantly colored buntins or yellow-hammers perched on flowering maytree branches above a nest containing three fledglings; in the center of the groups rises the main trunk of the tree which supports a pierced candle-nozzle with leaf-shaped drip-pan, the whole set on four projecting mound feet, the twisted roots forming the handles behind. (Antique Porcelain Company)  
9 in. : 22.9 cm. DM 2.464; NF 3.080; £220; \$616.

34. PAIR OF BOW CORNUCOPIA-SHAPED WALL POCKETS, rococo form, shell-mounted, puce, with pale blue and yellow down the sides, each with central moulded zone painted with sprays of colored flowers, the plain flat backs pierced for suspension. (W. Williams)  
11 in. : 27.9 cm. DM 1.680; NF 2.100; £150; \$420.  
No other examples appear to be recorded.

### Early Derby

83. OPENWORK BASKET, circular, the center in underglaze blue with an oriental landscape, sides edged with blue, rope-twist handles terminating in florettes, the exterior also applied with florettes at the intersections. (W. Williams)  
7 in. : 17.8 cm. DM 312; NF 390; £28; \$78.  
For the companion basket in the collection of Stanley Fisher, see F. Brayshaw Gilhespy, *Crown Derby Porcelain*, pl. 65, fig. 116.

93. MUG, small, bell-shaped body painted with exotic birds on trees and strutting on the ground, scroll handle with puce rococo motif, brown-edged rim. (Bents)  
4 in. : 10.2 cm. DM 268; NF 335; £24; \$67.

97. PLATE, broad rim moulded with cell diaper containing puce florettes edged with border of blue florettes all with gilt centers, the center painted with an exotic bird hovering in flight over two other birds standing by trees. (R. Harris)  
8 $\frac{5}{8}$  in. : 21.9 cm. DM 268; NF 335; £24; \$67.



Lot 113



Lot 101

Lot 102

98. RARE PEACH-SHAPED SAUCEBOAT, crabstock handle, sides painted with loose clusters of garden flowers in pale enamels and with scattered sprigs of turk's head lilies and pansies, brown-edged rim. (W. Williams)  
6 $\frac{1}{4}$  in. : 15.9 cm. DM 672; NF 840; £60; \$168.

101. BARREL-SHAPED MUG painted with a chinoiserie subject of a man with moustache and turban instructing a boy, exotic bird above, slender coconut palm to one side, reverse with pseudo-chinoiserie flowers, horizontally ribbed body and strap handle. (Bents)  
6 $\frac{3}{4}$  in. : 17.1 cm. DM 492; NF 615; £44; \$123.

A smaller mug by the same hand is illustrated by A. L. Thorpe, *Connoisseur*, December 1960; and another also with the same ribbing is illustrated by F. Brayshaw Gilhespy, *Crown Derby Porcelain*, pl. 7, fig. II.

102. LARGE JUG, pear-shaped body painted on one side with a bird flying towards a tree on which are perched two other birds, reverse with moths, butterflies and other insects, spout edged with puce scrolls and moulded with acanthus leaves, the scroll handle also with puce enrichment. (R. Harris)  
8 in. : 20.3 cm. DM 908; NF 1.260; £90; \$252.

113. DOCUMENTARY PUNCH BOWL, painted on the exterior with exotic birds strutting on the ground, perched on trees or a plinth, in flight and reclining on the ground surrounded by various insects, the interior in rich rococo style with a Falstaffian figure after a print by J. E. Nilson reclining on a scroll support smoking a pipe, the billowing smoke bearing the inscription *Success to the Mine Innocent*, the whole in tones of purple, puce, green, blue and yellow, and the interior of the rim with a border of gilt scrolls, the foot covered with cakes of clay. (W. Williams)  
10 $\frac{1}{4}$  in. : 26 cm. DM 2.576; NF 3.220; £230; \$644.

This bowl is the subject of an article on Duesbury and lead mining by Franklin A. Barrett, *The Antique Collector*, August 1955.

For Battersea enamel boxes inspired by the same print see Rackham, *Catalogue of the Schreiber Collection*, vol. iii, pls. 37 and 39, figs. 348 and 328; and also Egan Mew, *Battersea Enamels*, fig. 55, no. 2.

100. MASK JUG, ovoid body, scroll handle, mask naturalistically colored, sides painted with an unusual subject of a dog standing by a rock covered with fruit and looking up at a bird, the background with other birds in flight and the reverse with a yellow bunting on a fruiting branch. (R. Harris)

6 in. : 15.3 cm. DM 624; NF 780; £56; \$156.

Other jugs by the same hand are illustrated by Rackham, *Catalogue of the Schreiber Collection*, pl. 25, fig. 328; and in the E.C.C. Exhibition Catalogue, 1948, pl. 69, fig. 290.

### Later Derby Porcelain until 1784 and Chelsea Derby

123. CHELSEA-DERBY OCTAGONAL DISH *probably painted by James Banford* with an urn of Classical shape entwined with a garland of roses in the center, and enclosed with a border of entwined scrolls, gilt dentil rim, *entwined anchor and D in gilding*. (Filkins)

9¼ in. : 23.5 cm. DM 224; NF 280; £20; \$56.

For an article illustrating a comparable dish see W. H. Tapp, "The Art of James Banford." *Connoisseur*, February 1937; see also Gilhespy, *op. cit.*, pl. 17, fig. 30.

124. DECORATED DERBY PLATE after a Chelsea pattern, center with a putto in the manner of Askew, enclosed by an elaborate gilt border also painted with swags of flowers and roses; and a HARVEST TANKARD, one side with a bold bunch of flowers and with ears of corn. (R. Harris) (Lot)

8½ in. and 6 in. : 21.6 cm. and 15.3 cm.

DM 728; NF 910; £65; \$182.

Gilhespy, *op. cit.*, illustrates a putto in the same style, pl. 16, fig. 27.

126. CLASSICAL STYLE TEAPOT AND COVER, angular shoulders and open gallery round the rim, sides painted with garden flowers below a Smith's blue border, and with burnished sphinx knop, *crowned D mark in blue*. (Delomosne)

5¼ in. : 13.3 cm.

DM 312; NF 390; £28; \$78.

From the collection of Sir George Allen.

Illustrated by Tilley, *Teapots and Tea*, pl. XXVIII, fig. 89.

### Derby Porcelain from 1784

150. TEACUP AND SAUCER, painted *perhaps by Robertson* with a ship-wreck on the rocks near a castle, saucer also with a shipping scene in rough seas, the whole within gilt borders reserved on a pink lilac ground; and a TEA-BOWL AND SAUCER from the same service, *marks crown, crossed batons and D in puce and blue, and pattern no. 464*. (C. G. Bacon) (Lot)

DM 1.904; NF 2.380; £170; \$476.

From the collections of Major W. H. Tapp and F. Brayshaw Gilhespy.

Exhibited at the *Porcelain Through the Ages Exhibition*, London, 1934.

For an article on the work of George Robertson, see W. H. Tapp, *Connoisseur*, October 1935.

152. RARE CUP AND SAUCER painted by *W. Dexter* with a variety of moths, butterflies and other insects within a broad blue border with a vermiculated gilt design, *stamp mark crown over D in red*. (W. Williams)

DM 784; NF 980; £70; \$196.

153. PAIR OF YELLOW-GROUND TEACUPS AND SAUCERS, rims with blue borders painted with florettes and reserved with circular landscape panels edged with painted blue and black beading, *marks crown, crossed batons, D and pattern nos. 311 in puce*. (Boswell & Ward)

DM 1.736; NF 2.170; £155; \$434.

154. POT POURRI VASE AND COVER, deep goblet shape, conical foot, gilt ram's mask handles, sides painted with two panels by Robertson, one of a calm, the other with a view in Holland, both with shipping scenes and reserved on a pale green ground below a claret border, the cover pierced and of domed shape surmounted by a ball knop, *mark crown, crossed batons and D in blue enamel and painter's numeral 6*. (Boswell & Ward)

DM 1.028; NF 1.285; £92; \$257.

Gilhespy, *op. cit.*, illustrates a blue-ground vase of the same type, pl. 34, fig. 59.

157. PAIR OF DERBY VASES painted by *Leonard Lead* with broad borders of garden flowers, bodies of shield shape surmounted by flared necks, burnished scroll handles, circular feet resting on square bases, *marks crown, crossed batons and D in red*. (Sewell)

9 in. : 22.9 cm.

DM 580; NF 725; £52; \$145.

158. BOWL painted by *Daniel Lucas* with landscapes one with a view of Worcester and the reverse with Had-don Hall, Derbyshire, both below a pale apricot border gilt with acanthus scrolls *printed mark Bloor Derby*. (Bents)

10¾ in. : 27.3 cm.

DM 536; NF 670; £48; \$134.

159. LONDON VIEWS. A pair of cylindrical spill cases supported on three paw feet, each painted with a view between burnished gilt and beaded borders, one with St. Paul's, the other with the gate belonging to the Old Palace of Whitehall, *marks crown, crossed batons and D in red*. (W. Williams)

4½ in. : 11.4 cm.

DM 468; NF 585; £42; \$117.

**Total of Sale: 167 Lots**

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11. THIRTY-SIX EARLY AMERICAN TABLE AND DESSERT SPOONS, XVIII-XIX Century. Various shaped handles, some bright-cut with borders and monogrammed. By Nicholas Geffroy, Newport, R. I.; Jos. and Wm. Moulton III, Newburyport, Mass., etc. (Lot.)

DM 380; NF 475; Gns. 33; \$95.

16. TWO EARLY AMERICAN BEAKERS, by Wm. Moulton III, Newburyport, Mass., w. 1815. Plain, one slightly swelling, monogrammed. (Lot)

H.  $3\frac{1}{2}$  in. : 9 cm. DM 560; NF 700; Gns. 48; \$140.

23. PAIR STERLING COVERED ENTRÉE DISHES, Black, Starr & Frost, N. Y., octagonal, guilloche strapwork border, matching reversible cover, lock handle.

L. 11 in. : 28 cm. DM 560; NF 700; Gns. 48; \$140.

24. VICTORIAN HOT-WATER KETTLE ON SPIRIT-BURNER STAND, London, 1884, pyriform, *repoussé* with jeweled and swirl-fluted wide collar, matching dome cover, scroll handle, ivory grip, lyriform supports, square base, lion paw feet. Engraved with inscription.

H.  $17\frac{3}{4}$  in. : 45 cm. DM 520; NF 650; Gns. 44; \$130.

30. STERLING PLATTER AND THREE TRAYS, Georgian Style, plain oval platter, serpentine threaded edge, variously shaped trays, *ajouré* borders, two engraved with monograms. (Lot)

L.  $8\frac{1}{4}$  to  $9\frac{1}{4}$  in. : 21 to 23.5 cm.

DM 440; NF 550; Gns. 37; \$110.

32. SILVER-PLATED OVAL TEA TRAY, Georgian Style, footed, serpentine-threaded and piecrust-molded edge, cavetto engraved with foliations and monogram.

L. 29 in. : 72.5 cm. DM 120; NF 150; Gns. 10; \$30.

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49. SANDWICH FRUIT PAPERWEIGHT, pear and radish cluster enclosed by green leaves, within *latticinio* ground. Small abrasions.

Diam.  $2\frac{7}{8}$  in. : 7.5 cm. DM 640; NF 800; Gns. 54; \$160.

51. CLICHY SPIRAL PAPERWEIGHT, blue and white spirals enclosing pink and white floret.

Diam.  $2\frac{1}{2}$  in. : 6.5 cm. DM 300; NF 375; Gns. 26; \$75.

52. PAUL YSART FLORAL PAPERWEIGHT, blue flower on stem in a wreath of canes, mauve ground. Signed.

Diam.  $4\frac{1}{8}$  in. : 10.5 cm. DM 180; NF 225; Gns. 16; \$45.

53. SANDWICH FLORAL PAPERWEIGHT, central blossom, floret stamen, green leaves, on *latticinio* ground. Small abrasions.

Diam.  $2\frac{7}{8}$  in. : 7.5 cm. DM 280; NF 350; Gns. 24; \$70.

54. ST. LOUIS FLORAL PAPERWEIGHT AND BACCARAT HAND COOLER, weight centering floral sprig and green leaves, egg-shaped ruby clear glass cooler with roundels.

L.  $2\frac{1}{8}$  and  $2\frac{5}{8}$  in. : 5.5 and 6.5 cm.

DM 440; NF 550; Gns. 37; \$110.

56. BACCHUS MILLEFIORE PAPERWEIGHT, crown of irregular colorful canes, some with stellate centers.

Diam.  $3\frac{1}{4}$  in. : 8.5 cm. DM 100; NF 125; Gns. 8; \$25.

57. INTAGLIO-CUT MEMORIAL PAPERWEIGHT, hexagonal, truncated, profile of Dag Hammarskjöld.

L. 4 in. : 10 cm. DM 200; NF 240; Gns. 17; \$50.

59. CLICHY MILLEFIORE MINIATURE PAPERWEIGHT, floral crown with Clichy roses in blue and white spirals.

Diam.  $1\frac{5}{8}$  in. : 4 cm. DM 560; NF 700; Gns. 48; \$140.

60. ST. LOUIS FLORAL PAPERWEIGHT, ten-petal blue flower, white cane stamen, on leaf sprig, in opaque pink ground.

Diam.  $2\frac{3}{8}$  in. : 6 cm. DM 680; NF 850; Gns. 58; \$170.

61. THREE BACCARAT AND ST. LOUIS MILLEFIORE PAPERWEIGHTS, two with five florets in mottled red and blue grounds, other a floral sprig. (Lot)

Diam.  $1\frac{3}{4}$  to  $2\frac{1}{8}$  in. : 4.5 to 5.5 cm.

DM 520; NF 650; Gns. 44; \$130.

63. BACCARAT MILLEFIORE PAPERWEIGHT, dispersed colorful canes, some with animal silhouettes, lace ground.

Diam.  $3\frac{1}{8}$  in. : 8 cm. DM 600; NF 750; Gns. 51; \$150.

65. BACCARAT MILLEFIORE PAPERWEIGHT, crown of floral set-ups, some with silhouetted animals. Signed B, and dated 1848. Base chipped.

Diam.  $2\frac{7}{8}$  in. : 7.5 cm. DM 640; NF 800; Gns. 54; \$160.

66. THREE CLICHY MINIATURE MILLEFIORE PAPERWEIGHTS, one with florets centring Clichy rose, other with varicolored wreaths and clusters. (Lot)

Diam.  $1\frac{7}{8}$  to 2 in. : 4.8 x 5.1 cm.

DM 520; NF 650; Gns. 44; \$130.

67. TWO ST. LOUIS AND BACCARAT FLORAL PAPERWEIGHTS, one with purple and yellow pansy, other a cane blossom sprig. (Lot)

Diam.  $2\frac{1}{8}$  and  $2\frac{1}{4}$  in. : 5.5 x 5.7 cm.

DM 560; NF 700; Gns. 48; \$140.

68. THREE BACCARAT MILLEFIORE PAPERWEIGHTS, two with central cane clusters on *latticinio* and mottled grounds, respectively, third with looped cane border. (Lot)

Diam.  $2\frac{1}{8}$  to 3 in. : 5.5 x 7.5 cm.

DM 520; NF 650; Gns. 44; \$130.

69. FRENCH SULPHIDE PAPERWEIGHT, biblical scene, turbaned figures, camel, alabaster base.

Diam.  $3\frac{1}{4}$  in. : 8.3 cm. DM 300; NF 375; Gns. 26; \$75.

72. FOUR SULPHIDE MARBLES, monkey, horse, cow and squirrel respectively. (Lot)

Diam.  $1\frac{7}{8}$  to  $2\frac{1}{4}$  in. : 4.7 to 5.7 cm.

DM 100; NF 125; Gns. 8; \$125.

## Early American and Other Furniture and Decorations

74. THREE LALIQUE GLASS STATUETTES OF NYMPHS, kneeling nude, arms thrown back, holding waving tresses, circular base. *Signed.* (Lot)

H. 5½ in. : 13.5 cm. DM 160; NF 200; Gns. 14; \$40.

80. TWO LIVERPOOL WASHINGTON AND BOSTON FRIGATE HISTORICAL PITCHERS, one transfer decorated in black, portrait medallion of George Washington; other with vignette of *Boston Frigate*, poem, and U. S. Arms. Some repairs and imperfections. *Circa* 1815. (Lot)

H. 7 and 10½ in. : 17.7 and 26.7 cm.

DM 360; NF 450; Gns. 31; \$90.

81. FOUR DECORATED FAIENCE STEINS, WITH PEWTER MOUNTS, variously colored with stags and foliations. Some repairs and imperfections. *German, XVIII-XIX Century.*

H. 9½ to 11¼ in. : 24 to 28.5 cm.

DM 300; NF 375; Gns. 26; \$75.

83. THREE CANTON FAMILLE ROSE PORCELAIN DISHES, reserves of figures, birds, fruit and flowers, one with border of butterflies on gold ground. *Circa* 1825. (Lot)

Diam. 9¾ to 10½ in. : 24.7 to 26.5 cm.

DM 240; NF 300; Gns. 20; \$60.

91. CARVED AND PARCEL-GILDED BANJO CLOCK, WITH EGLUMISE DECORATION, drum clock, above pierced fillet trunk, fluted pendant plinth with spherules, two églomisé leaf-scroll and landscape panels. *American, circa* 1825. Pendant of later date.

H. 38 in. : 96.5 cm. DM 700; NF 875; Gns. 60; \$175.

97. TWO EARLY VICTORIAN DECORATED TOLE TEA TRAYS cartouche shape, with exotic birds and blossoms, black ground. *English, circa* 1845.

L. 31 and 33 in. : 78.7 and 84 cm.

DM 280; NF 350; Gns. 24; \$70.

99. PRIMITIVE CARVED WALNUT STATUETTE OF LIBERTY, squat standing soldier, visored cap and uniform, rifle in both hands, eagle beside him, stepped plinth with shield and the word 'Liberty'. *E. A. McKillop, Balfore, N. C., c. 1890.*

H. 28 in. : 71 cm. DM 2.000; NF 2.500; Gns. 169; \$500.

Parke-Berner's catalogue reads: "We understand that sculptures by this quaint artist are in the Abby Aldrich Rockefeller Folk Art Collection."

103. HEPPLEWHITE MAHOGANY TILTING-TOP CANDLE-STAND, oval scalloped top, baluster-turned standard, arched tripod. *American, Late XVIII Century.*

H. 29 in. : 73.7 cm. W. 26 in. : 66 cm.

DM 280; NF 340; Gns. 24; \$70.

106. INLAID MAHOGANY WORK TABLE, shaped top, two hinged end flaps, deep well, three-drawer case, square tapering legs. *Sheraton Style.*

H. 29 in. : 73.7 cm. W. 27½ in. : 70 cm.

DM 160; NF 200; Gns. 14; \$40.



Lot 99

108. CHIPPENDALE SCROLL-CARVED AND PARCEL-GILDED MAHOGANY EAGLE MIRROR, upright molded frame, gilded bezel, cresting centring spread-eagle roundel, conforming pendant partially restored.

H. 38½ in. : 97.8 cm. W. 21 in. : 53.3 cm.

DM 640; NF 800; Gns. 54; \$160.

109. HEPPLEWHITE INLAID MAHOGANY PEMBROKE TABLE, oval top, two drop leaves, conforming frieze, dies inlaid with lilies of the valley above bellflower pendants, square tapering legs. *American, Late XVIII Century.*

H. 28½ in. : 72.5 cm. L. 40 in. : 101.5 cm.

DM 3.600; NF 4.500; Gns. 306; \$900.

119. CHIPPENDALE CURLY MAPLE SLANT-FRONT DESK, thumb-molded front opening to small drawers, valanced pigeonholes, above four graduated long drawers, scrolled bracket feet. Some imperfections. *New England, XVIII Century.*

H. 41½ in. : 106.5 cm. W. 37½ in. : 95 cm.

DM 1.800; NF 2.250; Gns. 153; \$450.

111. GEORGIAN BRASS HEARTH GARNITURE, pair knopped andirons, urn-shaped finials, D-shaped fender, gallery and pierced frieze; and three fire tools. Assembled set.

DM 680; NF 850; Gns. 58; \$170.

113. HEPPLEWHITE INLAID MAHOGANY SWELL-FRONT CHEST OF DRAWERS, oblong top, four crossbanded long drawers, inversely arched apron, flaring bracket feet. Some imperfections. *American, Late XVIII Century.*

H. 38 in. : 96.5 cm. L. 40 in. : 101.5 cm.

DM 1.000; NF 1.250; Gns. 85; \$250.



122. GEORGIAN BRASS HEARTH GARNITURE, pair columnar urn-top andirons, three-fold wire-mesh spark screen, engraved trivet and stand of three fire tools. Assembled set.  
DM 260; NF 325; Gns. 22; \$65.

125. SET OF TEN EARLY AMERICAN PAINTED AND DECORATED 'FANCY' CHAIRS, one arm- and nine side chairs, broad incurvate crest rail and splat, turned round tapering legs, yellow with berry sprays and leafage on green ground, rush seats. Three are old.  
DM 1,400; NF 1,750; Gns. 119; \$350.

126. PINE BLANKET CHEST, oblong hinged and cleated top, deep well, two drawers, valanced apron, bracket feet. *American, Late XVIII Century.*  
H. 27¾ in. : 70.7 cm. L. 50 in. : 127 cm.  
DM 360; NF 450; Gns. 31; \$90.

127. EARLY FEDERAL CARVED AND GILDED WALL MIRROR, upright frame with half-round colonnettes, molded cornice centring *églomisé* panel painted with bird on branch. Regilded. *American, circa 1815.*  
H. 41½ in. : 106.5 cm. W. 25 in. : 63.5 cm.  
DM 560; NF 700; Gns. 48; \$140.

130. SHERATON CHERRYWOOD SWELL-FRONT CHEST OF DRAWERS, oblong top, four conforming long drawers, reeded three-quarter-round stiles, short turned legs. Some repairs. *American, circa 1815.*  
H. 36 in. : 91.5 cm. L. 41 in. : 104.2 cm.  
DM 640; NF 800; Gns. 54; \$160.

135. SHERATON MAHOGANY AND CURLY MAPLE WRITING DESK, oblong hinged top, interior with wine red velvet-lined writing flaps and compartments, conforming drawer below, turned legs. Some imperfections. *American, circa 1825.*  
H. 33¼ in. : 84.5 cm. W. 27¼ in. : 69.3 cm.  
DM 680; NF 850; Gns. 58; \$170.

137. WILLIAM IV MAHOGANY AND TAN LEATHER PEDESTAL DESK, thumb-molded oblong top with tooled tan leather panel, knee-hole, banks of three cockbeaded drawers, scrolled bracket feet, castered. *English, circa 1835.*  
H. 30 in. : 75.2 cm. L. 48 in. : 122 cm.  
DM 360; NF 450; Gns. 31; \$90.

138. HEPPLEWHITE INLAID MAHOGANY BUTLER'S SECRETARY, upright, pullout secretary drawer inlaid with flame mahogany medallions opening to small drawers and pigeonholes, above three cockbeaded long drawers, valanced apron, flaring bracket feet. Some repairs and imperfections. *American, Late XVIII Century.*  
H. 47 in. : 119.3 cm. W. 45½ in. : 114.3 cm.  
DM 700; NF 875; Gns. 60; \$175.

140. HEPPLEWHITE INLAID MAHOGANY SERPENTINE-FRONT SERVING TABLE, oblong top, conforming crossbanded frieze, square tapering legs, spade feet. *American, Late XVIII Century.*  
H. 34½ in. : 87 cm. L. 5 ft. : 366 cm.  
DM 2,900; NF 3,625; Gns. 246; \$725.  
Ex.-Coll.: Mrs. George Douglas.

147. CHIPPENDALE CARVED MAPLE CHEST-ON-CHEST, in two parts, upper with broken-arch hood centring flaming-urn finial, two short and three long drawers; lower part with four thumb-molded long drawers, ogee-bracket feet. Refinished mahogany; some restorations. *American, XVIII Century.*

H. 7 ft. 2 in. : 371 cm. W. 40 in. : 101.5 cm.  
DM 8,000; NF 10,000; Gns. 680; \$2,000.

151. SHERATON INLAID MAHOGANY CORNER CABINET in two parts, upper with glazed mullioned door, interior with shaped shelves, lower paneled cupboard door inlaid with fan medallion and spandrels, scrolled bracket feet. *English, circa 1810.*

H. 6 ft. 1 in. : 185 cm. W. 28½ in. : 72.4 cm.  
DM 1,040; NF 1,300; Gns. 88; \$260.

157. CHIPPENDALE CARVED MAHOGANY SECRETARY-CABINET in two parts, upper with twin-arched cornice, conforming double paneled and fielded cupboard doors, compartmented interior; lower with hinged slant front opening to numerous pigeonholes and drawers, three shell-carved, above four graduated long drawers, claw-and-ball feet. Top apparently of different origin, claw-and-ball feet a replacement. *American, in part XVIII Century.*

H. 7 ft. 5 in. : 276 cm. W. 43 in. : 109 cm.  
DM 3,300; NF 4,125; Gns. 288; \$825.  
Ex.-Coll.: Dr. James Henderson, N. Y.

### Oriental Lowestoft (Chinese Export) Porcelain

193. FIVE FAMILLE ROSE PLATES, border of flower sprays surrounding medallions of garden settings. Small imperfections. *Circa 1775-85. (Lot)*  
Diam. 9 to 11½ in. : 23 to 29 cm.  
DM 500; NF 625; Gns. 43; \$125.

196. BLUE AND WHITE PART TEA SERVICE, covered teapot, spoon tray, six handleless cups and saucers; underglaze blue lattice and *famille rose* enamel flower vignettes. *Circa 1775. (Lot)*  
DM 840; NF 1,050; Gns. 71; \$210.

197. FIVE FAMILLE ROSE PLATES, octagonal pair, *rouge de fer* and gold bandings, flowers and rockwork; three variously shaped with pairs of exotic birds before flowering tree peonies, one repaired. *Circa 1780. (Lot)*  
Diam. 9 and 9¼ in. : 23 and 23.5 cm.  
DM 400; NF 500; Gns. 34; \$100.

198. FAMILLE ROSE ARMORIAL PLATTER, octagonal, gilded lappet bandings, coat of arms and scattered floral nose-gays. *Circa 1775-80. Together with a Samson armorial 'Oriental Lowestoft' two-handled mug. (Lot)*  
L. 12¾ in. : 32.3 cm. DM 440; NF 550; Gns. 37; \$110.

199. TWO PAIRS FAMILLE ROSE PLATES, one with chickens, fruit and flowers, other with bouquets and nose-gays. Some rim chips. *Circa 1760-75. (Lot)*  
Diam. 9 and 9¼ in. : 23 and 23.5 cm.  
DM 280; NF 350; Gns. 24; \$70.

200. FIVE FAMILLE ROSE PLATES, valanced edge, flower and butterfly border, central medallion of blossoms and rockwork. Small rim chips. *Circa* 1785. (Lot)  
Diam. 8 in. : 20.3 cm. DM 380; NF 475; Gns. 33; \$95.

201. PART TEA SERVICE, WITH ROUGE DE FER DECORATION, drum teapot and stand, teapoy, coffee cup, seven handle-less cups; imbricated bandings and flower sprays. Some imperfections. *Circa* 1800. (Lot)  
DM 440; NF 550; Gns. 37; \$110.

202. FAMILLE ROSE COVERED TUREEN AND PLATTER, oval tureen, animal-head handles, pairs of birds, flowering tree peonies, matching cover; repaired. Octagonal platter, gold lappet border, floral sprays, rockwork. *Circa* 1770-75.

L. 12¾ and 13½ in. : 32.3 and 34.2 cm.  
DM 520; NF 650; Gns. 44; \$130.

### American Paintings and Drawings

205. REMINGTON, FREDERIC, A.N.A. (1861-1909). "The Spahi." Mounted French Colonial soldier in profile. Watercolor. *Signed with initials.*  
8 x 6 in. : 20.2 x 15.2 cm.

DM 500; NF 625; Gns. 46; \$125.

206. DAVIES, ARTHUR, N.A. (1862-1928). Nude studies: two drawings. Both of slender model, one standing, left leg raised, other kneeling, back to observer. Colored chalks on brown and green paper. *Both with stamp of artist's estate.*

12 x 9 in. : 30.5 x 22.8 cm.  
12¼ x 9¾ in. : 31 x 24.7 cm.

DM 300; NF 375; Gns. 26; \$75.

216. NAST, THOMAS (1840-1902). "The First Memorial Day." General Grant standing on rubble holding American flag, its staff crowned with laurel by Angel of Peace, Union and Confederate soldiers around him. Gray wash heightened with white. *Signed and dated* 5/66.

Oval: 15¾ x 14 in. : 40 x 35.5 cm.

DM 2,100; NF 2,625; Gns. 179; \$525.

Note: This drawing is understood to have been executed for *Harpers Weekly* for the first Memorial Day issue, but was not published. It was exhibited in a show of artists' paintings and drawings of the Civil War, at the Museum of Fine Arts, Boston, in February of this year.

222. SHARPLES, JAMES attributed to (1752-1811). "George Washington." Bust, profile to left, black coat, white stock, jabot, powdered hair tied with ribbon: framed as oval.

22½ x 19 in. : 57 x 48 cm.

DM 2,600; NF 3,250; Gns. 221; \$650.

Note: In an article in *Antiques* of Feb. 1924, George H. Sargent described the present painting as an original work of Sharples, saying that it was the only known oil portrait by the artist. This opinion was challenged by John Hill Morgan, co-author of *Life Portraits of George Washington*, who stated that it is probably a later work after a pastel by Sharples.

223. GRANDEE, JOE (Contemporary). "The Bandits of Las Cuevas." Texas Rangers in foreground firing at mounted charging Mexicans. *Signed and dated* '62.

36 x 50 in. : 91.5 x 127 cm.

DM 1,000; NF 1,250; Gns. 85; \$250.

224. AMERICAN SCHOOL (Circa 1835). "A Peaceful Landscape": 'Primitive' Painting. Mother and child and three ladies seated right on river bank, swans, canopied barge, before mansion partly hidden by trees.

25 x 30 in. : 63.5 x 76 cm.

DM 1,400; NF 1,750; Gns. 119; \$350.

227. BLAKELOCK, RALPH ALBERT, N.A. (1847-1910). "Meadow Pool." Gnarled trees at clearing edge pool, distant sunset.

16 x 24 in. : 40.5 x 61 cm.

D M1,500; NF 1,875; Gns. 127; \$375.

Ex.-Coll.: George F. Brownell, N. Y.

229. STUART, N. (Fl. 1825-1840). "The S. S. 'Republic'." Side-wheeler excursion steamer, crowded decks, choppy waters, flag inscribed "For Cape May" flying from bridge. *Signed and dated illegibly.*

Board: 30 x 50¼ in. : 76 x 128.4 cm.

DM 2,600; NF 3,250; Gns. 221; \$650.

### Early American Cigar Store Indians

237. SQUAW, life size painted wood, primitively carved, feathered headdress, long black tresses, brown fringed tunic, green skirt, holding bundle of cigars, oblong base. Some imperfections.

H. (total) 6 ft. 6 in. : 198 cm.

DM 2,500; NF 3,125; Gns. 210; \$625.

238. PUNCH, painted wood, rotund standing hunchback, hook nose, protruding chin, cornucopia hat, ruff, tunic, breeches, right arm raised, left holding cigar bundle, wheeled base.

H. (of figure) 6 ft. 1 in. : 185 cm.

DM 2,200; NF 2,750; Gns. 187; \$550.

239. BRAVE, painted metal, life sized, standing, gazing left, nude to waist, tusk necklace with medallion pendant, buckskin trousers, bare feet, blanket drapery over shoulders, arrow in hand, plinth base with plaquette inscribed: "W. Demuth Manuf'rs, 403 Broadway."

H. (total) 6 ft. 3½ in. : 192 cm.

DM 5,200; NF 6,500; Gns. 442; \$1,300.

### Sculpture

253. REMINGTON, FREDERIC, A.N.A. Bronze bust: "The Sergeant." Rough Rider, mustachioed face, campaign hat tilted back. Cast by the Roman Bronze Works, N. Y. *Signed.*

H. 10 in. : 25.4 cm. DM 2,400; NF 3,000; Gns. 204; \$600.

254. REMINGTON, FREDERIC, A.N.A. Bronze group: "The Bronco Buster." Astride rearing horse, grasping mane with one hand, switch extended in other. Cast by Henry Bonnard Bronze Co., N. Y., 1895. *Signed.*

H. 23½ in. : 59.5 cm.

DM 16,800; NF 21,000; Gns. 1,425; \$4,200.

Note: The casts of this famous group, executed by Remington in 1895 and made by the Henry Bonnard Co. preceded the better-known and more numerous examples executed by the Roman Bronze Works of N. Y. The Bonnard factory burned down about the turn of the century, with the loss of all their models; and Remington transferred his custom to the Roman Bronze Co., executing for "The Bronco Buster" a new model.



255. HOUDON, JEAN ANTOINE (French: 1740-1828). Plaster portrait bust of George Washington. To half right, cloak over right shoulder, socle base.

H. 23½ in. : 59.5 cm.

DM 4.400; NF 5.500; Gns. 374; \$1,100.

Note: This model exists in terra cotta in the Louvre Museum, and was sold with a lengthy attestation by the well-known authority Georges Giacometti, author of the *catalogue raisonné* of Houdon's work.

### American Furniture and Decorations

256. HEPPLEWHITE INLAID MAHOGANY DRESSING MIRROR, oval, pivoting between ogival uprights, bow-front base, single drawer. Some imperfections. *English, Late XVIII Century*.

H. 22 in. : 56 cm. L. 24 in. : 61 cm.

DM 100; NF 150; Gns. 17; \$50.

257. PAIR INLAID MAHOGANY CUTLERY URNS, footed, ovoid, inlaid checkered striations, dome cover, acorn finial, square base. *Sheraton Style*.

H. 24 in. : 61 cm.

DM 280; NF 350; Gns. 24; \$70.

260. CARVED AND PARCEL-GILDED MAHOGANY BANJO CLOCK, drum with brass spread eagle, white face, painted maker's name, tapering trunk and plinth painted with leaf-scroll cartouche and harbor scene respectively, fluted pendant of later date. *Dial inscribed "Aaron Willard." Boston, c. 1820.*

H. 40 in. : 101.5 cm. DM 900; NF 1.125; Gns. 76; \$225.

276. CHIPPENDALE CARVED AND PARCEL-GILDED MAHOGANY AND GESSO EAGLE WALL MIRROR, upright frame, gilded bezel, swanneck cresting centring spread eagle on orb, floral and leaf fillets. Some repairs and imperfections: regilded. *American, XVIII Century*.

H. 49 in. : 124.5 cm. W. 25¾ in. : 65.5 cm.

DM 1.200; NF 1.500; Gns. 102; \$300.

280. CHIPPENDALE CARVED MAHOGANY CARD TABLE, WITH CLAW-AND-BALL FEET, oblong hinged top, outset corners, conforming frieze, single drawer, cabriole legs, one leg swinging as gate support. Some small restorations. *Rhode Island, XVIII Century*.

H. 28½ in. : 72.5 cm. L. 31½ in. : 80 cm.

DM 4.000; NF 5.000; Gns. 340; \$1,000.

282. CHIPPENDALE CARVED MAHOGANY TILTING-TOP TRIPOD TABLE, circular dished top tilting and revolving, birdcage support, bulbous standard, arched tripod, claw-and-ball-feet. One leg repaired. *American, XVIII Century*.

H. 27½ in. : 70 cm. Diam. 32 in. : 81 cm.

DM 1.700; NF 2.125; Gns. 144; \$425.

283. QUEEN ANNE CARVED WALNUT SIDE CHAIR, back with inversely arched crest rail, vasiform splat, cabriole legs, turned stretchers, pad feet, balloon-shaped brown corduroy slip seat. *American, XVIII Century*.

DM 1.500; NF 1.875; Gns. 127; \$375.

Ex.-Coll.: David Buffum, Newport, R. I.

292. CHIPPENDALE SHELL-CARVED MAHOGANY SLANT-FRONT DESK, thumb-molded front, interior with shell-carved and block-front small drawers, pigeonholes and secret drawers above concealed well; four graduated drawers below, top with two wooden locks, ogee-bracket feet. Some skillful restorations, refinished. *Newport, R. I.*

*XVIII Century*.

H. 41 in. : 104 cm. W. 38 in. : 96.5 cm.

DM 21.000; NF 26.250; Gns. 1,787; \$5,250.

Note: The details of this desk, such as the shell-carved and blocked interior drawers, as well as the wooden bolts inside the top drawer, are comparable with similar details that appear in the labeled Job Townsend secretary-bookcase in the Rhode Island School of Design, illustrated in R. E. Carpenter, Jr., *The Arts and Crafts of Newport, R. I.*, 1954, p. 72.

297. CHIPPENDALE MAHOGANY AND ROSE CRIMSON DAMASK WING ARMCHAIR, canted back, closed sides, outscrolling arms, square tapering stretched legs, castered. Some imperfections. *American, XVIII Century*. Together with inlaid mahogany tilting-top table. (Lot)

DM 1.600; NF 5.000; Gns. 136; \$400.

299. CHERRYWOOD TAVERN TABLE, circular top, plain frame swelling round tapering legs. *American, circa 1820*.

H. 29½ in. : 75 cm. Diam. 22 in. : 56 cm.

DM 140; NF 175; Gns. 12; \$35.

301. CHIPPENDALE MAHOGANY ARMCHAIR, square back with plain slats, ogival arms, conforming supports, chamfered square legs, crimson worsted slip seat. *American, Late XVIII Century*.

DM 1.600; NF 6.000; Gns. 136; \$400.

Ex.-Coll.: Peter Corne.

307. SET OF EIGHT CARVED MAHOGANY DINING CHAIRS WITH CLAW-AND-BALL FEET, two arm- and six side chairs, ogival back, crest rail curving to interlaced strapwork splat, shell-carved cabriole legs, *tête de nègre* brocade slip seat. *Georgian Style*.

DM 1.760; NF 21.200; Gns. 149; \$440.

309. CHIPPENDALE CARVED MAHOGANY DROP-LEAF TABLE WITH CLAW-AND-BALL FEET, oval top, two deep drop leaves, plain frame, angular cabriole legs, two legs swinging as gate supports. *Newport, R.I., circa 1800*.

H. 27½ in. : 70 cm. L. 57½ in. : 145 cm.

DM 19.000; NF 23.750; Gns. 1,615; \$4,750.

Note: This table may be compared with a similar example illustrated in Wallace Nutting, *Furniture Treasury*, 1928, Vol. 1, no. 982. It belongs to a class of Newport furniture executed by followers of the Goddard-Townsend group at the close of the eighteenth century.

Ex.-Coll.: Susan Gordon Campbell.

310. DUNCAN PHYFE CARVED MAHOGANY AND ROSE DAMASK SOFA, scrolled crest rail, central panel of bow-knotted tassels and drapery swags, flanked by ribanded sheaves, reeded ogival arm supports, leaf-carved uprights, reeded round tapering legs, closed sides. With three sofa cushions. *N.Y., circa 1815*.

L. 6 ft. 6 in. : 198 cm.

DM 5.200; NF 6.500; Gns. 442; \$1,300.

Ex.-Coll.: Rufus Brown Bullock, Governor of Georgia (1868-70); Mrs. James K. Gracie, Mohawk, N. Y.

316. SET OF THREE CARVED MAHOGANY SIDE CHAIRS WITH CLAW-AND-BALL FEET, serpentine crest rail, shell terminals, central frilled scroll, pierced splat relief-carved with tassel and lambrequin, leaf-carved cabriole legs, crimson worsted slip seats. Some imperfections. *Philadelphia, XVIII Century*.

DM 10.200; NF 12.750; Gns. 867; \$2,550.

317. CHIPPENDALE CARVED WALNUT SECRETARY-CABINET ATTRIBUTED TO JOHN BACHMAN II, in two parts, upper with molded cornice, double cupboard doors inset with arched panels, interior small drawers and pigeonholes, fluted quarter-round stiles; lower with hinged slant front, interior with central cupboard door with shell-and-leaf-pendant, opening to small drawers and pigeonholes concealing three secret drawers flanked by letter files, four thumb-molded drawers below, ogee-bracket feet. *Lancaster, Pa., Late XVIII Century*.

H. 8 ft. : 244 cm. W. 42 in. : 106.7 cm.

DM 14.000; NF 17.500; Gns. 1,190; \$3,500.

Parke-Bernet's catalogue notes: The attribution of this secretary to John Bachman II is based upon the simple dignity of its design as well as the manner in which the shell-and-leaf carving has been defined with punchwork edges. Similar examples can be seen both at the H. F. duPont Winterthur Museum and at the Museum of Fine Arts, Boston. The Prentiss Bassett family, who formerly owned the piece, lived at the old von Steuben house at Bound Brook, N. J., later moving to Washington Co., N. Y.

322. HEPPLEWHITE INLAID MAHOGANY AND SATINWOOD SIDEBORD, oblong bow-front top, rear spindled brass gallery, five conforming frieze drawers, central recessed cupboard flanked by bottle drawers and convex cupboard doors, square tapering legs inlaid with bellflower swags. Some repairs. *American, Late XVIII Century*.

H. 47 in. : 119.5 cm. L. 6 ft. : 183 cm.

DM 8.400; NF 10.500; Gns. 714; \$2,100.

326. CHIPPENDALE WALNUT TALL CHEST OF DRAWERS, upright, coved cornice, five short and four graduated thumb-molded long drawers, ebonized fluted quarter-round stiles, ogee-bracket feet. *American, XVIII Century*.

H. 5 ft. 1 in. : 155 cm. W. 42 in. : 106.5 cm.

DM 2.300; NF 2.875; Gns. 195; \$575.

329. CHIPPENDALE CARVED MAHOGANY SECRETARY-CABINET in two parts, upper with broken-arch cornice, dentiled moldings, central *flambeau* finial, double cupboard doors, inset cartouche mirrored panels, gilded bezels, shelved interior with small drawers, two candle slides; lower with hinged slant front, fitted writing interior with central cupboard, four cockbeaded long drawers, bracket feet. Some restorations to cresting. *English, XVIII Century*.

H. 7 ft. 11 in. : 241.5 cm. W. 46½ in. : 118 cm.

DM 6.800; NF 8.500; Gns. 578; \$1,700.

331. QUEEN ANNE CARVED CHERRYWOOD HIGHBOY in two parts, upper with molded cornice, five small drawers, one with carved Catherine wheel; lower with long frieze drawer above three smaller, leaf-carved apron, cabriole legs, pad feet. Two drawer fronts and leaf carving of later date. Some imperfections. *American, XVIII Century*.

H. 6 ft. : 183 cm. W. 37 in. : 94 cm.

DM 3.600; NF 4.500; Gns. 306; \$900.

333. WILLIAM AND MARY MAPLE AND CURLY MAPLE HIGHBOY in two parts, upper with two short and three long drawers; lower with three small drawers, arcaded apron, six trumpet- and cup-turned legs, shaped stretchers, bun feet. Some restoration to underframing, as usual. *American, circa 1700*.

H. 5 ft. 6 in. : 167.5 cm. W. 38½ in. : 98 cm.

DM 2.200; NF 2.740; Gns. 187; \$550.

Ex.-Coll.: Prentiss Basset family, of Washington Co., N. Y.

334. HEPPLEWHITE CARVED MAHOGANY FOUR-POST BED-STEAD, solid arcaded headboard, four round tapering reeded columner supports, vasiform members, carved fringed drapery swags, rosettes and tassels, endive leaf collars, short feet, matching posts. *American, circa 1815*.

H. 7 ft. 6 in. : 228 cm. W. 54 in. : 137 cm.

DM 640; NF 800; Gns. 54; \$120.

335. QUEEN ANNE MAPLE AND CURLY MAPLE HIGHBOY in two parts, upper with molded cornice, four long drawers; lower with three small drawers, valanced apron, angular cabriole legs, pad feet. Base apparently of different origin. *New England, XVIII Century*.

H. 5 ft. 2 in. : 157.5 cm. W. 41½ in. : 105.5 cm.

DM 1.600; NF 2.000; Gns. 136; \$400.

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(continued from page 468)

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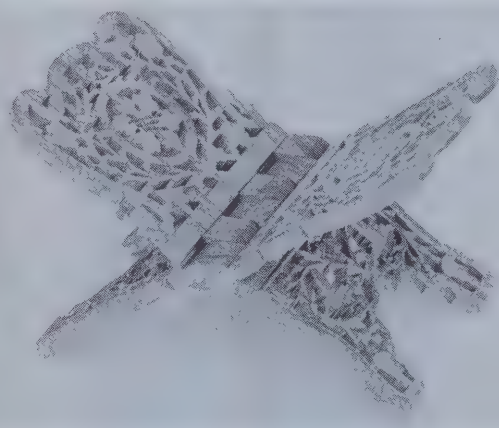
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(continued from page 467)

## The Reserve System and the Bass Collection

When the Bass Collection of Gothic Sculpture and Old Master Paintings was offered at Parke-Bernet on October 24, at the height of the Cuban crisis, reserves had been agreed upon. Mr. Bass did, in fact, buy back several items on which there were no reserves and had to pay the full commission. He paid a reduced commission on the two paintings for which reserves had been arranged, a "Self-Portrait" by Jan Vermeer and "The Holy Family" by Peter Paul Rubens. (Of course, the reserves and the adjusted commission rates are never made public.)

The sale stirred considerable controversy for other reasons. The attributions in the case of both the Vermeer and Rubens were widely questioned, as were those of some of the other pictures and sculptures. The lengthy footnotes in the catalogues on both pictures made it clear that there was ample room for controversy. The Rubens, in fact, had been sold at Sotheby's in June of 1958 as part of the Cook Collection for a mere \$5,040. Sotheby's catalogued it as a P. P. Rubens, indicating its own doubts as to the attribution. (Note: The use of the full name of the artist is the way a London auction house indicates its conviction that the work is authentic. See I.A.M., Vol. I, no. 3, "How to read an auction catalogue.")

Parke-Bernet, on the other hand, is more forthright in plainly labelling pictures as by a "follower of" or "school of" when it finds the attribution doubtful. In the case of both the Vermeer and the Rubens, Parke-Bernet apparently satisfied itself that there was sufficient grounds for accepting the attribution to warrant presenting them to the public as works by these artists. However, there were many experts and many collectors in the audience who were not convinced.

## Guerrilla War on the Tax Front

Perhaps nothing that has happened in Wall Street in the past year has caused as much dismay among collectors as the growing evidence that they now face a long — and potentially costly — guerrilla war with the Internal Revenue Service over past and future gifts of art works to museums. The first skirmishes are already being fought in law offices and in the conference rooms of district tax officials. The outcome of these initial engagements may well determine the course of collecting and the future rate of growth of the country's museums for decades.

The war became inevitable a year ago when French & Co. circulated to its customers a brochure entitled "Art and Taxes." On its surface the brochure looked like an excellent piece of promotional literature. It explained to collectors how they could buy works of art (presumably from that company's vast storehouse of treasures), give them to museums, have them for their lifetimes, and make money on their taxes, an altogether enticing prospect that confounds all proverbs about having your cake and eating it, too.

To the I. R. S., the brochure represented a challenge it could not easily ignore. What it said, in effect, was that collectors in the top income brackets were indulging their taste for fine art, spending vast sums of money for paintings which they were signing over to museums, under circumstances that permit them to retain all the pleasures and the status that an art collection brings, with the Federal Government footing up to 91 per cent of the cost in the form of the tax deductions the law allows for such gifts.

Accordingly, the I. R. S. has set a sizable staff to work reexamining the returns of collectors who have given important works to museums in recent years. A number of these investigations have resulted in reviews of tax returns. How many such reviews are under way, is of course, not known. But this publication has been called upon in a number of instances to provide supporting data for tax briefs by researching the prices paid at auction for the works of various top-priced artists.

There are complicated and delicate questions involved here. There is first of all a broad question of public interest. None can deny that the truly generous provisions of Section 2522 of the tax code have proved an enormous boon to the country's museums. Nor that there is a direct relationship between the tax law on gifts and the growth of a mature public taste in art, with its consequent dividends in the form of a new respect for our society abroad. Indeed, the new splendor of our museums, directly traceable to the gifts of private philanthropy, is the envy and admiration of collectors and museum directors abroad. The White House itself has benefited enormously from the gifts of works of art by private citizens.

## The Federal Tax Code on Gifts

## Title 26

## SECTION 2522. Charitable and similar gifts.

(a) Citizens or residents.—In computing taxable gifts for the calendar year, there shall be allowed as a deduction \* \* \* the amount of all gifts made during the year to or for the use of —

(2) a corporation, or trust, or community chest, fund, or foundation, organized and operated exclusively for religious, charitable, scientific, literary, or educational purposes, including the encouragement of art and the prevention of cruelty to children or animals, no part of the net earnings of which inures to the benefit of any private shareholder or individual \* \* \*

—From the Federal Tax Code, as amended.

In most cases where the Government's right to collect all the taxes due collides with the taxpayer's right to the fullest advantage of all permitted deductions, the conflicting claims can be made to mesh with only a minimal clashing of the gears. But when it comes to placing a dollar value on works of art which may not have changed ownership for decades, all sorts of imponderables arise. An estate seeking a valuation for tax purposes, will look for a low figure and will ignore evidence pointing toward a higher valuation; an individual making a valuation for purposes of a gift tax deduction, will take the opposite tack.

Figures on auction prices of works of art are available to the I. R. S. through the pages of International ART MARKET, as they are to the collector. Data of this kind is as likely to be as valuable to the one side as the other in a tax case, for the I. R. S. can easily find low sale prices with which to demolish the structure of high prices erected by the collector to defend his claims. There is a place, of course, for expert valuations but expertise that is bought and paid for is singularly likely to serve the interests of the buyer. Such expertise therefore is of questionable value in dealing with the I. R. S.

What then is the solution?

The I. R. S. is notoriously reluctant to set out guide lines for the taxpayer, or to agree to stated formulas to cover specific situations, rightly preferring to allow court decisions and the rulings of its tax commissioners to establish and interpret policy. However, tax officials in

(continued on page 514)



## INTERNATIONAL

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A MONTHLY REPORT ON CURRENT  
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ANTIQUÉ FURNITURE AND  
OBJETS D'ART

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- 8—Japanese Prints and Ivories.
- 10—Silver.
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- 14—Sporting Prints and Nineteenth Century Prints from the Benedict Collection including works by Millais, Seymour Haden.
- 15—English Porcelain.
- 17—Silver.
- 22—Chinese Works of Art.
- 24—Jewels.
- 29—Glass and Paperweights.
- 31—Silver.

## March

- 7—Old Master Prints from the Benedict Collection.
- 12—Old Master Drawings.
- 13—Old Master Paintings.

## INTERNATIONAL

*Art Market*

is the Place to Market Art

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*N.B. In all cases where pictures are sold, the medium, unless otherwise stated, is oil on canvas. Names of buyers, if available, appear in parentheses following catalogue descriptions.*

PARKE-BERNET GALLERIES, Inc., New York  
October 31, 1962

**The Woolworth Collection of Impressionist  
and Other Paintings and Drawings**

2. BOUDIN, EUGÈNE LOUIS. "Plage avec Crinolines: Trouville — II." Two women with parasols and a man in black sitting on chairs on the beach, another man sitting behind, child playing at right, sailboat in the distance. Watercolor. Signed and dated '69. (A. Stair & Co., N. Y.)

5 x 8 in. : 12.7 x 20.3 cm.

DM 30,000; NF 37,500; Gns. 2,551; \$7,500.

Note: The figures in this drawing are understood to represent: the child on the beach, the artist Henri de Toulouse-Lautrec; the gentleman in the foreground, his father; the man behind the group, M. Guibert (*vide infra*); and one of the ladies, his wife.

Companion to a preceding picture, Lot 1, which sold for the same price.

Collection: Maurice Guibert.

From M. Knoedler & Co., Inc.

3. TOULOUSE-LAUTREC, HENRI DE. "Les Deux Soeurs Légendaires." Two young women, bust-length, one looking at the observer, other in profile at right looking out of the corner of her eye. Watercolor and gouache on buff paper. Signed with monogram. (N. Y. Private Collector)

12 1/4 x 10 1/4 in. : 31 x 26 cm.

DM 26,000; NF 32,500; Gns. 2,210; \$6,500.

Executed in 1896.

Note: Lautrec executed for *Le Figaro Illustré* several color pieces for stories by Romain Coolus. One of these was *Les Deux Soeurs Légendaires*, which appeared in 1896 and for which he made, in all, seven drawings, the present being the first illustration in the story.

From: Jos. Hessel, Paris; M. Knoedler & Co., Inc., N. Y.

Exhibited: Exposition Rétrospective, Trente Ans d'Art Independent 1884-1914, Grand Palais, Paris, 1926, no. 3255; Exposition H. de Toulouse-Lautrec, Musée des Arts Decoratifs, Paris, 1931, no. 225.

Recorded in Maurice Joyant, *Henri de Toulouse-Lautrec, 1864-1901, Dessins—Estampes—Affiches*, 1927, pp. 221 and 257.

4. PICASSO, PABLO. "Portrait de Lola, Soeur de l'Artiste." Three-quarter-length, raven-haired girl, to half-left, looking at the observer, rose skirt, black mantilla with a large flower. Colored chalks. Signed P. Ruiz Picasso. (Miss Barbara Thurston, N. Y.)

17 1/2 x 8 1/2 in. : 44.5 x 21.5 cm.

DM 72,000; NF 90,000; Gns. 6,125; \$18,000.

Executed about 1899-1900.

Collection: Robert Rey, Geneva.

From M. Knoedler & Co., Inc., N. Y.

Exhibited: Exposition, de l'Impressionnisme à l'Ecole de Paris, Musée de l'Athénée, Geneva, 1960, no. 62 (as *L'Espagnole*), illus. in the catalogue.

5. BOUDIN, EUGÈNE LOUIS. "Fisherwomen on the Beach — I." Two groups of white-capped women, and horse-drawn carts, waiting for the return of the fishing fleet, a boat beached on the sand. Signed. (N. Y. Private Collector)

Panel: 4 3/4 x 9 1/2 in. : 12 x 24 cm.

DM 24,000; NF 30,000; Gns. 2,040; \$6,000.

From Georges Bernheim, Paris.

Collection of Georges Lurcy, sold Parke-Bernet Galleries, 1957, for \$5,500.



Lot 11

11. CÉZANNE, PAUL. "Nature Morte: Pommes et Verre." Two apples on a floral-patterned plate, half-filled wine glass and black-handled knife beside it, white tablecloth; brown background. (A. S. Askin, Westchester Private Collector)

10 1/2 x 15 3/4 in. : 26.7 x 40 cm.

DM 260,000; NF 325,000; Gns. 22,145; \$65,000.

Painted about 1868-70.

Collection: Dr. Paul Gachet, Auvers (Seine-et-Oise).

From Sam Salz, Inc., N. Y.

Collection: Mr. and Mrs. Lee Block, Chicago.

From M. Knoedler & Co., Inc., N. Y.

Exhibited: Exposition Cézanne: Peintures, Aquarelles, Dessins, Aix-en-Provence, 1953, no. 3, illus. in the catalogue; Exposition Cézanne: Peintures Aquarelles, Dessins, Nice 1953 no. 3, illustrated in the catalogue.

Recorded and illustrated in Lionello Venturi, *Cézanne Son Art—Son Oeuvre*, 1936, Vol. I, p. 347.

6. BOUDIN, EUGÈNE LOUIS. "Fisherwomen on the Beach — II." A crowd of women in white and dark hoods sitting on the sand waiting for the return of the fleet, one standing at extreme right. Inscribed "Berck" and signed. (New Gallery, N. Y.)

Panel: 4 3/4 x 10 1/4 in. : 12 x 26 cm.

DM 30,000; NF 37,500; Gns. 2,551; \$7,500.

From Georges Bernheim, Paris.

Collection of Georges Lurcy, sold Parke-Bernet Galleries, 1957, for \$5,500.

7. CHARDIN, JEAN SIMEON. "Une Tranche de Saumon." Copper kettle, pottery, jug, salt shaker, knife, oil pitcher, cut cheese, mushrooms and a slice of salmon on a brown table top; mauve-gray background. Signed. (N. Y. Private Collector)

10 5/8 x 14 1/2 in. : 27 x 36.8 cm.

DM 200,000; NF 250,000; Gns. 17,010; \$50,000.

Painted about 1730-40.

Collections: Jules Burat, Galerie Georges Petit, Paris, 1885, no. 35; Laurent Richard, Galerie Georges Petit, Paris 1886; no. 5; Brenot, Paris.

From M. Knoedler & Co., Inc., N. Y.

Mentioned in Emmanuel Bocher, *Les Gravures Françaises du XVIII<sup>e</sup> Siècle*, 1876, III, p. 95.

Illustrated from an engraving in Charles Norman, *J.-B. Siméon Chardin*, Paris, 1901, p. 28 (as *Nature Morte*).

Recorded: Jean Guiffrey, *Catalogue de l'Oeuvre de J.-B. Siméon Chardin*, Paris, 1908, pp. 47-48.

Recorded and illustrated: Georges Wildenstein, *Chardin*, 1933, pl. CXXVI, no. 215; p. 226; no. 922.

Engraved by Gustave Greux.





Lot 9

8. COROT, JEAN BAPTISTE CAMILLE. "Epernon (Eure-et-Loire) — La Route au Laboureur." Two women with a small child conversing on a country lane at left, man tilling a field at right, farm buildings and villa at center beneath light blue clouded sky. *Signed*. (N. Y. Private Collector)

14 x 18 $\frac{3}{4}$  in. : 35.5 x 45.7 cm.

DM 100,000; NF 125,000; Gns. 8,503; \$25,000.

Painted about 1855-65.

Collections: de Bériot; Oscar Simon; Edouard Behrens, Hamburg.

From Wildenstein & Co., Inc., New York.

Recorded and Illustrated: Alfred Robaut, *L'Oeuvre de Corot*, 1905, vol. III, pp. 30-31, no. 1328.

9. BONNARD, PIERRE. "Après le Déjeuner." In a room, two shuttered windows at rear, woman in a blue shawl placing a tray of dishes on a red covered table which fills the foreground. Mixed media with gouache. *Signed*. (Greek Private Collector)

12 $\frac{3}{4}$  x 19 $\frac{1}{2}$  in. : 32.3 x 49.5 cm.

DM 112,000; NF 140,000; Gns. 9,524; \$28,000.

From Wildenstein & Co., Inc., N. Y.

Exhibited: Musée des Beaux-Arts, Neuchatel, 1956.

10. SEURAT, GEORGES PIERRE. "Au Bord d'une Rivière." Lone figure in a dark blue coat and hat standing on the green bank of a river, trees at left, outline of buildings on the opposite shore. *Signed and dated '84*. (Hammer Gallery, N. Y.)

Cradled panel: 6 $\frac{1}{4}$  x 9 $\frac{7}{8}$  in. : 15.7 x 27 cm.

DM 96,000; NF 120,000; Gns. 8,160; \$24,000.

Note: The painting was no. 112 in the inventory made after Seurat's death by Paul Signac, Maximilien Luce and Felix Fénéon. It will be recorded in César de Hauke's *catalogue raisonné* of the work of Seurat as No. 73.

Collection: Rolf de Maré, Stockholm.

From M. Knoedler & Co., Inc., N. Y.

Exhibition: French Paintings 1847-1947, Wilmington Society of Fine Arts, Delaware Art Center, Wilmington, 1948, no. 41; Seurat Paintings and Drawings, Knoedler Galleries, N. Y., 1949 (not recorded in the catalogue).

12. PISSARRO, CAMILLE. "La Route de Saint-Germain à Louveciennes." Two figures strolling behind horse-drawn cart on the tree-lined road at left, woman walking toward observer before a group of cottages at right, light blue sunlit sky. *Signed and dated 1870*. (Sam Salz, N. Y. Dealer)

15 $\frac{1}{4}$  x 18 $\frac{1}{4}$  in. : 38.7 x 45.3 cm.

DM 160,000; NF 200,000; Gns. 13,605; \$40,000.

Collection: Henri Rouart, Paris, 1912; Senator H. Rodewald, Bremen.

From M. Knoedler & Co., Inc., N. Y.

Exposition L'Oeuvre de C. Pissarro, Galerie Durand-Ruel, Paris, 1904, no. 8.

Illustrated: Théodore Duret, *Les Peintres Impressionnistes*, Paris, 1923; Charles Kunstler, *Camille Pissarro*, 1930, pl. 2 (as *La Grand-Route*); John Rewald, *Pissarro*, 1954, pl. 12 (in color).

Recorded and illustrated: Ludovic-Rodo Pissarro and Lionello Venturi, *Camille Pissarro*, 1939, no. 74, pl. 14.

13. VUILLARD, EDOUARD. "Portrait de l'Artiste au Miroir." Head-and-shoulders of the bearded artist reflected in a bamboo-framed mirror on a patterned wall, skylight at upper left. *Signed*. (A. Stair & Co., N. Y.)

17 $\frac{3}{4}$  x 21 in. : 45 x 53.3 cm.

DM 180,000; NF 225,000; Gns. 15,305; \$45,000.

Painted about 1888.

Acquired from the family of the artist.

From Sam Salz, Inc., N. Y.

Exhibited: Vuillard Exhibition, Cleveland Museum of Art, 1954;

Vuillard Exhibition, Museum of Modern Art, N. Y., 1954, p. 11,

illus. in color in the catalogue; Visionaries and Dreamers, Corcoran

Gallery of Art, Washington, D. C., 1956.

Illustrated: Claude Roger-Marx, *Vuillard et son Temps*, 1946, p. 26.

14. PISSARRO, CAMILLE. "Paysage d'Hiver en Angleterre." A couple conversing at fence, denuded trees in foreground, lone figure walking to left in snow-covered pasture toward village buildings outlined against a gray sky. *Signed and dated 1871*. (Greek Private Collector)

17 x 21 in. : 43 x 53.3 cm.

DM 170,000; NF 212,500; Gns. 14,455; \$42,500.

Collections: Henri Rouart, Paris, Senator H. Rodewald, Bremen; Gordon C. Edwards, Ottawa.

From M. Knoedler & Co., Inc., N. Y.

Exposition, L'Oeuvre de C. Pissarro, Galerie Durand-Ruel, Paris, 1904, no. 8.

Recorded and illustrated: Pissarro and Venturi, no. 106, pl. 21.

15. DEGAS, HILAIRE GERMAIN EDGAR. "L'Etoile." Ballerina standing to half-right acknowledging applause of an unseen audience, other dancers seated against landscape backdrop. Pastel. *Signed*. (Greek Private Collector)

16 $\frac{1}{4}$  x 16 in. : 41.2 x 40.5 cm.

DM 360,000; NF 450,000; Gns. 30,633; \$90,000.

Executed about 1887-90.

From Durand-Ruel, Paris.

Collections: Weidenbusch, Wiesbaden; Druet, Paris.

From Wildenstein & Co., Inc., N. Y.

Exhibited: Los Angeles County Museum, Los Angeles, Calif.

Recorded and illustrated: P. A. Lemoisne, *Degas et son Oeuvre*, 1946, vol. III, pp. 544-545, no. 938.

16. BOUDIN, EUGÈNE LOUIS. "Vue de Rouen." Barge-lined placid river, city spires and buildings on opposite right bank, two men fishing from the shore in foreground. *Signed and dated Rouen '95, 17, 7*. (A. S. Askin, Westchester Private Collector)

18 $\frac{1}{2}$  x 25 $\frac{3}{4}$  in. : 47 x 65.5 cm.

DM 112,000; NF 140,000; Gns. 9,524; \$28,000.

Collection: van Houten.

From M. Knoedler & Co., Inc., N. Y.

17. PISSARRO, CAMILLE. "Le Louvre, Soleil d'Hiver, Matin." Sunlit river, tug pulling barges to the right, Pont des Arts at center, Louvre on the opposite bank, light blue clouded sky. *Signed and dated 1901*. (N. Y. Private Collector)

29 x 36 $\frac{1}{2}$  in. : 73.7 x 92.5 cm.

DM 280,000; NF 350,000; Gns. 23,810; \$70,000.

Collection: Emile Laffon, Paris.

From M. Knoedler & Co., Inc., N. Y.

Exposition: Centaire de la Naissance de l'Artiste, Musée de l'Orangerie, Paris, 1930, no. 113 (as *La Seine et le Louvre*).

Illustrated: *Bulletin de l'Art Français et Japonais*, May 1926, no. 11; *La Renaissance*, November, 1933, p. 14 (as *La Seine et le Pont des Arts*).

Recorded and illustrated: Pissarro and Venturi, no. 1165, pl. 230.

18. SISLEY, ALFRED. "Le Chemin des Grès à Bellevue." Two figures with parasols and a small child strolling to left, bright summer landscape, tall trees at right, village cottages in distance, lush green meadow filling foreground. *Signed and dated '73.* (Knoedler & Co., N. Y.) 24 x 19 $\frac{3}{4}$  in. : 61 x 50.2 cm.

DM 210.000; NF 262.500; Gns. 17,860; \$52,500.

Collections: Georges Viau, Paris; E. Levy, Basel.

From M. Knoedler & Co., Inc., N. Y.

Collections: H. Vever, Paris; Otto Wertheimer, Paris.

Exhibited: Exposition Sisley, Galerie Paul Rosenberg, Paris, 1904, no. 49; Exposition Alfred Sisley, Galeries Georges Petit, Paris, 1917, no. 19.

Recorded and illustrated in François Daulte, *Alfred Sisley, Catalogue Raisonné de L'Oeuvre Peint*, 1959, no. 84.

19. GAUGUIN, PAUL. "Paysage près de Rouen." Sunlit curving path in verdant landscape, distant cottages, rock outcropping at right bordered by trees, sunlit blue clouded sky. *Signed and dated 1884.* (N. Y. Private Collector) 23 $\frac{3}{4}$  x 28 $\frac{3}{4}$  in. : 60.3 x 73 cm.

DM 190.000; NF 237.000; Gns. 16,169; \$47,500.

Collection: Caspari, Munich; J. Harto, Shanghai.

From A. and R. Ball, N. Y.

Exhibited: Kunsthalle, Basel, 1928.

20. MONET, CLAUDE. "La Débâcle des Glaces." Broad river covered with ice floes, denuded trees on far bank, snow-covered hills in distance, light blue sky. *Signed and dated '80.* (A. S. Askin, Westchester Private Collector) 24 x 39 $\frac{1}{4}$  in. : 61 x 99.7 cm.

DM 190.000; NF 237.000; Gns. 16,169; \$47,500.

Collections: William H. Fuller, Esq., N. Y. 1903; Arthur B. Emmons, Newport, R. I.; Museum of Fine Arts, Boston, Mass., 1920.

From Sam Salz, Inc., N. Y.; M. Knoedler & Co., Inc., N. Y.

Exhibited: Exposition Monet, Galerie de la Vie Moderne, Paris, 1880; Pictures by Claude Monet, Lotos Club, N. Y., 1899, no. 15 (as *Floating Ice on the Seine*).

Described and illustrated: *Museum of Fine Arts Bulletin*, Boston, February, 1920, p. 10. Recorded: *Catalogue of Paintings*, Museum of Fine Arts, Boston, 1921, p. 130, no. 359.

Illustrated in Lionello Venturi *Impressionists and Symbolists*, 1950, fig. 57.

21. VAN GOGH, VINCENT. "Aux Confins de Paris." Figures strolling on a narrow road through barren fields toward distant buildings, couple walking to right, a man with a stick moving toward the observer, a lamp post at center. (Hugh Turner, Agent for Private Collector) 18 $\frac{1}{4}$  x 21 $\frac{1}{2}$  in. : 45.3 x 53.3 cm.

DM 360.000; NF 450.000; Gns. 30,633; \$90,000.

Painted in Paris in 1886-88.

Collection: Mme. J. Van Gogh-Bonger, Amsterdam; V. W. Van Gogh, Amsterdam; Earl of Sandwich, Hinchinbrooke, Huntingdon.

From Wildenstein & Co., Inc., N. Y.

Exhibited: Vincent Van Gogh Exhibition, Municipal Museum, Amsterdam, 1905, no. 30; Glaspalast Munich, 1926 no. 2086; Leicester Galleries, London, 1926, p. 11, no. 6, illus. in the catalogue opp. p. 7; Arts Council of Great Britain, London, 1947; Municipal Art Gallery, Los Angeles, Calif., 1957, p. 15, no. 5, illus. p. 23 in the catalogue.

Recorded and illustrated: J.-B. de la Faille, *L'Oeuvre de Vincent Van Gogh; Catalogue Raisonné*, 1928, vol. II, p. 77, no. 264 and vol. II, pl. LXXII; J.-B. de la Faille, *Vincent Van Gogh*, 1939, p. 200, no. 256; Georg Schmidt, *Van Gogh* 1947, no. 11.

22. COURBET, GUSTAVE. "Sous Bois." Small rivulet meandering through mountainous glen flanked by huge boulders and pine trees, moss and bright green grass, blue summer sky. *Signed.* (N. Y. Private Collector)

21 $\frac{1}{4}$  x 25 $\frac{3}{4}$  in. : 54 x 65.5 cm.

DM 40.000; NF 50.000; Gns. 3,400; \$10,000.

From Wildenstein & Co., Inc., N. Y.

**Total of Sale: 22 Lots**

**DM 3.232.000; NF 4.040.000; £285,571; \$808,000.**

SOTHEBY & CO., London

November 7, 1962

**Modern Paintings, Drawings and Graphic Art  
from the collection of the late  
Dr. John Joseph Wardell Power**

(The collection of the late Dr. John Joseph Power was formed in the years immediately following the 1914-1918 war when Dr. Power, an artist himself, was living in Paris and was in close contact with the artists whose work he purchased. Sotheby's sale featured a Gris still life which brought \$29,400 and a panorama of little-known but historically significant painters who founded and fomented the Cubist and pre-abstract movements in Paris. Works by Laurens, Masson, Ozenfant, Vantongerloo and Valmier, rarely seen on the auction market, brought two and three times their estimates.)

**Graphic Art**

2. LEGER, FERNAND. "Composition." Lithograph. *Signed.* 1926. (Contemporary Art Foundation)

22 $\frac{1}{2}$  x 18 in. : 57.2 x 45.7 cm.

DM 504; NF 630; £45; \$126.

3. PRAMPOLINI, ENRICO. "Femme nue assise." Lithograph. *Signed and dated Roma 1922 and numbered 7.* (Contemporary Art Foundation)

13 x 8 in. : 33 x 20.3 cm. DM 112; NF 140; £10; \$28.

4. LISSITZKY, EL. "Totengräber." Lithograph. *Signed and numbered 9.* (Tooth)

17 $\frac{1}{2}$  x 12 $\frac{1}{2}$  in. : 44.4 x 31.6 cm.

DM 840; NF 1,050; £75; \$210.

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## Lot 20

9. BISSIÈRE, ROGER. "Paysage." Pencil. *Signed*. (Piccadilly Gallery)  
8½ x 12 in. : 21.5 x 31.5 cm. DM 64; NF 80; £6; \$16.

14. DERAÏN, ANDRÉ. "Le Berger." Pencil and watercolor. (Leicester Galleries)  
7½ x 4¼ in. : 19 x 11 cm.

DM 1.120; NF 1.400; £100; \$280.  
Exhibited: Leicester Galleries, *Modern French Drawings*, August 1923, No. 65.

16. FREUNDLICH, OTTO. "Bild in ceracolor." On panel. *Signed with initials, signed, titled and dated Paris 1936 on the reverse*. (Tooth)  
11 x 9 in. : 28 x 23 cm.

DM 1.680; NF 2.100; £150; \$420.

17. GLEIZES, ALBERT. "Abstraction." On board. *Signed and dated 1921*. (Mossman)  
36 x 28½ in. : 92.5 x 72.5 cm.

DM 13.440; NF 16.800; £1,200; \$3,360.

19. GRIS, JUAN. "Le Journal et la Pipe." On panel. *Signed and dated 10.1917*. (Kahnweiler)  
10½ x 13½ in. : 26.5 x 34.3 cm.

DM 35.840; NF 44.800; £3,200; \$8,960.

Sotheby's catalogue notes: "In 1915 Rosenberg began to buy paintings by Gris and offered him a contract which was refused, since Gris wanted to remain faithful to Kahnweiler. However in 1917 Gris consented to sign a contract for three years realizing that Kahnweiler could do nothing for him. The contract ended in 1920. Gris signed a new one but only for pictures of a certain size, sending all others to Kahnweiler at his new Galerie Simon. At this time Gris quarreled with Rosenberg and in fact painted no pictures of the size specified by the contract."

From Léonce Rosenberg, Paris.

See: Kahnweiler, *Juan Gris*, London, 1947, no. 46.

20. GRIS, JUAN. "Verre, Bouteille et Journal." *Signed and dated 4-19*. (Kahnweiler)  
28 x 21 in. : 71 x 53.5 cm.

DM 117.600; NF 147.000; £10,500; \$29,400.  
From Léonce Rosenberg.

21. HERBIN, AUGUSTE. "Le Moulin Rouge." *Signed*. 1926. (Tooth)

45½ x 35 in. : 115 x 89 cm.

DM 4.704; NF 5.880; £420; \$1,176.

Herbin began to exhibit at Rosenberg's Galerie de l'Effort Moderne in 1917.

See: Anatole Jakovski, Herbin, *Editions Abstraction — Creation*, 1933, p. 47 (reproduced lower left), dated 1925.

22. HERBIN, AUGUSTE. "Composition." *Signed*. 1927. (Tooth)

36 x 25 in. : 91.5 x 63.5 cm.

DM 2.912; NF 3.640; £260; \$728.

From Léonce Rosenberg, Paris.

See: Jakovski, *op. cit.* p. 47 (reproduced lower right), dated 1926.

29. LASCAUX, ELIE. "Le Nuage sur le Villa." *Signed*. 1927. (Kahnweiler)

16 x 13 in. : 40.5 x 33 cm.

DM 560; NF 700; £50; \$140.

31. LAURENS, HENRI. "Nature morte: bouteille et verre." Collage and charcoal. *Signed and dated '17*. (Kahnweiler)

23 x 15½ in. : 58.5 x 39.5 cm.

DM 35.840; NF 44.800; £3,200; \$8,960.

Rosenberg was his dealer from 1918 until 1921, when he changed to Kahnweiler.

From Léonce Rosenberg, Paris.

33. LÉGER, FERNAND. "Le Pont du Remorqueur." Watercolor. *Signed with initials and dated '19*. (Kahnweiler)

13¾ x 16¾ in. : 35 x 42.5 cm.

DM 13.440; NF 16.800; £1,200; \$3,360.

It is related to the painting of the same subject of 1919-21, see: Exhibition Catalogue, *Fernand Léger*, Musée des Arts Decoratifs, Paris, June 1956, p. 148; no. 39.

34. LÉGER, FERNAND. "Femme Atablée." Pencil and watercolor. *Signed with initials and dated '20*. (Contemporary Art Foundation)

11¾ x 9¼ in. : 29.8 x 23.5 cm.

DM 14.560; NF 18.200; £1,300; \$3,640.

It is related to the series of *Déjeuner* compositions.

See: P. Descargues, *Fernand Léger*, Paris, 1955, pp. 63-64; and the Paris Léger Exhibition Catalogue, 1956 (*op. cit.*), p. 154, no. 42.

37. MARCOUSSIS, LOUIS. "Verre et Violin." Oil painting on glass. *Signed*. 1921. (Andrea Corporation)

9½ x 18 in. : 24 x 45.7 cm.

DM 7.840; NF 9.800; £700; \$1,960.

From Léonce Rosenberg, Paris.

Exhibited: Antwerp, *Art Contemporain — Art Français Moderne*, May-June 1926.

See: Jean Lafranchis, *Louis Marcoussis*, Paris, 1961, no. F34.

39. MASSON, ANDRÉ. "Personnage animal." Sand and oil. *Signed on the reverse.* (Marlborough Fine Art)

17 $\frac{3}{4}$  x 8 $\frac{1}{2}$  in. : 45 x 21.5 cm.

DM 8.400; NF 10.500; £750; \$2,100.

Painted circa 1933.

Kahnweiler began to exhibit Massons's work in 1922.  
From the Galerie Simon, Paris.

40. METZINGER, JEAN. "Nature morte avec une bouteille de Rhum." *Signed and dated 1917, and inscribed on the reverse.* (Acosta)

23 x 31 $\frac{1}{2}$  in. : 58.5 x 80 cm.

DM 8.960; NF 11.200; £800; \$2,240.

43. OZENFANT, AMÉDÉE. "Nature morte: bouteilles." *Signed.* 1926. (Mossman)

28 $\frac{1}{4}$  x 23 $\frac{1}{4}$  in. : 72 x 59 cm.

DM 14.560; NF 18.200; £1,300; \$3,640.

44. OZENFANT, AMÉDÉE. "La Source: femme au broc." *Signed and dated 1927.* (Tooth, A.)

43 x 52 in. : 109 x 132 cm.

DM 5.600; NF 6.000; £500; \$1,400.

45. PICASSO, PABLO. "Napolitaine au Poisson." Pencil. *Signed and dated '19.* (Andrea Corporation)

12 $\frac{1}{4}$  x 8 $\frac{1}{4}$  in. : 31 x 21 cm.

DM 23.500; NF 24.400; £2,100; \$5,880.

See: Christian Zervos, *Pablo Picasso, Oeuvres de 1917-1919*, Editions Cahiers d'Art, Paris, 1949, III, no. 245. (Erroneously dated 1918).

46. PICASSO, PABLO. "Guitare et Buste." Pencil. *Signed and dated 28-11-XXV.* (Hunter, F.)

5 $\frac{1}{4}$  x 4 in. : 13 x 10.3 cm.

DM 3.920; NF 4.900; £350; \$980.

One of a series of related drawings executed on 28th February 1925 (Zervos, V, nos. 384, 386, 387, 388, 389).

From the Galerie Simon, Paris.

See: Zervos V, no. 383.

48. RIVERA, DIEGO. "La Bouteille d'Anis." *Signed with stencilled initials, signed, inscribed and dated 1915 on the reverse.* (Marlborough Fine Art)

27 $\frac{1}{2}$  x 25 $\frac{1}{2}$  in. : 70 x 65 cm.

DM 11.760; NF 14.700; £1,050; \$2,940.

Lived in Paris 1911-1920. At this time Léonce Rosenberg paid for and sold his paintings on a strictly mathematical basis determined by the number of square metres of canvas produced per month; he also always signed with stencilled initials at this date.

See: Bertram D. Wolfe, *Diego Rivera, His Life and Times*, 1939.

52. VANTONGERLOO, GEORGES. "Composition dans le carré inscrit et circonscrit d'un cercle." *Signed with initials.* 1930. (Marlborough Fine Art)

20 x 20 in. : 51 x 51 cm.

DM 8.960; NF 11.200; £800; \$2,240.

See: M. Seuphor, *Piet Mondrian*, New York, p. 192 and note 23, p. 207.

Vantongerloo was a member of the first *De Stijl* group, with Mondrian, Van Doesburg, Huszar, Kok, Oud, Van't Hoff and Wils, that started in 1917. In 1931 he founded the Abstraction-Creation Group with Herbin. See: Georges Vantongerloo, *Problems of Contemporary Art, Paintings, Sculptures and Reflexions*, New York, 1948.

**Total of Sale: 53 Lots**

**DM 399.872; NF 499.840; £35,703; \$99,968.**

SOTHEBY & CO., London  
November 7, 1962

**Impressionist and Modern Paintings,  
Drawings and Sculpture  
from the collection of Henry Harper Benedict  
and other owners.**

56. FEININGER, LYONEL. "Das Dorf." Pen and ink. *Signed and dated 1916.* (Roland, Browse & Delbanco)

10 x 9 in. : 25.4 x 23 cm.

DM 1.792; NF 2.240; £160; \$448.

59. ERNST, MAX. "Feuilles — dessin pour L'Histoire Naturelle." 'Frottage' — charcoal and white chalk on buff paper. 1925. (B. Miller)

10 x 17 in. : 25.4 x 43 cm.

DM 6.160; NF 7.700; £550; \$1,540.

60. KUPKA, FRANK. "Convergentes — 1934." Gouache. *Signed.* (Piccadilly Gallery)

11 x 11 in. : 28 x 28 cm.

DM 2.016; NF 2.520; £180; \$504.

Exhibited: Paris, Galerie Karl Flinker, *Exposition Kupka*, June 1960, no. 21.

64. MARINI, MARINO. "Cavallo." Bronze. *Stamped with initials.* (Patch)

16 $\frac{1}{2}$  x 15 in. : 42 x 38 cm.

DM 23.520; NF 24.400; £2,100; \$5,880.

Executed circa 1949-51.



Lot 65

65. MANZU, GIACOMO. "Il cardinale." Bronze. (Knoedler)

H. 13 in. : 33 cm. DM 18.480; NF 23.100; £1,650; \$4,620.  
Executed circa 1953-55.



66. FEININGER, LYONEL. "Der Bote." *Signed, on the stretcher written 'July 1912 — De Bote.'* (Galerie Verve)  
10 x 15¾ in. : 48 x 40 cm.

DM 24,640; NF 30,800; £2,200; \$6,160.  
Exhibited: London, Marlborough Fine Art, *Painters of the Bauhaus*, March-April 1962, no. 32.  
See: Hans Hess, *Lyonel Feininger*, London, 1961, *oeuvres* cat. no. 81, p. 255 (illustrated).

67. TANGUY, YVES. "Demain." *Signed and dated 1936.* (Greif)  
21½ x 18 in. : 54.5 x 44.5 cm.

DM 33,600; NF 42,000; £3,000; \$8,400.  
Provenance: E.T.L. Mesens, The London Gallery.  
To be included by Mme. Tanguy in her *oeuvre catalogue*.

68. PICASSO, PABLO. "Femme assise sur une terrasse." Pen and ink and watercolor. *Signed and dated Cannes 13 Août 1933.* (Contemporary Art Foundation)  
13 x 17¼ in. : 33 x 43 cm.

DM 17,920; NF 22,400; £1,600; \$4,480.

69. PICASSO, PABLO. "Quatre modèles." Indian ink. *Signed.* (H. L. Padova)  
15¾ x 9¼ in. : 40 x 23.5 cm.

DM 22,400; NF 28,000; £2,000; \$5,600.

Drawn in 1925.

Provenance: Galerie Louise Leiris, Paris; Curt Valentin, New York.

See: Christian Zervos, *Pablo Picasso, Supplement aux volumes I à V. Paris*, 1954, no. 1445, p. 173 (illustrated).

71. PICASSO, PABLO. "Nature morte avec guitare sur table." Pastel. *Signed and dated 20-11-20.* (Contemporary Art Foundation)  
10½ x 8 in. : 27 x 20 cm.

DM 22,400; NF 28,000; £2,000; \$5,600.

Provenance: Saidenberg Gallery, New York; Berggruen et Cie, Paris.

See: Christian Zervos, *op. cit.*, 1954, no. 1389 (reproduced).

73. PICASSO, PABLO. "Bonhomme assis." Sepia ink. *Signed, dated 'Paris 6 Mayo 1904', inscribed 'Al amigo Pablo Gargallo — muy afectuosamente.'* (Andrea Corporation)  
11½ x 8½ in. : 29 x 21.5 cm.

DM 24,640; NF 30,800; £2,200; \$6,160.

Pablo Gargallo, a young Spanish sculptor, did an excellent bust of Picasso at this time.

See: Zervos, *op. cit.*, 1954, no. 630, p. 77 (illustrated).

75. PICASSO, PABLO. "Les baigneuses." (J. Hale)  
36 x 36 in. : 91 x 91 cm.

DM 324,800; NF 406,000; £29,000; \$81,200.

Painted Winter 1907-08.

Exhibited: Brisbane, Australia, Queensland National Art Gallery, 1959, *French Art*, no. 65.

See: Zervos, *Pablo Picasso, Oeuvres de 1906 à 1912, II*, 1942, no. 107, p. 50 (illustrated), dated 1908-9.

82. MONET, CLAUDE. "Venise — Palazzo Dario." *Signed and dated 1908, stamped on the reverse with facsimile signature.* (O'Hana Gallery)  
32 x 26 in. : 81 x 66 cm.

DM 207,200; NF 259,000; £18,500; \$51,800.

Provenance: Michel Monet; Durand-Ruel, Paris; Bernheim-Jeune, Paris.

84. VLAMINCK, MAURICE DE. "La Seine à Châtou." *Signed.* (Tooth)  
28 x 35 in. : 71 x 89 cm.

DM 81,760; NF 102,200; £7,300; \$20,440.

Painted circa 1908.

85. TOULOUSE-LAUTREC, HENRI DE. "Au salon de la rue des Moulins." *Signed.* (Beyeler)  
23½ x 15¾ in. : 60 x 40 cm.

DM 224,000; NF 280,000; £20,000; \$56,000.

Painted in 1894.

This is a study of the two prostitutes, Rolande and another, who appear in the background to the left in the large painting 'Au Salon', no. 16 in the Musée d'Albi. Provenance: O. Maus; Paul Rosenberg; Tetze-Lund, Copenhagen; J. K. Thannhauser, New York. See: Maurice Joyant, *Henri de Toulouse-Lautrec*, I, 1926, no. 286; Gothard Jedlicka, *Lautrec*, Zurich, 1943, p. 218; Francis Jourdain and Jean Adhémar, *T-Lautrec*, Paris, 1952, no. 84 (repro.).

86. SISLEY, ALFRED. "Dernier rayon de soleil." *Signed and dated '73.* (Marlborough Fine Art)  
15 x 22 in. : 38 x 55 cm.

DM 128,800; NF 161,000; £11,500; \$32,200.

Painted at Louveciennes.

From Arthur Tooth, London.

Exhibited: London, Arthur Tooth, May-June 1937, no. 14.

See: François Daulte, *Alfred Sisley*, Paris, 1959, no. 58 (wrong measurements).

87. RENOIR, PIERRE-AUGUSTE. "Jeune fille nue, vue de dos." Pastel. *Signed.* (Andrea Corporation)  
29 x 18 in. : 73.9 x 45.5 cm.

DM 89,600; NF 112,000; £8,000; \$22,400.

Drawn circa 1885-90.

Provenance: Paul Rosenberg, Paris.

Exhibited: Paris, Paul Rosenberg, *Exposition de Pastels Français*, 1933.

88. PISSARRO, CAMILLE. "Brouillard à L'Hermitage, Pontoise." *Signed and dated '79.* (Robert Van Eyck)  
17½ x 20¾ in. : 46 x 55 cm.

DM 106,400; NF 133,000; £9,500; \$26,600.

Provenance: Sir Kenneth Clark, Saltwood Castle.

Exhibited: Galerie Manzi et Joyant, Jan.-Feb. 1914, no. 79 bis; London, Marlborough Fine Art, June-July 1955, no. 5; Cardiff, National Museum of Wales, July-August 1960, *How Impressionism Began*, no. 37.

See: Pissarro and Venturi, 1939, no. 476 (illustrated).

89. MOREAU, GUSTAVE. "Orèste et les Erynnies." *Signed.* (Marlborough Fine Art)  
48 x 72 in. : 120 x 180 cm.

DM 89,600; NF 112,000; £8,000; \$22,400.

Painted in 1891, according to Henry Rupp, the artist's friend and keeper of the Musée Gustave Moreau. A number of preparatory drawings exist, e.g., no. 26 of the 1961 Louvre exhibition and no. 996 of the catalogue of the Musée Gustave Moreau.

Provenance: Antony Roux (Vente A. Roux, Galerie Georges Petit, 19.5.1914, no. 23); André Germain, Paris.

Exhibited: Paris, Galerie Georges Petit, 1906; Louvre, 1961, no. 44, pl. 18.

See: Ary Renan, 1900, pp. 81-5; Gustave Larroumet, 1901, p. 38; Robert de Montesquieu, 1906, p. 20; Ragnar Van Holten, 1960, p. 28, fig. 39.

## Barbizon and French 19th Century Works

91. DIAZ DE LA PENA, NARCISSE-VIRGILE. "Sous-bois." On panel. *Signed.* (Lloyd)  
10½ x 14 in. : 27 x 36 cm.

DM 5,600; NF 7,000; £500; \$1,400.

92. DAUBIGNY, CHARLES-FRANÇOIS. "La Seine, près de Bonnières." On Panel. *Signed and dated 1866.* (J. G. Cooper)

16 x 27½ in. : 41 x 70 cm.

DM 5,600; NF 7,000; £500; \$1,400.

97. COROT, JEAN-BAPTISTE-CAMILLE. "Chevrier dans une gorge boisée." *Signed.* (Nicholson)

31¾ x 25 in. : 80.5 x 63.5 cm.

DM 47,040; NF 58,800; £4,200; \$11,760.

Painted circa 1870.

See: Robaut, III, 1905, no. 2205 (illustrated)

99. DECAMPS, ALEXANDRE-GABRIEL. "La fuite en Egypte." (Nicholson)

23 x 31 in. : 58.5 x 79 cm.

DM 3,584; NF 4,480; £320; \$896.

Provenance: Arnold and Tripp, Paris.

100. COROT, JEAN-BAPTISTE-CAMILLE. "Eurydice." On panel. *Signed and dated 1870.* (Harmsworth)

29 x 20 in. : 73 x 52 cm.

DM 89,600; NF 112,000; £8,000; \$22,400.

Provenance: Lhiabasters, Vente de 2 mars 1885, no. 151 (9,900 fr.); Bousod, Valadon et Cie, Paris; Frederick L. Ames, Boston; Mrs. Lathrop Brown, his niece; Durand-Ruel, New York.

See: Robaut, III, 1905, no. 2000 (illustrated). This painting is a variant of Robaut nos. 1999 and 2001.

101. DIAZ DE LA PENA, NARCISSE-VIRGILE. "L'Orage." *Signed and dated '73.* (Harmsworth)

32½ x 43 in. : 82.5 x 109.5 cm.

DM 17,920; NF 22,400; £1,600; \$4,480.

Provenance: A. Donatis; Arnold and Tripp, Paris.

Exhibited: St. Petersburg, 1889; Brooklyn, Museum of Arts and Sciences.

Sold with a copy of a written opinion of the painting by Harpignies, dated 27.9.1897.

103. DAUBIGNY, CHARLES-FRANÇOIS. "Le Ravin d'Optevoz." *Signed.* (P. Beres)

12½ x 25 in. : 32 x 63.5 cm.

DM 8,960; NF 11,200; £800; \$2,240.

Provenance: Dechaume, Vente Hôtel Drouot, 14-15 April 1893.

104. DUPRÉ, JULES. "L'étang — coucher de soleil." *Signed with initials.* (Crane Kalman)

10 x 13½ in. : 25.4 x 34 cm.

DM 1,232; NF 1,540; £110; \$308.

107. HARPIGNIES, HENRI-JOSEPH. "Bords de l'Allier." *Signed and dated 1909.* (Tooth)

15 x 22 in. : 38 x 56 cm.

DM 3,248; NF 4,060; £290; \$812.

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109. HARPIGNIES, HENRI-JOSEPH. "La rivière l'Ain au coucher de soleil." *Signed and dated 1904.* (Newman)

25½ x 31½ in. : 65 x 80 cm.

NF 5,040; NF 6,300; £450; \$1,260.

113. HARPIGNIES, HENRI-JOSEPH. "La Promenade." *Signed and dated 1864.* (Nicholson)

37½ x 46 in. : 95.3 x 117 cm.

DM 25,760; NF 32,200; £2,300; \$6,440.

116. JACQUE, CHARLES. "Intérieur d'une grange avec des moutons." *Signed, inscribed on the reverse by the artist 'Certifié original et un des mes meilleurs'.* (J. A. Evans)

18½ x 26½ in. : 47 x 67 cm.

DM 1,680; NF 2,100; £150; \$420.

127. MILLET, JEAN-FRANÇOIS. "L'Ane." *Signed.* (Harmsworth)

31¼ x 38¾ in. : 79 x 99 cm.

DM 16,240; NF 20,300; £1,450; \$4,060.

From Durand-Ruel, New York.

129. MONTICELLI, ADOLPHE. "Femme et enfants dans un jardin." On panel. *Signed.* (Hazlitt)

18 x 11 in. : 46 x 28 cm.

DM 4,256; NF 5,320; £380; \$1,064.

Provenance: W. O. Cole, London; Frederick A. Chapman, New York.

**Total of Sale: 77 Lots**

**DM 2.322.072; NF 2.902.590; £207,328; \$580,518.**



SOTHEBY & CO., London  
October 25, 1962

### English and Continental Silver and Gold Plate

10. CHARLES II TANKARD, plain tapered cylindrical barrel, scroll handle, cap-shaped cover with bifurcated thumbpiece, moulded base, *marked on body and cover, maker's mark an orb and cross*, 1661. (Garrard)

H. 6 in. : 15.3 cm.; Wt. 25 ozs.

DM 10.080; NF 12.600; £900; \$2,520.

11. GEORGE I BULLET TEAPOT, perfectly plain, straight faceted spout, wood handle, circular finial, moulded rim foot, *marked on base and lid*, by John Gorsuch, 1726. (Asprey)

H. 4½ in. : 11.4 cm.; Wt. 14 ozs. 10 dwts. (all in)

DM 6.160; NF 7.700; £550; \$1,540.

13. GEORGE II COFFEE POT, tapered cylindrical body engraved with contemporary armorials in a scroll, foliate, diaper and scale cartouche, slightly curved spout, wood handle and hinged lid with baluster finial, on moulded base; *marked on base and cover*, by John Jacob, 1735. W. Willson)

H. 7¼ in. : 18.4 cm.; Wt. 17 ozs. 8 dwts. (all in)

DM 4.256; NF 5.320; £380; \$1,064.



Lot 127

127. GOLD EARLY GEORGE II NEWCASTLE TWO-HANDLED CUP, bell-shaped bowl engraved on one side with the arms of the city, and on the other inscribed: *THE Rt. WORSHII: HENY REAY: ESQR.: MAYOR, THE WORSHII. CUTHBrt. SMITH. ESQ. SHERIFFE* — 1730, double scroll handles, on moulded rim foot, by James Kirkup, 1728. (Lumley)

H. 4½ in. : 11.4 cm.; Wt. 11 ozs. 4 dwts.

DM 52.640; NF 65.800; £4,700; \$13,160.

In the *Newcastle Courant* for April 18, 1730, appears: "A Golden Cup of the Value of 50 Guineas, given by the Corporation of Newcastle upon Tine, aforesaid, is to be run for on the Town-Moor, aforesaid, round the said usual Course there, on Thursday the 28th day of the said Month of May, by any Horse, Mare or Gelding, being no more than three Lunar Months above six Years old on the Day of Running, as must be Certified under the Hand of the Breeder, carrying 10 Stone, including Bridle and Saddle, three Heats; Each Heat four Miles, being twice round the said Course; Each Horse, etc. to pay three Guineas entrance, and three or more to enter and run, or no race. . . ."

Sold in 1950 for \$3,220. (DM 12.880; NF 16.100; £1,150).

14. UNUSUAL TIGERWARE JUG WITH ELIZABETH I SILVER MOUNTS, baluster with typical granulated reddish brown markings and a straight cylindrical spout supported by an arm and two hands at right angles, profile heads at the neck and two coats-of-arms below the reeded girdle. The silver neck-mount and slightly domed cover are delicately engraved with foliate tendrils and birds with *intaglio* armorials applied in the centre, diaper above the handle, a collar at the lower end of the spout, the foot mount with serrated upper edge and a contemporary scratch weight, *apparently unmarked*, circa 1590. (Garrard)

H. 9¾ in. : 24.8 cm. DM 6.720; NF 8.400; £600; \$1,680.

24. SMALL COMMONWEALTH SILVER-GILT WINE CUP, the bowl, of hexafoil section, chased with hoops and engraved with contemporary initials, the base with a formal flowerhead within punched beading, on spreading trumpet foot also decorated with hoops, *marked on bowl and foot, maker's mark E. T., crescent below*, 1653. (S. J. Phillips)

H. 3¼ in. : 8.3 cm.; Wt. 2 ozs. 11 dwts.

DM 4.368; NF 5.460; £390; \$1,092.

26. TWO PAIRS OF GEORGE III SALVERS, engraved in the centers with the contemporary royal arms, with supporters, motto and badge, the slightly raised borders contained within two rows of beads, the larger pair on four, the smaller resting on three panel feet, by John Crouch and Thomas Hannam, 1782 (*Britannia standard*) (Vander)

Diam. 15 in. and 8¼ in. : 38.1 cm. and 21 cm.; Wt. 146 ozs. 10 dwts. DM 14.560; NF 18.200; £1,300; \$3,640.

27. PAIR OF HEAVY GEORGE III WINE COOLERS. Stylistically circa 1740, each is of baluster vase-shape, engraved with small armorials within an applied scroll cartouche headed by a mask and flanked by flower sprays, free scroll handles, also decorated with roses and masks. The lower halves are chased with alternating palm and acanthus leafage on scale ornamented grounds, spreading rim feet with goats' heads, shell motifs and berried floral tendrils, *marked on bases and detachable rims*, by Robert Garrard, 1814. (Rayman)

H. 10¼ in. : 26 cm.; W. 264 ozs. 17 dwts. (the cylindrical liners plated) DM 10.080; NF 12.600; £900; \$2,520.

64. SET OF FOUR GEORGE III SAUCE TUREENS AND COVERS, hemispherical bodies engraved with coat-of-arms below billet girdles, the reeded shell and leaf capped handles springing from lion masks, gadroon borders and domed covers capped with foliate motifs, pedestal feet, *fully marked*, by Paul Storr, 1811. (Kaye)

Diam. 6½ in. : 16.5 cm.; Wt. 146 ozs. 13 dwts.

DM 11.760; NF 14.700; £1,050; \$2,940.

65. TWO MATCHING GEORGE III SOUP TUREENS AND COVERS, *en suite* with the sauce tureens preceding, almost identical in every respect and engraved to match, *fully marked* by Paul Storr, 1811/13. (Deakin)

Diam. 11¾ in. : 29.8 cm.; Wt. 310 ozs. 10 dwts.

DM 20.160; NF 25.200; £1,800; \$5,040.



81. JAMES I SEAL-TOP SPOON, parcel-gilt, seal pricked with initials, *maker's mark a crescent enclosing W.*, 1610. (Bruford)

DM 672; NF 840; £60; \$168.

82. ELIZABETH I APOSTLE SPOON, St. Simon Zelotes, parcel-gilt, nimbus chased with the St. Esprit, *maker's mark probably a bird's claw*. 1567. (Bruford)

DM 2.688; NF 3.360; £250; \$672.

97. QUEEN ANNE SAUCEPAN, baluster with slightly everted lip, engraved with contemporary armorials in a scrolling foliate cartouche, silver and turned wood handle, by *John Bathe*, 1703. (Asprey)

H. 4¼ in. : 10.8 cm.; Wt. 20 ozs. 3 dwts. (all in)

DM 3.136; NF 3.920; £280; \$784.

103. CHARLES II CUP, tumbler type, lightly gilt interior, engraved on one side with a crest and an Earl's coronet above crossed foliate sprays, a later crest on the other, "kick-in" base, *maker's mark I. C., mullet below*, 1681. (Lumley)

Diam. 4¼ in. : 10.8 cm.; Wt. 6 ozs. 17 dwts.

DM 4.480; NF 5.600; £400; \$1,120.

105. CHARLES II YORK TUMBLER CUP, plain cylindrical, base engraved with contemporary initials, by *Charles Rhoades*. (Vander)

Diam. 3 in. : 7.6 cm.; Wt. 2 ozs. 6 dwts.

DM 1.008; NF 1.260; £90; \$252.

108. QUEEN ANNE CHESTER TUMBLER CUP, gilt interior, otherwise plain, by *Richard Richardson*, 1711. (Tessiers)

H. 2¼ in. : 5.7 cm.; Wt. 2 ozs. 5 dwts.

DM 1.456; NF 1.820; £130; \$364.

110. PAIR OF UNUSUAL GEORGE II OCTAGONAL SPICE BOXES with centrally hinged double covers engraved with contemporary armorials within rocaille ornament and flower sprays, gadroon rims, cylindrical detachable nutmeg graters in the centres, boldly moulded ogee sides, each resting on four well-modeled lion mask, claw and ball feet, by *Edward Wakelin*, 1749. (Mattiesen)

W. 4½ in. : 11.4 cm.; Wt. 31 ozs. 11 dwts.

DM 15.680; NF 19.600; £1,400; \$3,920.

112. QUEEN ANNE COFFEE POT, tapered cylindrical body engraved with contemporary armorials, hatched and scale ornamented cartouche, wood handle at right angles to the capped and faceted swan-neck spout, domed cover, acorn finial, moulded rim base, underside engraved with initials, *marked on base and lid*, by *Jacob Margas*, 1710. (Asprey)

H. 10 in. : 25.4 cm.; Wt. 34 ozs. 3 dwts. (all in)

DM 26.880; NF 33.600; £2,400; \$6,720.

116. QUEEN ANNE ORLONG TRAY, re-entrant corners, raised border, engraved in the center with armorials within a scrolling foliate and architectural cartouche headed by a mask, bracket feet, by *Simon Pantin*, 1710. (Jessop)

W. 17 in. : 43.2 cm.; Wt. 57 ozs. 12 dwts.

DM 24.640; NF 30.800; £2,200; \$6,160.

## The Manhattan Galleries

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118. CHARLES II TANKARD, the cylindrical barrel engraved with initials within crossed plumes, a shield below and a crest and motto above, two bands of cording at the base, the flat cover also with a corded edge and unusual eagle thumbpiece, resting on three similar feet, the massive cast handle matted and decorated with grotesque reminiscent of Dutch work, bifurcated lower terminal, *fully marked on body and lid, maker's mark I. H., a fleur-de-lys and two pellets below*, 1675. (Spink)

H. 7¾ in. : 19.7 cm.; Wt. 37 ozs. 15 dwts.

DM 10.080; NF 12.600; £900; \$2,520.

At least one other tankard by this maker (London 1671) embodying identical handle, thumbpiece and foot castings, is recorded.

119. LATE 17th CENTURY CHESTER PUNCH BOWL OF MONTEITH TYPE, the sides with hooped fluting into narrow and broad panels with contemporary armorials in a scrolling foliate cartouche on one side, the rim, with eight notches, applied with formal leafage of acanthus type, slightly spreading rim foot, *marked on base and rim foot*, by *Peter Edwards*, 1686-90. (Lumley)

Diam. 12 in. : 30.5 cm.; Wt. 56 ozs. 7 dwts.

DM 21.280; NF 26.600; £1,900; \$5,320.

120. QUEEN ANNE TEA-KETTLE ON LAMPSTAND, pyriform body engraved on one side with a contemporary coat-of-arms and on the other with a crest in scroll, foliate festooned, hatched and scale ornamented cartouches, short semi-faceted swan-neck spout with 'duck's head' terminal, domed lid, swing handle with turned wood grip and finial, the lampstand with drop side handles, on triple baluster supports with square feet, *marked on kettle, cover and stand*, by *John Backe*, 1712. (Deakin)

H. 13½ in. : 34.3 cm.; Wt. 68 ozs. 17 dwts. (all in)

DM 20.160; NF 25.200; £1,800; \$5,040.

124. TIGERWARE JUG WITH ELIZABETH I EXETER SILVER-GILT MOUNTS, neckband *repoussé* with fruit clusters and masks in strapwork cartouches on a matted ground, between beaded borders, handle mount *engraved* 1586; domed cover and circular foot decorated to match the neck mount, the thumbpiece chased on either side with a mask, and the finial formed as a lion *sejant* on a rayed disc, *marked on base and cover* by *C. Easton*, 1582. (Bruford)

H. 10 in. : 25.4 cm. DM 3.136; NF 3.920; £280; \$784.



125. **TIGERWARE JUG WITH ELIZABETH I SILVER-GILT MOUNTS**, the body and loop handle with granulated markings of a reddish brown, the deep neck band *repoussé* in typical style with masks, fruit clusters and strapwork on a matted ground, domed cover, baluster finial and the foot mount decorated to match, thumb-piece formed as entwined acorns, *fully marked on neck, cover and foot, maker's mark R. B. in monogram (Richard Brooke)*, 1584. (How of Edinburgh)  
H. 9¾ in. : 24.8 cm. DM 6.048; NF 7.560; £540; \$1,512. Formerly in the John Edward Taylor Collection.



Lot 176

128. **HEAVY EARLY GEORGE II TWO-HANDLED CUP AND COVER**, bell-shaped bowl applied and chased below the moulded girdle with vertical straps, shells and flower-heads with scale ornament between, all on a matted ground, with contemporary armorials and supporters within chased scroll surrounds applied above, leaf-capped double scroll handles on spreading circular foot, decorated with scroll ornament, the domed cover applied with similar decoration to the lower half of the body and with chased compressed circular finial, gadroon rim, *by David Willaume*, 1728. (Private buyer)  
H.: 12 in. : 30.5 cm.; Wt. 83 ozs.

DM 15.680; NF 19.600; £1,400; \$3,920.

150. **PAIR OF GEORGIAN OVAL SOUP-TUREENS AND COVERS**, engraved on one side with identical contemporary armorials, each on four scroll feet applied to the body with flower festoons and rocaille ornament, floral and foliate decorated handles, waved gadroon rims, domed crested covers, *fully marked, by Robert Garrard*, 1824. (Bloom)

W. 17 in. : 43.2 cm.; Wt. 325 ozs. (plated liners)

DM 12.320; NF 15.400; £1,100; \$3,080.

165. **EARLY GEORGE III EPERGNE**, the stem, boat-shaped central basket and four swig-handled sweetmeat baskets all pierced with ovals, quatrefoils and stars with leaf and shell applied scrolling rims, fitted with four detachable branches, the apron applied with flowers and fruit festoons, on curving openwork supports, *fully marked,*

*by Thomas Powell*, 1763. (Private buyer)

H. 13 in. : 33 cm.; Wt. 122 ozs. 16 dwts.

DM 20.160; NF 25.200; £1,800; \$5,040.

166. **RARE CHANNEL ISLANDS COVERED SUGARBOWL**, compressed spherical form, body and lid in two equal sections, crested and coroneted, threaded borders, rim finial, spreading circular knurled foot with initials engraved on the underside, *fully marked on base and lid, maker's mark G. H., crown above, Guernsey, circa 1735.* (Asprey)

Diam. 4 in. : 10.2 cm.; Wt. 7 ozs. 1 dwt.

DM 7.392; NF 9.240; £660; \$1,848.

This maker's mark appears on a considerable quantity of Guernsey silver, both ecclesiastical and secular, being extensively found on christening cups.

174. **PAIR OF QUEEN ANNE SALVERS ON FOOT** of small size, engraved in the centers with identical contemporary armorials within scroll, scale and foliate cartouches, the slightly moulded rims with gadroon edges, on trumpet feet similarly bordered, with compressed circular knobs and fine cut-card work consisting of loops alternating with formal foliate motifs at their junction with the salvers, *marked on borders and feet, by John Fawdery*, 1703. (Garrard)

Diam. 5½ in. : 14 cm.; Wt. 27 ozs. 4 dwts.

DM 16.240; NF 20.300; £1,450; \$4,060.

175. **PAIR OF GEORGE II STRAWBERRY DISHES**, *by Paul de Lamerie*. Each is engraved in the center with contemporary armorials within a rococo foliate cartouche and the sides, ribbed into 28 panels, are engraved near the waved edges with alternating diaper and shell decoration within scrolling strapwork borders, *with engraved scratch weights on the bases.* (Deakin)

Diam. 9¾ in. : 24.8 cm.; Wt. 43 ozs.

DM 56.000; NF 70.000; £5,000; \$14,000.

176. **SET OF EIGHT SMALL GEORGE II STRAWBERRY DISHES** *by Paul de Lamerie*, AND **FOUR OTHERS**, *by William Shaw and William Priest*, made to match. Of more shallow design than the pair preceding, each has the same armorials in the centre and similar decorative engraving at the waved rim, the sides being fluted into twenty panels, resting on rim bases, *the eight by de Lamerie*, 1736, *the four by Shaw and Priest*, 1755. (Mattheisen)

Diam. 6 in. : 15.3 cm.; Wt. 83 ozs. 14 dwts.

DM 100.800; NF 126.000; £9,000; \$25,200.

177. **GEORGE II OBLONG TEA TRAY** *by Paul de Lamerie*, with incurved angles. The center is engraved with a contemporary coat-of-arms within a sweeping lozenge and a scrolling foliate shell and spray cartouche, the border with similar flowing decoration and panels of diaper at intervals within matted bands, the slightly raised rim with decorative motifs of the same type and with moulded edge, resting on four simple bracket feet with scroll terminals. (Deakin)

W.: 26¾ in. : 65.4 cm.; Wt. 182 ozs. 13 dwts.

DM 95.200; NF 119.000; £8,500; \$23,800.

**Total of Sale: 177 Lots**

**DM 1.024.204; NF 1.280.255; £91,447; \$256,051.**



MARVIN H. NEWMAN, AUCTIONEERS, Los Angeles  
October 8-11, 1962

### Decorations from a Bel-Air Estate

#### Pate-Sur-Pate Decorated Porcelain and China

40. MINTON VASE, circular foot, bulbous body decorated with circumferential classical figures on mirror black ground, cylindrical neck, flared lip, double loop handles, body, shoulder and neck with vari-colored enamel scrollings and leaf-work on maroon field, black wood plinth. *Signed and dated: L. Solon, 77.*

H. 20 in. : 50.7 cm.

DM 4,000; NF 5,000; Gns. 340; \$1,000.

Note: Marc Louis Solon, 1835-1912, originator of Pate-Sur-Pate, came to Minton's from the Sèvres' Factory in 1870. Each of his pieces is one-of-a-kind.

41. MINTON URN, square base, short, circular column, elongated pear-shape body with cylindrical neck, flared lip, double loop handles, circumferences with white classical figures on deep blue-green ground, neck and base with heavily encrusted gold palmettes and panel work. *Signed and dated: L. Solon, 1904.*

H. 22½ in. : 57 cm.

DM 5,200; NF 6,500; Gns. 442; \$1,300.

42. MINTON URN, square base, circular foot, pear-shaped body, cylindrical neck, flared lip, double loop handles, circumference with white classical figures on blue-green field. *Signed: L. Solon.*

H. 17½ in. : 44.4 cm.

DM 2,800; NF 3,500; Gns. 238; \$700.

43A. MINTON SMALL URN AND COVER, scroll foot, short circular column, pear-shaped body with classical figures and white torch motif on blue-green ground, cylindrical neck, short dome cover, attached golf decorated ring handles, base and top with swirl and arch panels of fired gold. *Signed: A. Birks.*

H. 13¾ in. : 35 cm. DM 2,200; NF 2,750; Gns. 187; \$550.

Note: Alboin Birks, 1861-1941, was taught by Solon and continued his work at Minton's.

44. NINETY PIECE SET OF MINTON CHINA DINNERWARE decorated by Alboin Birks, 18 each dinner plates, soup plates, salad plates, 12 each bread and butter plates, bouillion cups and saucers. All detailed with reserves of white cameo heads on blue ground within garlanded and encrusted gold frames. *Signed: A. Birks.*

DM 18,800; NF 2,350; Gns. 1,598; \$4,700.

From Tiffany.

46. TWELVE MINTON CHINA PLATES decorated by Richard Bradbury, white classical figures on pale blue ground within arched fired gold borders, balance with heavily encrusted arabesque and convolute work of fired gold. *Signed.*

Diam.: 10¼ in. : 26 cm.

DM 2,200; NF 2,750; Gns. 187; \$550.

From Plummer.

47. SIX MINTON CHINA PLATES decorated by Alboin Birks, panels of white classical figures on blue ground in heavily encrusted gold borders. *Signed: A. Birks.*

Diam.: 10¼ in. : 26 cm.

DM 1,600; NF 2,000; Gns. 136; \$400.

48. BRONZE MOUNTED URN, tooled base, pear-shaped urn, short foot, chased double handles with female heads, pale green body with white classical figure, mounted as lamp, with shade.

H. (whole) 25 in. : 63.5 cm.; H. (urn) 15 in. : 38 cm.

DM 320; NF 400; Gns. 27; \$80.

#### Paintings

170. KRIEGHOFF, CORNELIUS (Canadian: 19th Century). "Landscape," rural winter scene with figures standing before a log house and in a horse-drawn sleigh. *Signed: C. Krieghoff.* (Laing Gallery, Toronto)

22 x 34 in. : 56 x 86.4 cm.

DM 52,000; NF 65,000; Gns. 4,440; \$13,000.

170A. KRIEGHOFF, CORNELIUS. "Figure Scene," heavily clothed man on snow-shoes trudging across a snowy field, verdured hills in background. *Signed: C. Krieghoff.*

9 x 11 in. : 23 x 28 cm.

DM 3,600; NF 4,500; Gns. 306; \$900.

#### Silver

292. PAIR OF GEORGE II URNS AND COVERS, domed round foot with vintage garland detail, short circular column, ovoid urn with S-scroll handles supporting figures of two amors, domed cover with a seated amor holding branch with vintage cluster, body and cover with detailed cartouche panel centering finely chased garlands and tendrils. *Hallmarks of William Cripps, London, 1758.*

H. 15 in. : 38 cm. Spread 14 in. : 35.5 cm.

DM 4,800; NF 6,000; Gns. 409; \$1,200.

293. PAIR OF WILLIAM IV SILVER BOTTLE COASTERS by Robert Garrard, scrolled chased feet, circular bases conjoined by incurvate panel and mounting two circular frames with continuous vintage leaf border and wood bases, base and frame bodies chased with continuous vintage garlands and gadrooning, ivory casters. *London hallmarks of 1837.*

L. 14½ in. : 36.8 cm.

DM 1,800; NF 2,250; Gns. 169; \$450.

Note: Robert Garrard was silversmith to William IV and Queen Victoria.

294. TALL ENGLISH SILVER VASE, stepped circular foot, oval paneled base, circular column, ovoid body with oval panels, whole repoussé with floral and leaf motif, scalloped lip. *Hallmarked.*

H. 20 in. : 50.8 cm. DM 800; NF 1,000; Gns. 68; \$200.

295. PAIR ENGLISH SHEFFIELD SILVER FOUR BRANCH CANDELABRA, chased scrolled feet, garland and foliate detailed domed base, fluted column with floral and acanthus chased panels, foliated mounted scrolling branches terminating at chased candleholder with stemmed flowered finial. *Circa 1815.*

H. 28 in. : 71 cm. Spread 15 in. : 38 cm.

DM 1,280; NF 1,600; Gns. 109; \$320.



CHRISTIE, MANSON & WOODS, London  
October 11, 1962

**Objects of Art and Clocks, English Furniture,  
Tapestries, Eastern Rugs and Carpets**

4. SHERATON mahogany tea caddy, rectangular lifting top inlaid with shell and foliage panels with checker borders. (Renaud)  
L.  $9\frac{1}{4}$  in. : 23.5 cm. DM 68; NF 85; Gns. 6; \$17.

5. PAIR OF NEWTON'S 9 in. CELESTIAL AND TERRESTRIAL GLOBES, on mahogany turned supports and stretchers. (Boswell & Ward)  
H.  $13\frac{3}{4}$  in. : 34.9 cm.  
DM 1.116; NF 1.395; Gns. 92; \$279.

11. ENGLISH EBONISED BRACKET CLOCK, the movement by *Joseph Knibb, London*, with Roman strike on two bells, silvered-metal chapter ring and chased ormolu winged Cupids' mask spandrels to the 8 in. square dial, the backplate inscribed "*Joseph Knibb, Londini, Invenit aet Fecit*," enclosed in an ebonised case with slight domed hood, mounted with pierced ormolu escutcheons, plaques and handle, with turned spherical finials and bun feet. *Circa 1680*. (R. A. Lee)  
H.  $13\frac{3}{4}$  x 34.9 cm.  
DM 14.700; NF 18.375; Gns. 1,250; \$3,675.

20. GEORGE II WALNUT AND GILT UPRIGHT MIRROR, rectangular plate, frame carved and gilt with egg and tongue and wave ornament, pendant foliage at the sides, surmounted by a scroll cresting centering on an escutcheon with brass scroll candle-branches for two lights at the base. (Nicholls)  
 $49\frac{3}{4}$  x  $27\frac{1}{2}$  in. : 126 x 70 cm.  
DM 644; NF 805; Gns. 55; \$161.

21. PAIR OF WILLIAM AND MARY WALNUT CHAIRS, in the style of *Daniel Marot*, moulded borders to the high arched backs, the centers and crestings pierced and carved with central floral medallions, scrolling foliage and strapwork on turned baluster octagonal tapering legs, united by X-shaped stretchers, ball feet. (Kessisyan)  
DM 376; NF 470; Gns. 32; \$94.

25. SET OF EIGHT SHERATON MAHOGANY OPEN ARMCHAIRS, backs with trellis-pattern center panels, reeded uprights, arms and top rails on baluster arm supports, seat frames on turned reeded and tapering legs, canework seats and loose squabs covered in patterned green and gold damask. (Bolsom)  
DM 16.464; NF 20.580; Gns. 1,400; \$4,116.

27. GEORGE III MAHOGANY COMMODOE, in the French style, bombé form, serpentine-shaped front fitted with a slide and three long drawers with slight canted angles carved with reeding and scrolling foliage in relief, on slender tapering legs carved with scrolling foliage, the top inlaid with a narrow cross-grained kingwood band, chased brass drop handles suspended from pierced rosette bosses. (Wrey)  
W.  $33\frac{1}{2}$  in. : 85.1 cm.  
DM 7.056; NF 8.820; Gns. 600; \$1,764.

28. SHERATON MAHOGANY SIDEBORD, serpentine-shaped front, fitted with three shallow drawers and a cellaret surrounding the arched knee-hole on four square tapering legs, spade toes, the side panels and front inlaid with satinwood stringing. (Bolsom)  
W. 52 in. : 132 cm. DM 1.408; NF 1.760; Gns. 120; \$352.

29. GEORGE III MAHOGANY SECRETAIRE-BOOKCASE, upper part with glazed panelled doors enclosing shelves, center with deep drawer with fall-down front forming a secretaire and with a cupboard enclosing two sliding trays and enclosed by panelled doors below, on ogee bracket feet, the frieze carved with Gothic arcading and surmounted by dentilled scroll pediment. (Rubin)  
H. 101 in. : 257 cm. W. 50 in. : 127 cm.  
DM 2.232; NF 2.790; Gns. 190; \$558.

30. CHINESE CABINET ON ENGLISH GILTWOOD STAND, folding doors enclosing a long and eight short drawers, interior and exterior overlaid in colored soapstone with birds on flowering branches, vases and bowls of fruit and flowers, landscapes with rockwork, fabulous beasts and utensils, on giltwood stands, the apron pierced and carved with Cupids supporting a basket of flowers flanked by scrolling foliage, on bold scroll legs with terminal figures of putti and with foliage in high relief. (Ferry)  
H.  $60\frac{1}{2}$  in. : 154 cm. W. 45 in. : 115 cm.  
DM 3.760; NF 4.700; Gns. 320; \$940.

32. JAMES II WALNUT "ROYAL" OPEN ARMCHAIR, high back with spirally turned supports to the sides, cresting pierced and finely carved with the Royal Arms and Motto flanked by the Lion and Unicorn, the borders to the splats and front stretcher carved with Cupids supporting coronets and bold scrolling foliage, the seat frame similarly carved and dated "*February ye 20 Anno Do. 1687-8*", together with "*George Lewis*" (Elector of Hanover, crowned George I in 1714), with spirally turned legs and stretchers, the front legs terminating in paw feet. (Davidge)

DM 3.292; NF 4.115; Gns. 280; \$823.  
Collection: Sir Robert Hylton.  
Exhibited: *International Art Treasures Exhibition*, Victoria & Albert Museum, 1962, illustrated in the catalogue, pl. 45.  
Illustrated and described in *Daily Telegraph, Furniture Supplement*, Nov. 11, 1952, p. vi.

33. GEORGE III MAHOGANY PEDESTAL ARCHITECT'S TABLE, rectangular top with lifting and adjustable panel, fitted with a drawer at the side, two candle-stands at the back, with plain cabriole legs, pointed club feet. (Marshborough)  
W.  $31\frac{3}{4}$  in. : 80.6 cm. DM 588; NF 735; Gns. 50; \$147.

35. UNUSUAL GEORGE III MAHOGANY COMMODOE, moulded borders to the top and double serpentine-shaped front and slightly curved sides, four long drawers, curved angles and borders to the lower part finely carved in high relief with rococo scrolls, foliage, pendant husks and beading on four curved legs, scroll feet similarly carved, ormolu drop handles chased with scrolls and lobing suspended from pierced rosette bosses. (Waddingham.)  
H. 51 in. : 130 cm. W. 58 in. : 148 cm.  
DM 4.000; NF 5.000; Gns. 340; \$1,000.

36. CHIPPENDALE MAHOGANY CARD TABLE, serpentine-shaped folding top carved with rosettes, scrolls and foliage, frieze border with wave ornament and scrolls centering on a shell medallion, cabriole legs and scroll feet similarly carved with C-scrolls, wave ornament and foliage, concertina action at back. (Backer)

W. 35½ in. : 90.2 cm.

DM 7.056; NF 8.820; Gns. 600; \$1,764.

Illustrated in *The Dictionary of English Furniture*, Revised edition by Ralph Edwards, Vol. III, fig. 26, p. 200.

From the Collection of the late Henry Hirsch.



Lot 44

44. PAIR OF SHERATON SATINWOOD AND INLAID CARD TABLES, semi-circular folding tops, plain friezes, square tapering legs, spade toes, tops inlaid with semi-circular fan-pattern panels and riband ties suspending husk festoons with satinwood cross-grained and rosewood borders, the frieze panels with similar borders. (Old Clock House)

W. 37½ in. : 95.3 cm.

DM 8.232; NF 10.290; Gns. 700; \$2,058.

46. PAIR OF PORTUGUESE ELM CHAIRS, slightly arched backs with scroll supports, crestings carved with wave ornament, scrolls and foliage, seat frames similarly carved, square cabriole legs, scroll feet. 18th Century. (Ugi)

DM 280; NF 350; Gns. 24; \$70.

64. SHERATON MAHOGANY DRESSING TABLE-COMMODE, lifting top revealing toilet mirror, tambour-panelled cupboard and deep drawer below, square tapering legs, spade toes, inlaid with satinwood lines. (Rubin)

W. 20½ in. : 52.1 cm.

DM 256; NF 320; Gns. 22; \$64.

68. CHIPPENDALE MAHOGANY CARD TABLE, shaped folding top, baize-covered interior with recessed counter wells and candle-stands, cabriole legs carved on the knees with shell medallions, wave ornament and foliage, eagle's claw and ball feet, concertina action at the back. (Rolleston)

W. 35 in. : 88.9 cm.

DM 1.176; NF 1.470; Gns. 100; \$294.

78. HEPPLEWHITE MAHOGANY CHEST, serpentine-shaped front, three long drawers, splayed and tapering legs mounted with brass laurel wreath handles and bosses. (Quinneys of Chester)

W. 41 in. : 104 cm.

DM 4.800; NF 6.000; Gns. 420; \$1,200.

84. REGENCY ROSEWOOD SOFA TABLE, almost rectangular double flap top with two drawers to the frieze, end supports with scrolls at the bases, ormolu winged paw feet, the border to the top inlaid with symmetrical scrolling foliage and lines in brass. (Old Clock House)

W. 37 in. : 94 cm. DM 3.066; NF 3.820; Gns. 260; \$764.

92. REGENCY MAHOGANY KNEE-HOLE WRITING DESK, concave center fitted with nine drawers surrounding a cupboard in the recess, angles with turned and reeded columns on tapering legs, stamped Gillows, Lancaster. (Quinneys of Chester)

W. 42½ in. : 106 cm.

DM 2.116; NF 2.645; Gns. 180; \$529.

105. REGENCY CIRCULAR LIBRARY TABLE, four drawers in frieze, ebonised spirally turned and baluster support and triangular plinth, ebonised lions' paw feet, top inlaid with cross-grained bands. (Old Clock House)

W. 41½ in. : 105 cm.

DM 1.764; NF 2.205; Gns. 150; \$441.

### Needlework and Tapestries

118. RECTANGULAR PANEL OF LILLE TAPESTRY, woven in colors in the style of David Teniers, with a group of peasants merry-making, depicted in an extensive landscape with formal gardens, buildings, trees and hills in the distance, in the centre a wandering musician plays a hurdy-gurdy, a boy beats on a triangle and a man and woman are dancing to the music; on the right a peasant and woman seated, the latter offering a glass of wine, with other attendant figures. Early 18th century. (Perez)

88 x 129 in. : 224 x 328 cm.

DM 10.584; NF 13.230; Gns. 900; \$2,646.

133. CHARLES II NEEDLE- AND STUMP-WORK rectangular panel, decorated in relief with a standing crowned figure of a King beneath a canopy with a Queen and attendants and Courtier in a landscape with formal trees, buildings, insects and animals with appliqué braid banded border. (Orde)

13 x 16½ in. : 33 x 41.9 cm.

DM 940; NF 1.175; Gns. 80; \$235.

142. THE "NADIR SHAH" PICTORIAL RUG, central circular panel woven in colors with a bust portrait of the Shah surrounded by four smaller panels with bust portraits of Shahs Suleman, Sultan Hassain, Abbas The Great and Tumasab, on ruby ground with scrolling stems and foliage, the border with similar medallion portraits of Ancient Legendary Pishdari and Kyani Kings of Persia and inscriptions in panels on a floral ruby ground. (Louis Joseph)

84 x 54 in. : 214 x 137 cm.

DM 1.468; NF 1.835; Gns. 125; \$367.

Traditionally said to have been presented to Nadir Shah about 1736; note with description and history of the rug was sold with the lot.

**Total of Sale: 170 Lots**

**DM 222.868; NF 278.585; £19,899; \$55,717.**



SAMUEL T. FREEMAN & CO., Philadelphia  
October 22 and 23, 1962

**American and English Furniture and Decorations  
from the collection of Mrs. N. McLean Seabreeze,  
"The Kenilworth," Philadelphia**

58. PENNSYLVANIA WALNUT CHEST ON FRAME, flat moulded edge top, five small vari-sized drawers above three graduated wide drawers, scalloped apron, cabriole legs, drake feet. *XVIII century*.

H. 67 in. : 170.2 cm. W. 41½ in. : 105.5 cm.

DM 7.200; NF 9.000; Gns. 612; \$1,800.

59. CHIPPENDALE MAHOGANY SIDE CHAIR, serpentine crestrail centering a carved scallop shell with acanthine pendant, cabriole legs with acanthine carving, claw-and-ball feet. *American, XVIII century*.

DM 3.200; NF 4.000; Gns. 272; \$800.

61. SHERATON MAHOGANY CORNER WASHSTAND, quarter-round, basin well, two pin pockets, center door, small drawer below, five tapering square legs. *American, Early XIX century*.

H. 34¼ in. : 87 cm. W. 25¼ in. : 64 cm.

DM 760; NF 950; Gns. 65; \$190.

62. EARLY AMERICAN CHERRY FIELD BED, vasiform posts, turned and reeded rear, arched tester. *XVIII century*.

H. (posts) 63 in. : 160 cm. W. 52 in. : 129.5 cm.

DM 3.000; NF 3.875; Gns. 264; \$775.

63. PHILADELPHIA CHIPPENDALE MAHOGANY SNAP TOP CANDLESTAND, dish moulded round top, crow's nest turntable, vasiform shaft, cabriole leg tripod base, padded snake's head feet. *XVIII century*.

H. 27 in. : 68 cm. Diam. 20¾ in. : 52.5 cm.

DM 1.900; NF 2.375; Gns. 162; \$475.

70. EARLY ENGLISH TOLE "HUNT" TRAY, panoramic fox-hunt scene. *XIV century*.

L. 21¾ in. : 55.2 cm. W. 30¼ in. : 76.8 cm

DM 360; NF 450; Gns 31; \$90.

Exhibited: Philadelphia Museum of Art, 1931.

74. PHILADELPHIA HEPPLEWHITE INLAID MAHOGANY SECRETARY CHEST by *Christian Snyder*, fall front top secretarial drawer, fitted architectural interior, double door cabinet base, four vari-sized drawers. French bracket feet. *Circa 1804*.

H. 44 in. : 111.7 cm. W. 41½ in. : 105.5 cm.

DM 2.200; NF 2.750; Gns. 187; \$550.

Collection of Alexander Ramsey, 1804. Maintained always in the Ramsey Family and acquired directly from Mr. Ramsey's great-great-granddaughter.

Included with the secretary is the original receipt book recording the transaction, signed and dated by the cabinet maker.

153. EARLY AMERICAN INLAID MAHOGANY SPICE CHEST, flat top, cross-band inlaid door, fitted interior, fret-work trimmed top, eleven vari-sized drawers, ogival bracket feet.

H. 20¾ in. : 52.6 cm. W. 18½ in. : 47 cm.

DM 2.500; NF 3.125; Gns. 212; \$625.

157. PHILADELPHIA CHIPPENDALE MAHOGANY LOWBOY, moulded top, double notched corner, top wide drawer carved with an intaglio shell and relief foliations, three small drawers, quarter-round pilasters flanking drawers, twin carved cartouches flanking dropped scalloped apron, carved blossoms and foliation on cabriole legs, claw-and-ball feet. *Circa 1770*.

H. 29½ in. : 75 cm. W. 34¼ in. : 87 cm.

DM 25.000; NF 31.250; Gns. 2,126; \$6,250.

Acquired from the Wilcox Family of Philadelphia.

158. CHIPPENDALE MAHOGANY CAMEL BACK SOFA, serpentine back, rolled arms, serpentine seat-rail, grooved tapering square legs, plain rail underbracing. *American, XVIII century*.

L. 88 in. : 233.5 cm.

DM 8.800; NF 11.000; Gns. 750; \$2,200.

162. SHERATON MAHOGANY WING BACK ARM CHAIR, serpentine crestrail and wings, short roll arms, straight seat-rail, string-inlaid tapering square legs. H-underbracing. *American, XVIII century*.

DM 2.400; NF 3.000; Gns. 204; \$600.

Acquired from the Sears Family, Boston.

163. CHIPPENDALE MAHOGANY SECRETARY BOOKCASE, swan's neck pediment with fretwork, glazed doors with brass tracery, slant front writing section with honeysuckle carved interior doors, four vari-sized drawer bureau base, heavy brasses. *English, XVIII century*.

H. 94 in. : 421.8 cm. W. 39½ in. : 100.3 cm.

DM 1.400; NF 1.750; Gns. 119; \$350.

Exhibited: Philadelphia Museum of Art, 1931.

164. SHERATON MAHOGANY BEAU BRUMMEL BUREAU, serpentine front, four cock-beaded drawers, topmost fitted as a dressing table, canted stop-fluted pilasters, conforming bracket feet, incurvate sides, original bail handle brasses. *English, circa 1780*.

H. 33 in. : 83.8 cm. W. 41 in. : 104 cm.

DM 2.900; NF 3.625; Gns. 246; \$725.

166. PHILADELPHIA CHIPPENDALE WALNUT DROP LEAF DINING TABLE, narrow rectangular top, compass jointed deep straight drop leaves, notched corners, scrolled and moulded apron, slender cabriole legs, claw-and-ball feet, opposing gate legs. *Mid XVIII century*.

H. 29 in. : 73.7 cm. W. 48 in. : 122 cm.

L. (open) 57 in. : 144.8 cm.

DM 3.400; NF 4.250; Gns. 306; \$850.

167. APPLEWOOD SHELF CLOCK by *Benjamin Worrill*, brass ball and spire finial on fret-work pediment, painted dial with maker's name inscribed in gold foliate cartouches, plain pendulum trunk, scrolled apron, French bracket feet. *Boscawen, New England, circa 1810*.

H. 41 in. : 104 cm. W. 12½ in. : 31.7 cm.

DM 2.400; NF 3.000; Gns. 204; \$600.

168. QUEEN ANNE APPLEWOOD SIDE TABLE, oblong overlapping top, wide frieze drawer, slender cabriole legs, Dutch pad feet. *New Jersey, mid XVIII century*.

H. 26½ in. : 67.3 cm. W. 30½ in. : 77.5 cm.

DM 15.800; NF 7.250; Gns. 493; \$1,450.

174. FEDERAL MAHOGANY WORKSTAND by *Henry Connelly*, two wide drawers in oblong box top, four turned pilasters at corners with acorn drops, acanthine carved shaft, splay-leg quadruped base, brass paw casters. *Philadelphia, circa 1810.*

H. 29½ in. : 75 cm. W. 20¼ in. : 51.3 cm.

DM 2.800; NF 3.500; Gns. 238; \$700.

Maintained in Mrs. Seabreeze's family since its original purchase from Connelly by her great, great grandmother.

Exhibited: Connelly-Haines Exhibition, Philadelphia Museum of Art, 1953, no. 11; mentioned in the Museum Bulletin, no. 237.

191. CHIPPENDALE MAHOGANY BLOCK FRONT BUREAU, conformingly moulded edge overlapping top, four graduated wide drawers, original butterfly brasses, straight bracket feet, scalloped corner pieces. *American, XVIII century.*

H. 33½ in. : 85.1 cm. W. 36 in. : 91.5 cm.

DM 22.000; NF 27.500; Gns. 1,870; \$5,500.

Acquired from the Van Rensselaer Family, N. Y.

194. HEPPLEWHITE MAHOGANY SNAP TOP CANDLESTAND, oval top, vasiform shaft, cabriole leg tripod base, snake feet. *American, circa 1800.*

H. 28½ in. : 72.3 cm. L. 28½ in. : 72.3 cm.

W. 19 in. : 48.2 cm.

DM 720; NF 900; Gns. 61; \$180.

195. HEPPLEWHITE INLAID MAHOGANY TALL CASE CLOCK by *Bernard Hendel*, painted dial with maker's name and phases of the moon, architectural case, French bracket feet. *Carlise, circa 1800.*

H. 91 in. : 414.3 cm. W. 18½ in. : 47 cm.

DM 600; NF 750; Gns. 51; \$150.

197. QUEEN ANNE PARCEL GILDED WALNUT MIRROR, fret scrolled top, carved gilt intaglio shell, moulded edge with gilt bezel. *Early XVIII century.*

H. 46 in. : 116.8 cm. W. 16 in. : 40.5 cm.

DM 2.200; NF 2.750; Gns. 187; \$550.

199. PHILADELPHIA MAHOGANY SNAP TOP TEA TABLE, circular dish-moulded top, crow's nest turntable, bulb-turned vasiform shaft, cabriole legs, claw-and-ball feet. *Mid-XVIII century.*

Diam. 32½ in. : 82.5 cm. H. 29¼ in. : 74.3 cm.

DM 5.400; NF 6.750; Gns. 469; \$1,350.

256. QUEEN ANNE WALNUT WING BACK ARM CHAIR, serpentine crestrail, scalloped ends, vertically rolled arms, unique serpentine seat rail recessed to extend corners to cabriole legs, Dutch pad feet, turned H-underbracing. *American, circa 1730.*

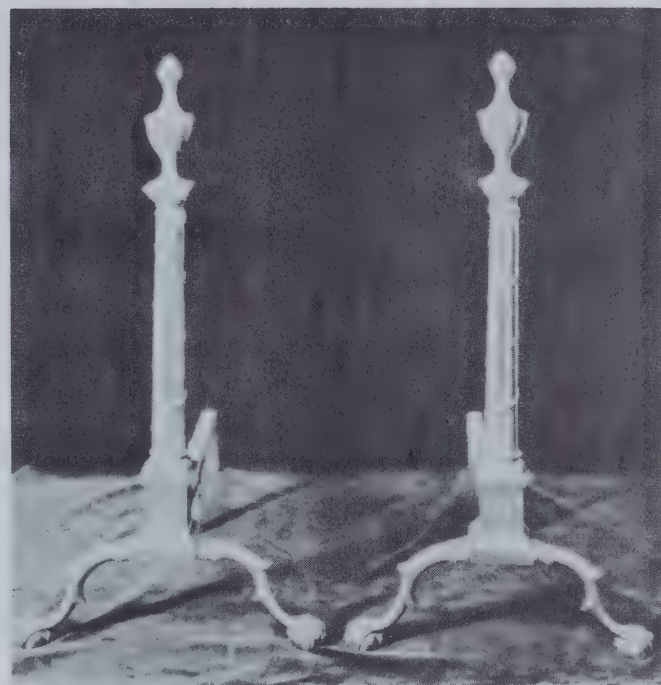
DM 15.200; NF 19.000; Gns. 1,292; \$3,800.

Exhibited: Philadelphia Museum of Art, 1931.

257. HEPPLEWHITE INLAID MAHOGANY SECRETARY, superstructure with three small feathered satinwood drawers over two doors enclosing fitted interior, fold-over writing flap, three graduated wide drawers in bureau base, elongated French bracket feet. *New England, circa 1790.*

H. 50 in. : 127 cm. W. 41½ in. : 105.5 cm.

DM 6.800; NF 8.500; Gns. 578; \$1,700.



Lot 150

150. PAIR AMERICAN BELL BRASS ANDIRONS, engraved urn finial, tapering round shaft carved with spiral vine, square plinth engraved on three sides, notch-sculpted cabriole legs, claw-and-ball feet. *3rd Quarter XVIII century.*

H. 27¼ in. : 68.5 cm.

DM 11.600; NF 14.500; Gns. 986; \$2,900.

Illustrated: Pendleton Collection, page 344.

258. PHILADELPHIA CHIPPENDALE WALNUT SIDE CHAIR, serpentine crestrail, Gothic pierced splat, grooved and chamfered square legs, H-stretchers; "Hunt" landscape needlepoint seat of later date. *Circa 1780.*

DM 3.000; NF 3,750; Gns. 255; \$750.

259. QUEEN ANNE WALNUT BARREL BACK ARM CHAIR, deep channel upholstered back, short rolled arms, shell and foliate pendant carved cabriole legs, Dutch pad feet. *English, late XVIII century.*

DM 1.200; NF 1.500; Gns. 100; \$300.

291. AMERICAN FEDERAL MAHOGANY BANJO CLOCK, brass eagle and bass finial on circular dial, eglomised pendulum trunk with historic sea battle. *Early XIX century.*

DM 920; NF 1.150; Gns. 78; \$230.

292. CHIPPENDALE MAHOGANY MARLBOROUGH PEMBROKE TABLE, straight drop leaf top, small apron drawer, chamfered square legs, cross underbracing, stepped block feet. *American, 4th quarter, XVIII century.*

H. 28¾ in. : 73 cm. W. (open) 29 in. : 75 cm.

DM 6.400; NF 8.000; Gns. 544; \$1,600.

294. HEPPLEWHITE GILDED MIRROR, classic urn with wheat ears at top suspended with foliate swags, rectangular moulded frame, figure of classic maiden at base. *American, XVIII century.*

H. 45 in. : 114.3 cm. W. 17 in. : 43 cm.

DM 4.000; NF 5.000; Gns. 340; \$1,000.



298. PHILADELPHIA INLAID MAHOGANY CARD TABLE *attributed to Ephraim Haines*, folding top, slightly bowed mid-section with inlays featuring oval medallion, turned reeded tapering round legs. *Circa 1800.*  
H. 30 in. : 76.2 cm. W. 35 in. : 89 cm.

DM 1.800; NF 2.250; Gns. 153; \$450.

299. PAIR PHILADELPHIA QUEEN ANNE WALNUT SIDE CHAIRS, serpentine crestrail centering a carved cameo shell, spooned vasiform splat with conforming stiles, plain cabriole legs, drake feet. *Circa 1750.*

DM 12.800; NF 16.000; Gns. 1,090; \$3,200.

Made for Alexander Ramsey, Philadelphia.

300. PHILADELPHIA QUEEN ANNE WALNUT SIDE CHAIR, serpentine crestrail, large carved cameo shell, vasiform splat, moulded seat-rail, scalloped apron, cabriole legs, drake feet. *Philadelphia, circa 1750.*

DM 3.000; NF 3.750; Gns. 255; \$750.

358. NEW ENGLAND INLAID MAHOGANY SHELF CLOCK, scrolled pediment, three urn finials, circular dial, gilded oval glass panel in pendulum trunk, satinwood panel inlay in base, brass paw feet. *Early XIX century.*  
H. 39½ in. : 100.3 cm. W. 11½ in. : 29.2 cm.

DM 2.800; NF 2.250; Gns. 153; \$450.

359. CHIPPENDALE MAHOGANY OX BOW BUREAU, moulded top over four graduated wide drawers, conformingly moulded base, straight bracket feet. *New England, XVIII century.*

H. 32 in. : 81.2 cm. W. 35½ in. : 90.3 cm.

DM 6.000; NF 7.500; Gns. 510; \$1,500.

Ex-Coll.: General Sullivan, Revolutionary War hero.

Acquired from his direct descendant, a Miss Cary of Boston, who averred it was the General's property.



Lot 264

264. PHILADELPHIA DAYBED, adjustable triple vasiform splat back, vasiform turned canted stiles, rushed frame, eight turned legs, turnip feet, characteristically turned Pennsylvania stretchers. *Early XVIII century.*

DM 5.600; NF 7.000; Gns. 476; \$1,400.

Robert Morris is averred to have been the original owner. Acquired by gift from original descendants of a Mr. Goodyer, who maintained a chemist's shop at 2 S. 12th Street, Philadelphia, once the home of Robert Morris.



Lot 360

360. QUEEN ANNE MAHOGANY ARM CHAIR, yoke crestrail, spooned splat with line inlay, S-scrolled open arms with flat voluted terminals, duck-foot cabriole legs with scrolled carving at top, scrolled underbracing. *New England, mid-XVIII century.*

DM 4.200; NF 5.250; Gns. 354; \$1,050.

370. PHILADELPHIA QUEEN ANNE WALNUT ARM CHAIR, yoke-crested serpentine crestrail with flat volute-carved ears, spooned pierced vasiform splat centering heart motif, conforming stiles, scrolled open arms with voluted knuckles resting on shaped stumps, commode seat with scalloped apron, possibly reduced for later taste, of the type frequently attributed to Savery; landscape needle-point seat cover of later date. *Mid- XVIII century.*

DM 14.800; NF 18.500; Gns. 1,258; \$3,700.

374. CHINESE CHIPPENDALE MAHOGANY ARM CHAIR, serpentine crestrail, straight back, open arms, stumps and chamfered square legs with blind fretwork, scrolled corner brackets. *English, XVIII century.*

DM 2.500; NF 3.125; Gns. 212; \$625.

375. CHIPPENDALE CHERRY CHEST-ON-CHEST, arched moulded pediment with voluted ends, three turnip finials, top drawer carved lightly with foliation, seven vari-sized drawers in upper section, three graduated ox-bow drawers in lower section, all flanked by quarter-round pilasters, ogival bracket feet. *American, XVIII century.*

DM 22.000; NF 27.500; Gns. 1,870; \$5,500.

376. NEW YORK CHIPPENDALE MAHOGANY CARD TABLE, plain oblong folding top, conforming apron, gadroon moulding, carved cabriole legs, claw-and-ball feet, fifth gate leg at rear. *Circa 1790.*

H. 27½ in. : 70 cm. W. 34 in. : 86.3 cm.

DM 8.000; NF 10.000; Gns. 680; \$2,000.

377. QUEEN ANNE WALNUT LOWBOY, moulded edge overlapping top, four small drawers, squared cabriole legs, moulded ankles, Spanish scrolled feet. *American, early XVIII century.*

H. 31 in. : 78.7 cm. W. 34 in. : 86.3 cm.

DM 12.400; NF 15.500; Gns. 1,035; \$3,100.

380. QUEEN ANNE PARCEL GILDED WALNUT MIRROR, fretwork cresting centering gilded carved foliate roundel, moulded border enclosing carved gilded bezel. *Mid-XVIII century.*

H. 50 in. : 127 cm. W. 19 in. : 48.2 cm.

DM 6.400; NF 8.000; Gns. 544; \$1,600.

382. SET OF FOUR CHIPPENDALE MAHOGANY SIDE CHAIRS, serpentine crestrail with voluted ears, carved center cartouche and foliation, small cross at top of Gothic pierced splat, straight seatrail, chamfered square legs, H-underbracing. *American, late XVIII century.*

DM 6.000; NF 7.500; Gns. 510; \$1,500.

Ex-Coll.: Parson John Thompson, used in his parsonage in Virginia.

394. CHIPPENDALE WALNUT "BENJAMIN FRANKLIN" KNEE HOLE SECRETARY, slant top folding to rest on pen-box drawers with original slide lids, serpentine interior with five intaglio shells on the top drawers, the center-most enclosed behind an arch paneled door; double pedestal base, four quarter-round fluted pilasters flanking nine vari-sized cock-beaded drawers; recessed center section with paneled door, ogival bracket feet. *Philadelphia, 4th quarter, XVIII century.*

H. 41¼ in. : 104.8 cm. W. 41 in. : 104 cm.

DM 160.000; NF 200.000; Gns. 13,605; \$40,000.

Acquired by Mr. Curran from direct descendants of Dr. Franklin who averred that it was his property and used by him.

395. FEDERAL MAHOGANY SIDBOARD, slightly bowed front two wide drawers, four wine drawers, central double door cabinet base, four legs, tops carved with floral-filled cornucopias, acanthine leaves, reeded and turned below. *Style of Samuel McIntire, Salem, Mass., circa 1795.*

H. 42 in. : 106.7 cm. L. 52 in. : 129.5 cm.

DM 1.800; NF 2.250; Gns. 153; \$450.

See: Herbert Lawton Collection, American Art Gallery Sale, N. Y., 1928.

396. CHIPPENDALE CHERRY SHELL CARVED SECRETARY-BOOKCASE, broken cove-moulded pediment bonnet top with three spiral flame and urn finials centering intaglio shell, arched paneled doors flanked by three flat fluted pilasters, interior with two shell domes, candle slides at mid-section, slant top secretarial base, fitted interior, graduated drawer base, ogival bracket feet. *New England, XVIII century.*

H. 93 in. : 236.5 cm. W. 43 in. : 109.3 cm.

DM 30.000; NF 37.500; Gns. 2,551; \$7,500.

Exhibited: Philadelphia Museum of Art, 1931.

397. QUEEN ANNE WALNUT SLIPPER CHAIR, yoke crestrail, canted back covered in floral needlepoint, compass seat, cabriole legs, knees carved with intaglio shell with bellflower pendant, H-underbracing, Dutch pad feet. *Circa 1730.*

DM 11.600; NF 14.500; Gns. 986; \$2,900.

From Ginsburg & Levy, N. Y.: Lots no. 62, 76, 150, 158, 161, 163, 167, 169, 172, 192, 196, 199, 294, 298, 358, 370, 375, 376, 381, 396.

From Thomas Curran, Philadelphia: Lots no. 168, 197, 256, 292, 300, 380, 394, 397.

PARKE-BERNET GALLERIES, Inc., New York  
November 9, 1962

**French Furniture and Objects of Art  
from the estate of the Late Gustave Pierre Bader  
of New York and Paris**

**Gold, Silver and Enamel Snuff Boxes  
and Other Bibelots**

29. GEORGE III BOX, circular, light amber tortoise shell, cover inset with octagonal medallion of Venus and Cupid at flaming altar of Love, gold rims. Together with a gold-mounted ivory *nécessaire*, of the period, inset miniature, imperfect. *English, circa 1790. (Lot)*

Diam. 2½ in. : 6.6 cm. DM 400; NF 500; Gns. 34; \$100.

31. LOUIS XV-XVI SNUFF BOX, green bloodstone jasper, oval, gold-mounted, scrolled clasp of tiny rose diamonds, whole encased in a trellis, rim bandings with leaf devices. *Mark of the Fermier-Général Julien Alaterre. Paris, circa 1770.*

L. 3¼ in. : 8.3 cm.

DM 8.400; NF 10.500; Gns. 714; \$2,100.

32. LOUIS XVI SNUFF BOX, rock crystal, plain oval, gold-mounted rim bandings chased with leaf-and-dart devices with a ruby and four small rose diamonds. *French, circa 1785.*

L. 2¾ in. : 7 cm. DM 2.000; NF 2.500; Gns. 169; \$500.

34. LOUIS XVIII PRESENTATION SNUFF BOX, gold, oblong, monogram and crown of Louis XVIII in diamonds, chased borders of scrolling leafage, base with engine-turned trellis panel; has original red leather case with the arms of France. *Paris, circa 1820.*

L. 3⅛ in. : 7.8 cm.

DM 8.800; NF 11.000; Gns. 750; \$2,200.

Note: This box was presented by Louis XVIII to John Knowles, Esq., F.R.S., on the occasion of the translation of one of his books into French.

Collection: Lt. Col. F. K. Windcott, London.



Lot 81

81. BLUE AND WHITE PORCELAIN JARDINIÈRE, flaring lip, underglaze blue, *ju-i* lappet bandings, roundels of flowers of the Seasons, overglaze *famille verte* enamels, mounted in *bronze doré* in the manner of Charles Cressent, *rocaille* ornament, uprights of bulrushes, scroll feet. *XVIII century.*

H. 17 in. : 43 cm.

DM 4.000; NF 5.000; Gns. 340; \$1,000.



36. POCKET SUNDIAL, by LeFebvre, octagonal, silver, fitted with compass and chased triangular gnomon, engraved on reverse with latitudes of principal cities of Europe, maker's name, original shagreen case. *Paris, circa 1760.* Together with a pair of Polish low candlesticks, square base, ball feet. (Lot)

L.  $2\frac{3}{4}$  in. : 7 cm.

DM 1.100; NF 1.375; Gns. 93; \$275.

42. RUSSIAN SILVER KOVSH by Carl Fabergé, angular handle, amethyst cabochon, prow with cabochon citrine, cavetto with coin of Peter III, dated 1762. *Work-master's mark of Stephen Wäkevä.*

L.  $6\frac{3}{4}$  in. : 17 cm.

DM 1.200; NF 1.500; Gns. 102; \$300.

45. LOUIS XV DERBYSHIRE SPAR SNUFF BOX, gold-mounted, oval, basket-form, carved spiraling rope pattern, hinged cover, pug-dog finial, enclosed by two-tone gold rim banding, leaf swags with tiny emeralds, rubies and rose diamonds, matching clasp. *French, circa 1785.*

L.  $2\frac{1}{2}$  in. : 6.3 cm.

DM 5.200; NF 6.500; Gns. 442; \$1,300.

46. GEORGE III MINIATURE WRITING BOX, gray striped agate, oblong, compartmented interior lined in purple velvet with mirror, cut glass covered inkwell, pounce pot, ivory writing tablet; wrought gold with bail handle, escutcheon, corner straps chased with rococo scrolls and blossoms, shell feet. *English, circa 1765.*

L. 3 in. : 7.5 cm.

DM 4.000; NF 5.000; Gns. 340; \$1,000.

48. LOUIS XV SNUFF BOX, carved rock crystal, octagonal, panel-cut, ogival sides, gold rim bandings with shells, scrolls and tiny blossoms. Minor chips to foot. *French, circa 1770.*

L.  $2\frac{7}{8}$  in. : 7.2 cm.

DM 3.800; NF 4.750; Gns. 323; \$950.

55. MEISSEN SNUFF BOX, ogival, oval section, painted and relief-molded medallions of boar hunting scenes and shell devices, inside of cover with figures in formal garden; pinchbeck mounts. *Circa 1765.*

L.  $2\frac{3}{4}$  in. : 7 cm.

DM 1.700; NF 2.125; Gns. 144; \$425.

## Decorations and Sculpture

63. MARIN, JOSEPH CHARLES (French: 1759-1834). Bronze bust of a Bacchic nymph, animal pelt strapped about shoulders, *fleur de pêche* marble socle. *Signed and dated 1794.*

H. (total)  $13\frac{1}{2}$  in. : 34.2 cm.

DM 2.000; NF 2.500; Gns. 169; \$500.

69. PAIR LOUIS XVI BRONZE DORÉ AND PORCELAIN BRÛLE-PARFUMS, deep, bleu de roi bowl, pierced cover, fruit finial, satyr-mask handles united by chains, horns forming scroll collar, conjoined incurvate supports, hoof feet; trilateral statuary marble base. *French, XVIII-XIX century.*

H.  $13\frac{3}{4}$  in. : 34.8 cm.

DM 2.600; NF 3.250; Gns. 221; \$650.

73. BARYE, ANTOINE-LOUIS (French: 1796-1875). Bronze statuette of a lioness, green patina. Posthumous cast by F. Barbédienne, Paris. *Signed.*

L.  $16\frac{1}{2}$  in. : 41.7 cm.

DM 800; NF 1.000; Gns. 68; \$200.

75. EMPIRE TÔLE SIX-LIGHT CHANDELIER, lyriform standard, urn finial, decorated with black figural vignettes and foliations, tan ground. Small imperfections. *French, circa 1815.*

H. 17 in. : 43 cm.; Diam. 17 in. : 43 cm.

DM 1.100; NF 1.375; Gns. 93; \$275.

78. PAIR RÉGENCE SEAUX or JARDINIÈRES, bronze doré, circular, flaring, valanced foliated rim, convex collar of tassel lambrequins, four lion-mask loose-ring handles, pierced leaf-trellis sides, gadrooned banding; have liners. *French, XVIII century.*

H.  $9\frac{3}{4}$  in. : 24.7 cm.

DM 5.600; NF 7.000; Gns. 476; \$1,400.

82. PAIR LOUIS XV TWO-LIGHT SCONCES, *bronze doré*, asymmetrical rococo scrolled bracket wrought with cherub head, shell, and blossoms, supporting two foliated scrolling candle arms, anthemion-leaf collars. *French XVIII century.*

H. 18 in. : 45.7 cm.

DM 3.600; NF 4.500; Gns. 306; \$900.

83. PAIR LOUIS XVI MOSAIC PLAQUES, cartouche-shaped, *rouge* marble, oval medallion inlaid with pastoral scenes. *Italian. Late XVIII century.*

$21 \times 18\frac{1}{2}$  in. :  $53.3 \times 45.7$  cm.

DM 2.400; NF 3.000; Gns. 204; \$600.

90. PAIR PORPHYRY CAMPANA URNS, white-flecked purplish-brown, statuary marble pedestal inset with red jasper medallion carved in relief with figure of Ganymede and his eagle.

H. (urn) 16 in. : 40.5 cm.; H. (pedestal) 14 in. : 35.5 cm.

DM 4.200; NF 5.250; Gns. 357; \$1,050.

91. PAIR DIRECTOIRE (CONSULAT) SIX-LIGHT CANDELABRA, bronze and *bronze doré*, in form of standing neo-classical female figure, holding two cornucopia candle arms in hands, upon head a basket with three seahorse form candle arms centring vasiform central member; on square plinth applied with bulls' heads. Have glass *bobèches* with monogram N. *French, circa 1800.*

H.  $33\frac{1}{2}$  in. : 85.1 cm.

DM 3.600; NF 4.500; Gns. 306; \$900.

## French Furniture

100. LOUIS XV TULIPWOOD AND HAREWOOD MARQUETRY OCCASIONAL TABLE by Daniel Deloosse (M. E. 1769), oblong top, centring mahogany sunburst with a quadrilobed panel of marquetry musical trophies, floral roundels at corners, conformingly inlaid *à quatre faces*, long frieze drawer, two end-on-end small drawers, slender angular cabriole legs. *Stamped D. Deloosse with M. E. beneath rear frieze rail. French, XVIII century.*

H.  $28\frac{1}{4}$  in. : 71.7 cm.; W. 19 in. : 48.2 cm.

DM 8.000; NF 10.000; Gns. 680; \$2,000.

104. PAIR LOUIS XVI FAUTEUILS by Jean Baptiste Claude Sené (M.E. 1769), angular molded back, floral terminals, leaf-carved bowed cresting rail, open arms, round tapering fluted legs, floral dies; painted French gray. Both stamped I. B. Sené beneath rear seat rails.

DM 4,800; NF 6,000; Gns. 409; \$1,200.

105. LOUIS XVI ACAJOU PETITE TABLE À ECRIRE, three-quarter galleried oval top, inset *brèche d'Alep* marble plateau, drum case, small pullout writing slide, two paneled drawers, fluted stiles, quadrangular supports, round tapering legs, castored, kidney-shaped shelf, wire mesh three-quarter screen. French, late XVIII century.

H. 29½ in. : 75 cm.; W. 19 in. : 48.2 cm.

DM 1,600; NF 2,000; Gns. 136; \$400.

106. PAIR LOUIS XV PAINTED AND DECORATED ETAGÈRES, two open serpentine-fronted shelves, pierced and shaped sides, above a pair of cupboard doors painted with Chinese figures and flowers. Some restorations. French, XVIII century.

H. 22 in. : 55.8 cm.; W. 17½ in. : 44.5 cm.

DM 880; NF 1,100; Gns. 75; \$220.

107. LOUIS XV KINGWOOD AND ACAJOU MARQUETRY BUREAU DE DAME by Carel (M.E. 1732), narrow three-quarter galleried top, sloping hinged fall-front enclosing covered well, small drawers and shelf, valanced frieze, angular cabriole legs, marquetry panels of blossoms and leafage, mounted with *bronze doré* frameworks of foliated S-scrolls, *chutes* with *chinoiserie* masks, toecaps of foliated scrolls. Stamped Carel twice beneath rear frieze rail. French, XVIII century.

H. 36 in. : 91.5 cm.; W. 32 in. : 81.2 cm.

DM 9,400; NF 11,750; Gns. 799; \$2,350.

109. LOUIS XVI TULIPWOOD AND HAREWOOD MARQUETRY COMMUNE, oblong pink Verona marble top, outset rounded corners, long narrow frieze drawer faced with floral lattice panels centring a *bronze doré* appliqué of entwined flowers and leafage, above two matching long drawers masked as one, marquetry panel of a scene from *Commedia dell'Arte*, all inlaid with tinted woods; three-quarter-round fluted stiles, trumpet feet, mounted in *bronze doré* and brass, moldings of leaf tips, leafy *chutes*, apron pendant of petal motives with pineapple, foliated knob handles. French, XVIII century.

H. 34½ in. : 87 cm.; L. 49½ in. : 125.8 cm.

DM 9,000; NF 11,250; Gns. 765; \$2,250.

112. LATE LOUIS XVI ACAJOU DEMILUNE COMMUNE, semicircular gray Ste. Anne marble top, case of three drawers flanked by paneled cupboard doors, mock drawer above, fluted stiles, round tapering legs. French, Late XVIII century.

H. 34 in. : 86.3 cm.; L. 45 in. : 114.3 cm.

DM 4,800; NF 6,000; Gns. 409; \$1,200.

117. LOUIS XV AMARANTH AND TULIPWOOD OCCASIONAL TABLE inset with *famille rose* porcelain plaque of a bronze cauldron, vase and utensils; flaring frieze, small drawer, angular cabriole legs; mounted in *bronze doré*. French, XIX century.

H. 27½ in. : 70 cm.; W. 16 in. : 40.5 cm.

DM 1,900; NF 2,375; Gns. 162; \$475.



Lot 103

103. LOUIS XV GRANDE BERGÈRE À ORIELLES by Jacques Jean-Baptiste Tilliard (M.E. 1752), high tub-shaped back, molded arched cresting, foliate cartouche flanked by elongated S-scrolls, winged sides, incurvate knuckled handrests, swirl-reeded supports, bowed seat rail carved to match back, shell-carved cabriole legs; painted ivory white, green highlights. Stamped Tilliard beneath rear seat rail. From a *duchesse brisée*. French, XVIII century.

DM 5,000; NF 6,250; Gns. 425; \$1,250.

113. RÉGENCE INLAID KINGWOOD SERPENTINE-FRONT COMMUNE, *rouge antique* marble top, imperfect outset rounded corners, *bombé* case, two deep drawers, two long drawers, each faced with figured quartered kingwood panels, narrow curvilinear bandings, deep fan-shaped apron, outset stiles, short splayed feet, deep fan-shaped handles and escutcheons of frilled rococo leaves and scrollings, matching *chutes* and *sabots*. French, XVIII century.

H. 36 in. : 91.5 cm.; L. 57 in. : 144.8 cm.

DM 12,400; NF 15,500; Gns. 1,035; \$3,100.

118. LATE LOUIS XVI ACAJOU CONSOLE-DESSERTTE, oblong, gray Ste. Anne marble top, canted corners, paneled long frieze drawer, mock-fluted stiles, round fluted tapering supports, shelf stretcher, trumpet-shaped feet, brass-mounted. French, Late XVIII century.

H. 30½ in. : 77.5 cm.; L. 34 in. : 86.3 cm.

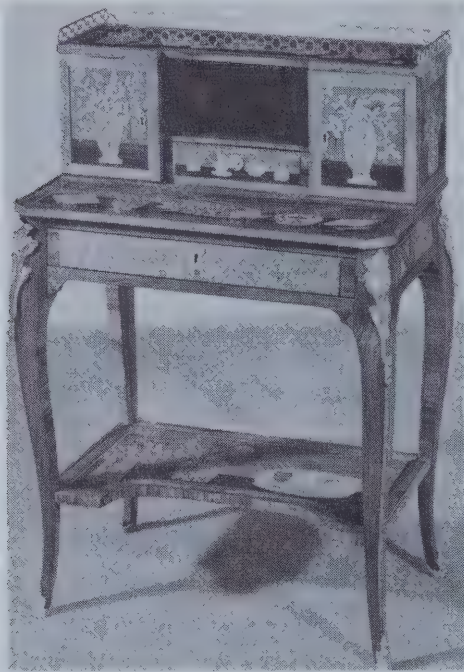
DM 1,800; NF 2,250; Gns. 153; \$450.

121. LOUIS XVI INLAID MERISIER SÉCRÉTAIRE À ABATTANT attributed to J. F. Hache (M.E., Grenoble), marble top, frieze drawer above a pair of cupboard doors, chamfered frontal corners, short cabriole legs; front and ends faced with burlwood panels, contrasting bandings. French, XVIII century.

H. 52 in. : 129.5 cm.; W. 25½ in. : 64.8 cm.

DM 2,200; NF 2,750; Gns. 187; \$550.





Lot 111

111. LOUIS XV TULIPWOOD AND HAREWOOD MARQUETRY *BONHEUR DU JOUR* by *Léonard Boudin* (M.E. 1761), oblong top, outset half-round corners, superstructure with a three-quarter galleried top over an open shelf, small drawer flanked by cupboard doors; frieze with a small writing drawer, leather-lined plateau, inkpots, sander, penwell; bracketed angular cabriole legs, shelf stretcher, incurvate front; whole with marquetry panels of various utensils, books, flower-filled urns, wave scrollings with bellflower sprays; mounted in *bronze doré*, *chutes* with *chinoiserie* masks. Stamped *Boudin* beneath left frieze rail. French, XVIII century.

H. 36 in. : 91.5 cm.; W. 23 in. : 58.3 cm.

DM 40.000; NF 25.000; Gns. 1,700; \$5,000.

120. LATE LOUIS XVI ACAJOU COMMUNE, gray Ste. Anne marble top, outset half-round corners, three graduated long drawers, half-round fluted stiles, short round tapering legs. French, Late XVIII century.

H. 31½ in. : 80 cm.; W. 30 in. : 76.2 cm.

DM 320; NF 400; Gns. 272; \$800.

122. LOUIS XV CANAPÉ À LIT D'ANGE, asymmetrical curvilinear back carved with elongated scrolls, leaf motives, small sprays of flowers, one end with armpad and knuckled handrest, valanced rails carved to match back, slender cabriole legs, leaf-carved scroll toes. Frame regilded. French, XVIII century.

L. 65 in. : 165.2 cm.

DM 2.200; NF 2.750; Gns. 187; \$550.

124. DIRECTOIRE BRONZE DORÉ AND CUT GLASS TWELVE-LIGHT LUSTRE CHANDELIER, double crowned canopy with corona of feathers, waterfall of head festoons, annulus with anthemion motives and wreath finials, alternate with scrolling candle arms, urn-shaped candleholders, base and *bobèches* with faceted prism lustres. French, Late XVIII century.

H. 45 in. : 114.3 cm.; Diam. 40 in. : 101.5 cm.

DM 14.400; NF 18.000; Gns. 1,225; \$3,600.

123. LOUIS XV OAK TABLE À ECRIRE, *Brèche d'Alep* marble top, molded edge, plain frieze, small drawer, angular cabriole legs. French, XVIII century.

H. 26 in. : 66 cm.; L. 29½ in. : 75 cm.

DM 1.800; NF 2.250; Gns. 153; \$450.

125. LOUIS XV KINGWOOD AND TULIPWOOD MARQUETRY COMMUNE by *Adrian Faizelot Delorme* (M.E. 1748), serpentine-contoured pink Verona marble top, molded edge, outset half-round corners, conforming, slightly *bombé* case, two deep drawers crossbanded in figured kingwood masked as one, faced with shaped panel of rosewood with marquetry flower stems, matching sides and outset stiles, shaped apron formed by lower drawer, splayed angular legs; whole mounted in *bronze doré*, foliated rococo escutcheons, handles, appliques, *chutes* and *sabots*. Some imperfections. Stamped *Delorme* with M.E. twice on top left front stile. French, XVIII century.

H. 34½ in. : 87.5 cm.; L. 44 in. : 111.7 cm.

DM 10.000; NF 12.500; Gns. 850; \$2,500.

127. DIRECTOIRE (CONSULAT) WROUGHT BRONZE TABLE DE MILIEU, circular porphyritic granite top, inset guilloche strapwork frieze with classical bust portraits, over coved, fluted apron, three caryatid lion supports, bodies tapering to animalistic leg with paw feet, trilateral plateau centring a floral ornament. French, circa 1800.

H. 35 in. : 89 cm.; Diam. 32 in. : 81.2 cm.

DM 5.200; NF 6.500; Gns. 442; \$1,300.

From the Château de Malmaison, Paris.

129. EMPIRE ROSEWOOD AND CARVED, PAINTED AND PARCEL-GILDED CONSOLE-BIBLIOTHÈQUE, pale *blue turquin* marble top, deep frieze with *bronze doré* classical ornament, projecting over two cupboard doors, embossed gilded leather panels in molded and gilded frameworks, flanked by matching doors with arched mirror panels enclosing shelves, four freestanding carved, black-painted caryatid lions, bodies forming animalistic legs and feet on stepped *bleu turquin* plateaus. French, circa 1895.

H. 35 in. : 89 cm.; L. 69 in. : 175.3 cm.

DM 3.600; NF 4.500; Gns. 306; \$900.

147. LOUIS XV CARVED AND GILDED PIER MIRROR, upright frilled frame outlined with elongated scrolls entwined with olive branches, crested with a pair of pierced conjoined C-scrolls united by stems of roses. French, XVIII century.

H. 6 ft. 4 in. : 193 cm.; W. 35 in. : 89 cm.

DM 2.900; NF 3.625; Gns. 246; \$725.

148. LOUIS XV-XVI TULIPWOOD AND HAREWOOD MARQUETRY BREAK-FRONT COMMUNE by *François Rübestück* (M.E. 1766), white tapestry marble top, slightly break-fronted, outset rounded corners, conforming case, three frieze drawers faced with panels of rosetted guilloche strapwork, above two long drawers masked as one, centring a panel of marquetry musical trophies, laurel leaves, billing doves, flanked by matching panels of olive branches, books, a quill pen, geometric instruments, half-round mock-fluted stiles, short angular cabriole legs; mounted in *bronze doré*, laurel-wreath handles, classical *chutes*, foliated lion-paw *sabots*. Stamped *F. Rübestück* with M.E. on top of right stile. French, XVIII century.

H. 34 in. : 86.3 cm.; L. 56½ in. : 143.5 cm.

DM 24.000; NF 30.000; Gns. 2,040; \$6,000.

SOTHEBY & CO., London  
October 29, 1962

**Egyptian, Near Eastern, Greek, Roman  
and Indian Antiquities**

6. SYRO-HITTITE BRONZE STANDING FIGURE OF A MAN with a spear, thick belt, small conical cap, elongated neck and body, green patina, *2nd/1st Millenium B.C.* (Gratsos)  
H. 5¾ in. : 14.6 cm. DM 1.120; NF 1.400; £100; \$280.

13. EARLY DYNASTIC CYLINDER SEAL in dark grey steatite, with a scorpion and a diminutive human being, *early 3rd Millenium B.C.* (J. E. von Halle)  
DM 200; NF 250; £18; \$50.

14. EARLY DYNASTIC HARD WHITE SHELL CYLINDER SEAL with a lion, griffon, kneeling horse, plants and fish in the field, *early 3rd Millenium B.C.* (Kahn)  
DM 280; NF 350; £25; \$70.

16. HAEMATITE CYLINDER SEAL, with two figures before a Goddess, two lines of inscription, *early 2nd Millenium, B.C.* (K. J. Hewett)  
DM 280; NF 350; £25; \$70.

18. YELLOWISH MARBLE CYLINDER SEAL with slightly concave sides with a heraldic group of two heroes fighting a lion, two bulls, a trident in the field, *Akkadian, late 3rd Millenium B.C.* (Kahn)  
DM 448; NF 560; £40; \$112.

32. GRECO-BUDDHIST GOLD FEMALE FIGURINE, hollow, the goddess standing with a small child grasping her right leg, eating a bunch of grapes one hand supports loose drapery which leaves her breasts uncovered; her shoulder-length hair bound in a fillet. *1st-2nd Century A.D.* (Spink)  
H. 1½ in. : 3.8 cm. DM 4.480; NF 5.600; £400; \$1,120.  
From the collection of Lt. Col. G. M. C. Smith, C.M.G. Probably a representation of the goddess Sri. Similar pieces from Taxila are illustrated by Sir John Marshall, *Taxila*, 1951, pl. 191. Another very similar figure (male) is in the Victoria & Albert Museum, London.

33. GANDHARA GREY SCHIST SEATED FIGURE OF BUDDHA in the attitude of meditation, *dyhani mudra*, eyes half closed, wavy hair, domed *ushnisha*, ears pierced, circular halo (partly broken) the perimeter with saw tooth moulding, folds of the *sanghati* arranged over the right breast and falling in a central loop between the knees, tiered base with a small representation of Buddha seated in similar pose, flanked by attendants and surrounded by draperies, *Group III, c. 300-400 A.D., probably from Lahore.* (K. J. Hewett)  
H. 30 in. : 76.2 cm. DM 5.376; NF 6.720; £480; \$1,344.  
Compare Islay Lyons and Harald Ingholt, *Gandharan Art in Pakistan*, 1957, No. 232, (illustrated).

64. PALE GREEN GLASS GLOBULAR FLASK, flaring neck, base with relief star motif, center with interlaced trailed glass ribs, *2nd-3rd Century A.D.* (S. Harrison)  
H. 4 in. : 10.2 cm. DM 896; NF 1.120; £80; \$224.

65. ROMAN PALE GREEN GLASS OIL FLASK, rectangular, cylindrical neck, trailed handle, *2nd-3rd Century A.D.* (Churchill)  
H. 6¼ in. : 15.9 cm. DM 448; NF 560; £40; \$112.

69. LARGE SYRIAN FLASK, pale green glass with lilac, silver and green iridescence, cylindrical body, strengthened overhanging mouth rim, heavy strap handle, *1st-2nd Century A.D.* (S. B. Meyer)  
H. 8½ in. : 21.6 cm. DM 1.008; NF 1.260; £90; \$252.

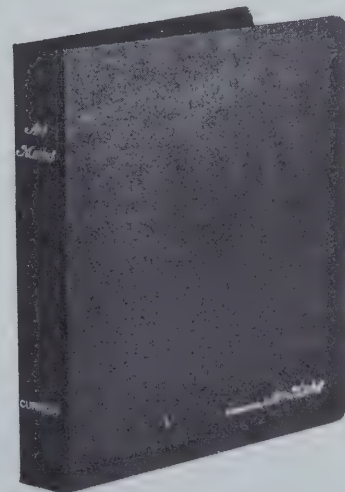
70. GAULISH GLASS BOTTLE, *Frontius* type, pale green glass, keg-shape, slightly convex sides, five hoops indicated at the top and bottom, neck with disc rim and strap handle, circular base with a band about one inch wide bearing the inscription *F.R.O.T.I.*, *3rd-4th Century A.D.* (Churchill)  
H. 7 in. : 17.8 cm. DM 3.360; NF 4.200; £300; \$840.

Note: Made in Gaul in the workshop of the glass maker called Frontinus. These signed bottles have been found mainly in N. E. France but also in the Rhineland. There is a wide range of inscription appearing on them. The type eventually came to be used as inkwells. The term *tintenfass* (inkbarrel) which is what they became known as in the Middle Ages has been retained in Germany right down to the present day. German glass inkwells still have the hoops indicated at the bottom.  
See Frederick Neuburg, *Glass in Antiquity*, 1949, p. 63, pl. 96. Also compare the two-handled example in the Ray Wingfield Smith Collection, *Catalogue No. 263* (illustrated).

From the Reynolds-Peyton collection.

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(continued from page 491)

the past have shown a willingness to accept reasonable formulas that do not offend the Government's interest.

International ART MARKET herewith proposes such a formula, in the belief that it meets the needs of the situation and is eminently fair to all interests:

Works of art given to museums may be valued at not more than double the average price paid for the five top works of the same artist in the same medium sold at auction in the United States or Europe during the year of the gift.

At first glance the I. R. S. will boggle at "double the average price." But on second thought and perhaps a little research, the reasonableness of the figure will become apparent. For one, this is a ceiling, not a floor, and while all philanthropists will try to get as close to the ceiling as they dare, there will still be a level above which they cannot go. For another, there are seldom more than two top works of a single artist sold in a single season; the prices paid for the lesser works would bring the average to be doubled down. Thirdly, auction prices establish the market — but it is the dealer's market and not primarily that of the collector. Pictures bought at auction here and abroad frequently turn up in the dealer's showrooms at double the auction price or even higher.

All sorts of modifications of this formula are possible and there would be many instances that it could not cover — the sale of rare old masters, for instance. The collector who has a canceled check to support a higher price than the formula average would provide has, of course, no problem.

But the collector who bought when the market was low and gave his gift when the boom was on, would most likely be limited by the I. R. S. in any case to what the public record of auction sales would show. The collector who seeks to defend his claim for a finished Matisse painting against the recorded price paid for an oil sketch that artist tossed off for a friend, is fighting a losing battle. But if he is able to support his claimed deduction with a sound and reasonable formula, he has a chance to bring order out of what otherwise will be only chaos. —Howard L. Katzander

66. RARE AMBER GLASS JEWISH HEXAGONAL FLASK, mould blown, Jewish ornaments imposed within dotted borders on each of the faces of the body, symbols include the seven-armed candelabrum (menora), and a portico, thick flared neck, purple iridescence remaining, *Palestine* 200-400 A.D. (S. B. Meyer)  
H.  $3\frac{1}{2}$  in. : 8.9 cm. DM 5,376; NF 6,720; £480; \$1,344.  
See: *Catalogue of the Ray Wingfield Smith Collection*, 1957, Nos. 411 and 412. Frederic Neuburg, *Glass in Antiquity*, 1949, Pl. 27, No. 87.

71. THE CATTERICK BUCKLE formed of a rectangular piece of bronze, centered by an oval space (to hold the strap) formed by a pair of confronted stylised horses' heads gripping in their mouths the bar on which the

tongue turns, behind them two stylised dolphins with ring and dot eyes, their bodies covered with incised dots, reverse side undecorated, green patina, 4th-5th Century A.D. (K. J. Hewett)

L.  $3\frac{1}{4}$  in. : 8.3 cm. DM 4,480; NF 5,600; £400; \$1,120.  
Found by the present owner in Room I, Building I, near the West Wall of Cataractonium (modern Catterick).  
See: *Yorkshire Archaeological Journal*, XXXIX, 1957, pp. 243-6, no. 12, fig. 6, no. 12, pl. 9; J. M. C. Toynbee, *Art in Roman Britain*, 1962, no. 129, pl. 153 (ill.).  
Exhibition: London, Goldsmiths' Hall, *Art in Roman Britain*, June-July, 1961, cat. no. 129.

77. GEOMETRIC GREEK CIRCULAR POTTERY PYXIS AND COVER, painted in brown slip with concentric circle, dot, swastika, petal and zig-zag motifs, cover high sharply pointed knop, *Mid-8th Century B.C.* (Birmingham Museum & Art Gallery).

Diam. 10 in. : 25.4 cm.; Ht.  $8\frac{1}{2}$  in. : 21.6 cm.  
DM 4,480; NF 5,600; £400; \$1,120.

80. GREEK BRONZE STATUETTE OF A WOMAN, formerly the handle of a mirror, with both arms extended, the left raised higher than the right and wearing a peplos, hems bordered with a pattern of sunk circles, hair parted in the center, on the top of the head a trace of the mirror support remains, eyes pierced, fine expression, pale green patina, c. 460 B.C. (Kahn)  
H.  $5\frac{1}{4}$  in. : 13.3 cm.

DM 16,800; NF 21,000; £1,500; \$4,200.  
From the collection of J. H. Fitzhenry.  
Exhibition: London, Burlington Fine Arts Club, 1904, *Exhibition of Ancient Greek Art*, No. 72, pl. 56.

85. LARGE MIDDLE CORANTHIAN PEAR-SHAPED POTTERY ARYBALLOS painted and incised in purple and black slip with the figures of two confronted sphinxes, a stand containing a large lotus emblem between them, c. 590/580 B.C. (Kahn)  
H.  $10\frac{1}{2}$  in. : 26.7 cm. DM 1,120; NF 1,400; £100; \$280.

86. TERRACOTTA FIGURE OF A GODDESS, high polos and hair in tresses falling down the sides of the head, large elaborate three-tiered necklace with vase-shaped pendants, traces of red painted decoration, *late 6th Century B.C., from Tegea*. (K. J. Hewett)  
H. 8 in. : 20.5 cm. DM 1,064; NF 1,330; £95; \$266.

90. GRECO-ROMAN WHITE MARBLE HEAD OF A YOUNG SMILING FAUN, with sharp and sensitively worked features, grinning mouth baring the teeth, ears pointed with two small horns protruding from the brow, hair worked with swirling curls and adorned with a wreath of ivy leaves and berries, *from El Djem Osea, Tunisia, 1st Century B.C./1st Century A.D.* (K. J. Hewett)  
H. 10 in. : 25.4 cm. DM 7,936; NF 9,920; £680; \$1,984.  
Related to the series of smiling satyrs of the 2nd Century B.C. of which the small red marble version in the Capitoline, Rome, is perhaps the most famous. A very similar white marble head is in the Louvre, and another in the Museo di Terme, Rome.  
See: Salvatore Aurigemma, *The Baths of Diocletian*, pl. 57, no. 397, Museum No. 121315.

**Total of Sale: 112 Lots**

**DM 137,872; NF 172,340; £12,310; \$34,468.**

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CURRENT WORLD MARKET PRICES OF ART, ANTIQUES & OBJETS D'ART

Vol. II, No. 10

NEW YORK, N. Y.

JANUARY, 1963

## More on Art and Taxes

The editorial in last month's issue of *Art Market*, entitled "Guerrilla War on the Tax Front," has provoked a considerable number of telephone calls and letters, most of which take issue in some degree with the proposal it contained -- that a formula be arrived at which would give the taxpayer some guide lines in valuing gifts of works of art for tax purposes. The editorial further proposed one such formula, that "Works of art given to museums may be valued at not more than double the average price paid for the five top works of the same artist in the same medium sold at auction in the United States or Europe during the same year."

The criticism in the main took two forms. There were those who felt that we were pointlessly stirring controversy on a subject which for the moment is quiescent. The others took pains to remind us that each work of art is unique, that one work cannot be compared to another, that we were trying to reduce art to the level of cans of soup.

As to the first complaint, anyone who thinks the Internal Revenue Service has forgotten about art gifts simply because there has been no news of its activities has his head deep in the sand. The IRS won't go away, just because collectors and museum officials ignore it. We know from our own dealings with collectors whose tax returns are under review and who have come to us for help in providing price data to support their claimed deductions that the IRS is very busy indeed in this area.

As to the second complaint, we sincerely regret that so many of our friends and subscribers thought it necessary to call our attention to the true nature of art values, which we might be presumed to know and appreciate. We must point out that it is the tax collector, in the first instance, who seeks to equate one painting with another, one can of soup with another, not *Art Market*. And would any of our critics disdain a comparison if it were in their favor? It is surely the unfavorable comparison which they deplore, not one that sustains their tax position.

We have recently been informed by an excellent source in Washington that the Collector of Internal Revenue regards the question of tax deductions for works of art given to museums as one of the loopholes which the administration is seeking to plug at this session of Congress.

We have been further informed that among the proposals under consideration is one that works of art be

treated the same as corporate inventory, which would reduce the whole matter to absurdity. This would mean that a collector giving a work to a museum could deduct either his purchase price or the current market value, whichever is lower. Since the taxpayer now is permitted to deduct the higher of those two figures, the impact of such a change can readily be imagined.

Whatever the Congress or the IRS decides to do, the ultimate loser will be the museums and the people they serve. Our proposal was aimed at stirring some thinking that might help to stem the tide which is now running against both. Those who hastened to point out the obvious exceptions and flaws in our proposal might better have spent their time in trying to amend it or suggest some other formula.

In the absence of any counter proposals, we repeat our original formula:

Works of art given to museums may be valued at not more than double the average price paid for the five top works of the same artist in the same medium sold at auction in the United States or Europe during the year of the gift.

Any other ideas anybody? - H. L. Katzander

A sampling of letters from our readers follows:

To the Editor of *International Art Market*

Dear Sir:

I read with interest your article on *Guerrilla War on the Tax Front* in your December 1962 issue until I came to your proposed formula, which I read with dismay. I doubt that any formula can be drafted that will be widely applicable and just. Art you know is not subject to formula.

May I propose two theoretic examples:

1. A superb marble Bodhisattva, Sui Dynasty, China, 24" high. As you know, the market for such works in the United States is restricted by federal law.

(continued on page 537)



## INTERNATIONAL

*Art Market*

A MONTHLY REPORT ON CURRENT  
WORLD MARKET PRICES OF ART,  
ANTIQUE FURNITURE AND  
OBJETS D'ART

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14-15—Egyptian, Greek and Roman  
Antiquities and Near Eastern,  
Gothic and Renaissance Art,  
from Prof. Helmut de Terra  
and others.

16—French Furniture and Decora-  
tive Objects, from various  
owners.

19—Literary, Historical and Musi-  
cal Manuscripts, Paper Cur-  
rency and Sheets, from Herbert  
F. Jenne and other owners.

20—19-20th Century Paintings,  
from various owners.

23—Dorothy Doughty Porcelain  
Birds, from various private  
collectors.

23—English Furniture and Decora-  
tive Objects, from various  
owners.

27—Abstract Expressionists and  
Other Contemporary Paintings  
and Sculptures, from the col-  
lection of the late Lester H.  
Dana and others.

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20—Paintings.

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26—Continental Porcelain.

27—Paintings.

March

1—Works of Art.

7—Remaining and most important  
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April

24—Impressionist and Post-  
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14—English and Continental Furni-  
ture, Eastern Rugs and Carpets,  
Objects of Art.

15—Pictures and Drawings of the  
19th and 20th Centuries, from  
various sources.

(continued on page 538)

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N. B. In all cases where pictures are sold, the medium, unless otherwise stated, is oil on canvas. Names of buyers, if available, appear in parentheses following catalogue descriptions.

CHRISTIE, MANSON & WOODS, London  
November 23, 1962

### Paintings by Old Masters

8. DUTCH SCHOOL, circa 1650. "Winter Landscape with Skaters on a Frozen River." Panel. Signed with monogram ABS. (L. Koetser)

16-1/4 x 26-1/2 in.: 41.3 x 67.3 cm.

DM 4,704; NF 5,880; Gns. 400; \$1,176

15. CASTIGLIONE, Giovanni Benedetto. "Adam Naming the Beasts." and "The Entry into the Ark." Canvas laid down on panel, a pair. (Cellini)  
9-1/4 x 11 in.: 23.5 x 27.9 cm.

DM 8,232; NF 10,290; Gns. 700; \$2,058

Collection: Professor Thomas Bodkin, 1959.

28. DOLCI, Carlo. "Salome with the Head of Saint John the Baptist." (Speelman)

49-1/2 x 38-1/2 in.: 126 x 98 cm.

DM 5,292; NF 6,615; Gns. 450; \$1,323

Collection: Lee Priory

See: The Walpole Society, 1927-8, Vol. XVI, pp. 75-6, where Walpole records his visit to Lee Priory in August 1780.

32. BLOEMAERT, Abraham. "The Adoration of the Shepherds." (Leger) 65 x 78 in.: 165 x 198 cm.

DM 8,232; NF 10,290; Gns. 700; \$2,058

44. PERUZZI, Baldassare. "The Conversion of Saint Paul." Panel. Grisaille and gold leaf. (Weitzner)

36-1/2 x 24-1/2 in.: 92.7 x 62.2 cm.

DM 4,116; NF 5,145; Gns. 350; \$1,029

The traditional attribution to Peruzzi is difficult to support and no larger work for which it might be a model can now be traced; it is clearly central Italian in origin dating from circa 1530-40.

56. CAROSELLI, Angelo. "Fortune." (Agnew)  
29-1/2 x 24-1/2 in.: 74.9 x 62.2 cm.

DM 5,880; NF 7,350; Gns. 500; \$1,470

Caroselli seems here to be in Vouettesque mood: the picture must have been painted in Rome circa 1625-30.

66. DESHAYES, Jean-Baptiste. "The Evening Toilet." (Eidener) 16-3/4 x 14 in.: 42.5 x 35.6 cm.

DM 28,224; NF 35,280; Gns. 2,400; \$7,056

Collection: Dr. Roth, 1888.

67. COMPE, Jan Ten. "A View of the Nieumarkt, Amsterdam." Panel. Signed and dated 1752. (Nicholls)  
20-3/4 x 28-1/2 in.: 52.7 x 72.4 cm.

DM 64,680; NF 80,850; Gns. 5,500; \$16,170

Collections: Mary K. Odell; Hon. F. B. McCurdy; Sir Alexander Croke; Mr. Justice Bliss.

68. MACHY, Pierre Antoine de. "An Extensive View of Tours from across the River Loire." Signed and dated 1787. (Stein) 31-1/2 x 60 in.: 80 x 152 cm.

DM 25,872; NF 32,340; Gns. 2,200; \$6,468

69. MACHY, Pierre Antoine de. "The Demolition of the Houses on the Pont Neuf, Paris." (Weitzner)  
31-1/2 x 60 in.: 80 x 152 cm.

DM 44,680; NF 55,850; Gns. 3,900; \$11,170

Another view of the Pont Neuf by de Machy is in the Carnavalet Museum, Paris; as with this picture, it was formerly attributed to Hubert Robert.



Lot 69



75. FLORENTINE SCHOOL. "The Virgin and Child enthroned with four Saints." Triptych, on panel, arched top. (Leadbeater.)

14-1/2 x 18-1/2 in.: 36.8 x 47 cm.

DM 30.576; NF 38.220; Gns. 2,600; \$7,644

See: Tancred Borenius, *A Catalogue of the Pictures...* collected by Viscount and Viscountess Lee of Fareham, 1926, Vol. II, p. 68, pl. 68, as by the Master of the Saint Cecilia Altar.

76. NORTH ITALIAN SCHOOL, circa 1480. "Pieta." Panel, arched top. (Weitzner)

21-1/2 x 14 in.: 54.6 x 35.6 cm.

DM 17.640; NF 22.050; Gns. 1,500; \$4,410

See: Tancred Borenius, *op.cit.*, Vol. II, p. 96, pl. 96, as Southern French School.

80. UTILI DA FAENZA, Giovanni Battista. "The Virgin adoring the Christ Child." Panel. (Weitzner)

15 x 10 in.: 38.1 x 25.4 cm.

DM 31.752; NF 39.690; Gns. 2,700; \$7,938

88. CANALETTO, Antonio. "The East Front of the Scuola di San Teodoro, Venice." (Davidge)

16-1/4 x 12-1/2 in.: 41.3 x 31.7 cm.

DM 52.920; NF 66.150; Gns. 4,500; \$13,230

Collection: Samuel Rogers

See: W.G. Constable, *Canaletto*, 1962, Vol. I, plate 61, Vol. II, p. 329.

90. GUARDI, Francesco. "A Festa in the Piazza di San Marco, Venice." (English private)

25-3/4 x 35 in.: 65.4 x 88.9 cm.

DM 76.440; NF 95.550; Gns. 6,500; \$19,110

The scene depicted here illustrates an incident in the elaborate festivities organized by the Republic in honour of the visit to Venice in January 1782 of the 'Conti del Nord', who were the Archduke Paul Pavlovitch (later Czar Paul III) and the Archduchess Maria Feodorovna of Russia travelling incognito on a Grand Tour of Europe in 1781-82. The procession of five bullock-cars took place immediately before the bull-baiting in the Piazza di San Marco on 29th January. These ceremonies are described in detail in A. Pilot, *Spettacoli e Feste, 1° arrivo dei Conti del Nord a Venezia nel 1782*, Venice 1914. A preparatory drawing for this picture is now in the Cleveland Museum, and sketches for the bull-baiting are to be found in the Metropolitan Museum, New York, and in the collections of Count Antoine Seilern and Mr. Vernon Wethered. A picture of the Procession of Triumphal Cars is in an American private collection (repr. *Gazette des Beaux-Arts*, 1908, p. 495, and Lorenzetti, *Feste e Maschere Veneziane*, 1937, fig. 26). The triumphal arch on the right was a temporary erection, and appears in an engraving of the bull-baiting held on the same occasion (repr. Lorenzetti, *loc.cit.*, fig. 73)

See: J. Byam Shaw, *The Drawings of Francesco Guardi*, 1951, pl. 43 for the related drawing.

91. GUARDI, F. A Sea Port Capriccio." (Koetser)

12-1/4 x 20-1/4 in.: 31.1 x 51.4 cm.

DM 170.520; NF 213.150; Gns. 14,500; \$42,630

94. CLAUDE LORRAINE. "A View of Carthage with Dido, Aeneas and their Suite leaving for the Hunt."

Signed, inscribed and dated 1676. (Hallsborough)

45-1/2 x 57-3/4 in.: 116 x 147 cm.

DM 611.520; NF 764.400; Gns. 52,000; \$152,880

(A world record price - Editor)

The painting is inscribed on the first paving-stone at the bottom centre AENEAS. ET DIDO. CLAUDIO. I. U. F. ROMA 1676 and on the parapet at the bottom left CARTHAGO; there is a second signature, small and faint, on the bale of goods below the arch: CLAUDIO 1676 ROMA. The sequence in the *Liber Veritatis* leaves no doubt that the picture dates from 1676; nor can Claude have altered it in 1679, since it corresponds to the *Liber* drawing, except for a detail of the temple on the left. He may have kept the picture in his studio for several years; the pendant was not finished until 1682.

The Ottley catalogue of 1801 mentions the following inscriptions on the back, no longer visible: a di 27 Marzo 1675, quadro per L'Ill<sup>mo</sup> et Ecc<sup>mo</sup> Contestabile Colonna. March 27 seems to be the day on which Claude started work on the canvas. It forms with *Ascanius and the Stag* in the Ashmolean Museum, Oxford, of 1682, a pair of a port and a landscape illustrating two scenes from the *Aeneid*: departure for a hunt, and - not directly related to it - a hunt. The compositions are contrasting: evening light from the right in the first, morning light from the left in the second. A drawing for the latter is dated 1678; we can therefore assume that the two works, which remained together until 1801, were ordered and conceived together. All four preliminary drawings, two for each picture, are nearly the same size; one is on blue paper. Rothlisberger (*loc.cit.*) illustrates the drawings for this picture in the British Museum and the Institute of Arts, Detroit, U.S.A.

Collections: Constable Colonna, for whom it was painted; William Young Ottley; W. Morland; Chevalier Erard, Paris; Marquis Aguado; Mawson; John Pemberton Heywood of Wakefield; thence by descent to the present owner. Marcel Röthlisberger, *Claude Lorrain*, 1961, Vol. I, no. 186 and Vol. II, fig. 304 and see figs. 306 and 307.

96. NEER, Aert van der. "Moonlit River Scene."

Signed with monogram. (Betts)

13-3/4 x 19-3/4 in.: 34.9 x 50.2 cm.

DM 49.392; NF 61.740; Gns. 4,200; \$12,348

Collection: Martin Colnaghi, 1883.

98. RUISDAEL, Jacob van. "Open flat Landscape."

Signed. (Betts) 16 x 16 in.: 40.6 x 40.6 cm.

DM 105.840; NF 132.300; Gns. 9,000; \$26,460

It has been suggested that this is a work by Jan van Kessell, but it is perhaps a slightly rubbed autograph work by van Ruisdael near to such views of low-lying country as that in the National Gallery, London, No. 2561. In either

case the view is probably in the neighborhood of Haarlem. A similar view, signed with the monogram, from a slightly different viewpoint, with some changes in the buildings, etc. was in the Candamo Sale, Paris, 1953. Hofstede de Groot, Vol. VI, 1912, nos. 79 and 80, conform to this picture in type and size.  
Collection: John Pemberton Heywood, of Wakefield.

113. **CAPORALI, Bartolommeo.** "The Virgin and Child." Panel. (Brathwell)

12-3/4 x 9-1/4 in.: 32.4 x 23.5 cm.

DM 18,800; NF 23,500; Gns. 1,600; \$4,700

The traditional attribution to Caporali is difficult to support: the painter seems to have been a Quattrocento Perugian strongly influenced by Arezzan and Paduan sources.

Total of Sale: 157 Lots DM2,188,144; NF 2,735,180; £195,370; \$547,036

PALAIS GALLIERA, Paris  
December 10, 11, 1962

**Me. Maurice Rheims and Me. Philippe Rheims.  
Furniture, Porcelain, Works of Art and  
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237. Pair of Ch'ien Lung Polychrome Porcelain Figures of Cocks. Height 10-5/8 in.: 27 cm.

DM 33,200; NF 41,500; £3,030; \$8,300

239. Pair of Ch'ien Lung Polychrome Porcelain Figures of Hawks. Height 11-3/4 in.: 30 cm.

DM 32,040; NF 40,350; £2,945; \$8,010

241. Pair of Ch'ien Lung Polychrome Porcelain Figures of Hawks. Height 11 in.: 28 cm.

DM 16,000; NF 20,000; £1,460; \$4,000

264. Suite of Louis XVI Furniture - eight fauteuils and a canapé, stamp of N. Baudin.  
Width of canapé 74 in.: 188 cm.

DM 12,880; NF 15,900; £1,160; \$3,220

Noel Baudin, received Master in 1763.

Collection: Georges Blumenthal, sold 5-6 April 1933, No. 211.

268. Transition Parquetry Commode with chased bronze mounts, stamp of Stumpf. ff.

Width 44-1/2 in.: 113.5 cm.

DM 17,600; NF 22,000; £1,600; \$4,400

Jean-Chrysostome Stumpf, received Master 1766.

275. TWO LOUIS XV MARQUETRY SECRETAIRES with bronze doré mounts, both with stamp of B. V. R. B.  
Width 39 in.: and 38-3/8 in.: 99 cm. and 97.5 cm.

Sold separately: DM 196,000; NF 245,000;

£17,880; \$49,000

DM 215,200; NF 269,000; £19,630; \$53,800

Collection: Chester Beatty.



Lot 237

276. EARLY 17th CENTURY EMBROIDERY, showing Henri IV at the head of his army preparing to storm a fortified place.

110-1/4 x 137-3/4 in.: 280 x 350 cm.

DM 12,400; NF 15,500; £1,130; \$3,100

277. 18TH CENTURY AUBUSSON TAPESTRY woven with a scene of hounds chasing a hare, a château in the background, with a border imitating a frame.

98-3/8 x 230 in.: 250 x 585 cm.

DM 9,200; NF 11,500; £840; \$2,300

278. SET OF SIX EMBROIDERY PANELS representing terms, to be placed between windows, early 17th century.  
106 x 31-1/2 in.: 270 x 80 cm.

DM 10,400; NF 13,000; £950; \$2,600

279. LATE 17TH CENTURY BRUSSELS TAPESTRY woven with the Birth of Bacchus, with decorative border.  
120-1/2 x 143-3/4 in.: 305 x 365 cm.

DM 18,400; NF 23,000; £1,680; \$4,600

TOTAL OF FURNITURE SALE (LOTS 205 - 283):-

DM 798,000; NF 997,000; £72,770; \$199,500

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5. KARINE, Anne. "Ballet burlesque." Signed top right.  
25-5/8 x 21-1/4 in.: 65 x 54 cm.  
DM 2,008; SF 2,150; £178; \$502.
11. TRUPHEMUS. "The Ball." Signed bottom right.  
11-3/4 x 15 in.: 30 x 38 cm.  
DM 916; SF 1,000; £82; \$229.
16. TROUILLEBERT, Paul-Désiré. "Standing nude."  
Crayon. Signed bottom right.  
17-3/4 x 11-3/8 in.: 45 x 29 cm.  
DM 56; SF 60; £5; \$14.
- 19 BRAYER, Yves. "Camargue." Watercolour.  
Signed bottom left. 18-7/8 x 24-3/4 in.: 48 x 63 cm.  
DM 1,120; SF 1,200; £100; \$280.
24. TRUPHEMUS. "Still Life." Oil on paper, Signed  
bottom right. 12-1/4 x 14-5/8 in.: 31 x 37 cm.  
DM 896; SF 960; £80; \$224.
26. BELLIAS, Richard. "Landscape." Signed bottom  
left. 23-5/8 x 28-3/4 in.: 60 x 73 cm.  
DM 1,232; SF 1,350; £110; \$308.
32. TRUPHEMUS. "Composition." Watercolour.  
Signed bottom right. 4-3/8 x 6-1/4 in.: 11 x 16 cm.  
DM 368; SF 400; £33; 92
33. KIKOINE, Michel. "Flowers." Signed bottom  
left. 21-5/8 x 18-1/8 in.: 55 x 46 cm.  
DM 2,856; SF 3,100; £255; \$714.
34. MONDZAIN, Simon. "The Landing." Signed  
bottom right. 31-7/8 x 26 in.: 81 x 66 cm.  
DM 5,600; SF 6,000; £500; £1,400
35. MORVAN, Jean-Jacques. "The Balearics." Oil  
on pavatex. Signed bottom left.  
13 x 5-3/8 in.: 33 x 15 cm.  
DM 1,456; SF 1,550; £130; 364
36. HOLDER, Ferdinand. "Composition, dance."  
Collage and watercolour. Stamp of the estate bottom  
right. 23-1/4 x 39-1/4 in.: 59 x 99.5 cm  
DM 2,128; SF 2,300; £190; \$532
40. FRIESZ, Othon. "Woman cutting bread." Drawing  
touched with coloured crayon.  
11 x 7-1/2 in.: 28 x 19 cm.  
DM 536; SF 580; £48; \$134
72. MANÉ-KATZ. "Jewish boy reading." Gouache.  
Signed bottom right. 25-5/8 x 19-5/8 in.: 65 x 50 cm.  
DM 4,144; SF 4,500; £370; \$1,036
81. METZINGER, Jean. "Still Life." Signed bottom  
right. 31-7/8 x 23-5/8 in.: 81 x 60 cm.  
DM 6,944; SF 7,500; £620; \$1,736
92. BORÈS, Francisco. "The black bottle." Signed  
and dated 1939 bottom right.  
15 x 18-1/8 in.: 38 x 46 cm.  
DM 3,136; SF 3,400; £280; \$784
98. STEINLEN, Théophile-Alexandre. "Cats." Six  
crayon drawings. 4-7/8 x 7-1/2 in.: 12.5 x 18 cm.  
DM 872; SF 950; £78; \$218
115. FRANCIS, Sam. "Composition 1960." Water-  
colour. Signed on the reverse.  
20-7/8 x 14-5/8 in.: 53 x 37 cm.  
DM 5,096; SF 5,500; £455; \$1,274
116. HARTUNG, Hans. "Composition." Pastel.  
Signed and dated 1960 bottom left.  
28-3/4 x 18-7/8 in.: 73 x 48 cm.  
DM 2,576; SF 2,800; £230; \$644
119. JORN, Asger. "Composition (Le gros temps)."  
Signed bottom right and dated 60 on the reverse.  
25-5/8 x 31-7/8 in.: 65 x 81 cm.  
DM 7,672; SF 8,300; £685; \$1,918
124. APPEL, Karel. "Composition." Gouache.  
Signed and dated 57 bottom left.  
19-1/4 x 25-1/4 in.: 49 x 64 cm.  
DM 1,992; SF 2,150; £178; \$498
202. MARQUET, Albert. "Boat and People." Indian  
ink. Atelier stamp bottom right.  
13-3/8 x 9-7/8 in.: 34 x 25 cm.  
DM 412; SF 450; £37; \$103
204. DUNOYER DE SEGONZAC, André. "Saint-Tropez,  
boat in the harbour." Drawn with the pen, Indian ink,  
on papier d'Arches with the artist's watermark. Signed  
bottom right. 12-1/2 x 9-7/8 in.: 31.8 x 25.5 cm.  
DM 1,680; SF 1,800; £150; \$420  
Circa 1952.
205. CIRY, Michel. "Ile de France." Signed and dated  
61 bottom left. 31-7/8 x 51-1/8 in.: 81 x 130 cm.  
DM 4,704; SF 5,100; £420; \$1,176
212. MAILLOL, Aristide. "Standing nude." Sanguine.  
Monogram bottom right. 12-1/4 x 6-7/8 in.: 31 x 17.5  
cm.  
DM 3,696; SF 4,000; £330; \$924
213. BARYE, Antoine-Louis. "Boa attacking a panther."  
Watercolour and gouache. Signed right centre.  
7-5/8 x 9-5/8 in.: 19.5 x 24.5 cm.  
DM 6,656; SF 7,200; £595; \$1,664



Lot 248

214. VALLOTTON, Félix. "Bouquet of roses." Signed bottom right. 26-3/4 x 21-1/4 in.: 68 x 54 cm.  
DM 8.736; SF 9,400; £780; \$2,184

225. VUILLARD, Edouard. "Cannes (1914)." Pastel. Stamped bottom right.  
12-5/8 x 23 in.: 32 x 58.5 cm.  
DM 11.872; SF 12,800; £1,060; \$2,968

227. GUILLAUMIN, Armand. "Landscape." Signed bottom left. 21-1/4 x 25-5/8 in.: 54 x 65 cm.  
DM 10.192; SF 11,000; £910; \$2,548

245. MARQUET, Albert. "Port of Algiers." Signed bottom left. 15 x 21-5/8 in.: 38 x 55 cm.  
DM 36.800; SF 40,000; £3,300; \$9,200

248. DUFY, Raoul. "The roses." Panel. Signed and dated 39 bottom centre.  
15-3/4 x 12-5/8 in.: 40 x 32 cm.  
DM 36.800; SF 40,000; £3,300; \$9,200

251. VAN DONGEN, Kees. "Portrait of a woman." Signed bottom centre.  
21-5/8 x 18-1/8 in.: 55 x 46 cm.  
DM 44.968; SF 48,500; £4,015; \$11,242

252. DUNOYER DE SEGONZAC, André. "Landscape in the Midi." Watercolour. Signed bottom right.  
15-3/4 x 29-1/8 in.: 40 x 74 cm.  
DM 31.472; SF 34,000; £2,810; \$7,868

258. CHAGALL, Marc. "Tree in blossom." Oil and gouache on paper. Signed and dated 1956 bottom centre.  
25 x 20-1/8 in.: 63.5 x 51 cm.  
DM 83.440; SF 90,000; £7,450; \$20,860

259. VAN DONGEN, Kees. "Ida Rubinstein and Anna Pavlona - Souvenir of the Russian opera season (1909)." Signed bottom right.  
21-1/4 x 25-5/8 in.: 54 x 65 cm.  
DM 81.536; SF 88,000; £7,280; \$20,384

260. VLAMINCK, Maurice de. "Landscape." Signed bottom left. 21-1/4 x 25-5/8 in.: 54 x 65 cm.  
DM 78.800; SF 85,000; £7,035; \$19,700  
Circa 1912.

261. BRAQUE, Georges. "Still Life." Signed bottom left. 7-1/4 x 13 in.: 18.5 x 33 cm.  
DM 78.800; SF 85,000; £7,035; \$19,700  
Circa 1935.

264. RENOIR, Auguste. "Roses." Signed bottom right. 18-1/8 x 15 in.: 46 x 38 cm.  
DM 101.024; SF 109,000; £9,020; \$25,256

270. BONNARD, Pierre. "Rue Tholozé." Signed top right. 22-1/2 x 15 in.: 57 x 38 cm.  
DM 73.248; SF 79,000; £6,540; \$18,312

286. DUNOYER DE SEGONZAC, André. "Still Life." Watercolour. Signed top left.  
28-3/4 x 36-1/4 in.: 73 x 92 cm.  
DM 41.000; SF 44,000; £3,640; \$10,250

299. KLEE, Paul. "Der blaue im Gerüst." Gouache. Signed top left. 12-1/4 x 9-1/2 in.: 31 x 24 cm.  
DM 18.480; SF 20,000; £1,650; \$4,620

305. DE STAËL, Nicolas. "Composition." Indian ink. Signed and dated 51 bottom right.  
27-3/4 x 21-5/8 in.: 68 x 55 cm.  
DM 4.984; SF 5,400; £445; \$1,246

336. WOLS, Wolfgang. "Composition." Gouache and ink. Signed bottom right.  
6-1/8 x 9-5/8 in.: 15.5 x 24.5 cm.  
DM 4.592; SF 5,000; £410; \$1,148

337. MIRO, Joan. "Composition." Watercolour and coloured inks. Signed bottom right.  
12 x 15-3/4 in.: 30.5 x 40 cm.  
DM 7.840; SF 8,400; £700; \$1,960

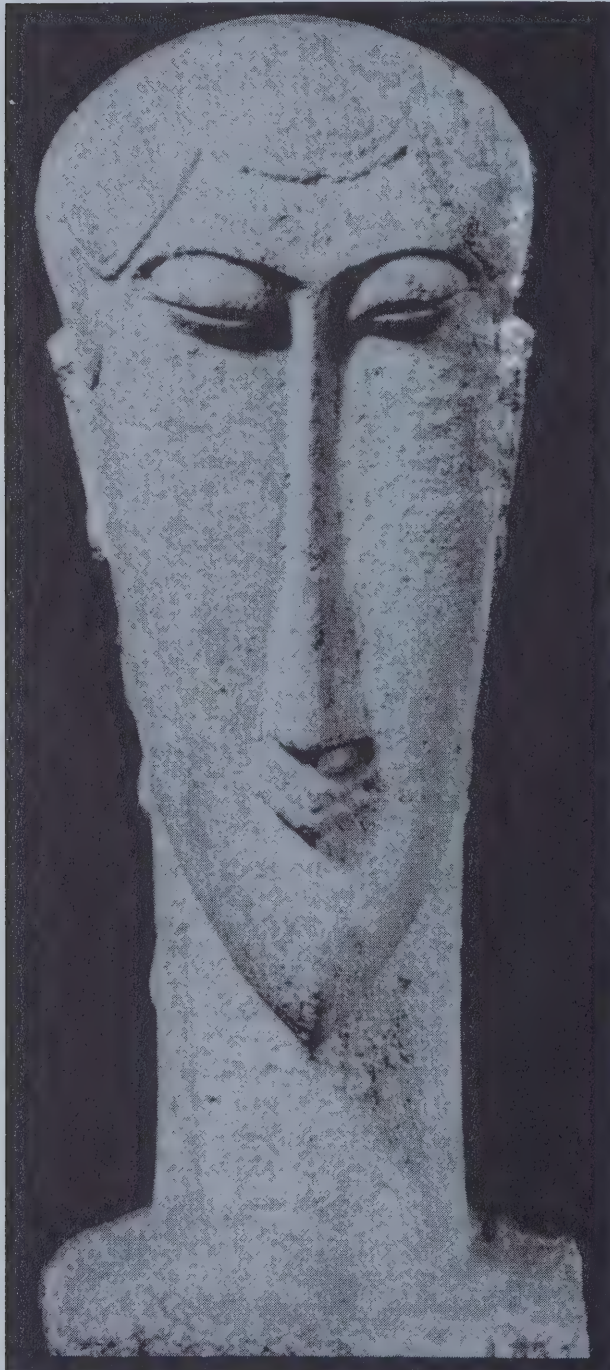
344. FRANCIS, Sam. "Composition." Watercolour. Signed and dated 58 on the reverse.  
19-1/4 x 12-3/8 in.: 49 x 31.5 cm.  
DM 3.808; SF 4,800; £340; \$952

347. LÉGER, Fernand. "Composition." Watercolour. Monogram and date 1932 bottom right.  
17-3/4 x 14-5/8 in.: 45 x 37 cm.  
DM 13.888; SF 15,000; £1,240; \$3,472



PALAIS GALLIERA, Paris  
December 12, 1962

**Me. Etienne Ader.  
Modern Paintings, Drawings and Sculpture**



Lot 18

18. MODIGLIANI, Amedeo. "Tête." Pierre d'Euville.  
Height 20-1/8 in.: 51 cm.

DM 80.000; NF 100.000; £7,300; \$20,000

See: Alfred Werner, Modigliani sculpteur, repro.  
54 and 55.

28. DREUX, Alfred de. "L'Amazone." Signed.  
16-1/8 x 13 in.: 41 x 33 cm.

DM 20.000; NF 25.000; £1,825; \$5,000

29. DREUX, Alfred de. "La jeune fille au poney." Signed.

21-5/8 x 18-1/8 in.: 55 x 46 cm.

DM 13.600; NF 17.000; £1,240; \$3,400

30. DUFY, Raoul. "Le jardin." Signed.  
35 x 25-5/8 in.: 89 x 65 cm.

DM 27.200; NF 34.000; £2,480; \$6,800

34. GÉRICAULT, Théodore. "Le chat blanc." Signed.  
15 x 17-3/4 in.: 38 x 45 cm.

DM 82.400; NF 103.000; £7,520; \$20,600

Collections: Champmartin, pupil and friend of Géricault.  
Richard Goetz, sold Hôtel Drouot, 23 February 1922,  
lot 123. Duc de Trévise, sold Galerie Charpentier,  
19 May 1938, lot 33. Baron Cassel.

39. LA FRESNAYE, Roger de. "Jeanne d'Arc." Signed and dated 1912.

78-3/4 x 39-5/8 in.: 200 x 100 cm.

DM 100.000; NF 125.000; £9,125; \$25,000

Exhibited: Galerie de Berri, Paris, 1946-47, No. 7.  
Maison de la Pensée Française, Paris, 1950, No. 46.  
Musée National d'Art Moderne, Paris, 1950, No. 46.

52. MARQUET, Albert. "Saint-Tropez, 1905." Signed.  
19-5/8 x 24 in.: 50 x 61 cm.

DM 40.000; NF 50.000; £3,650; \$10,000

54. MONET, Claude. "La porte du jardin." Signed.  
23-5/8 x 28-3/4 in.: 60 x 73 cm.

DM 132.000; NF 165.000; £12,040; \$33,000

Collection: Maharanee of Baroda.

64. UTRILLO, Maurice. "Fontainebleau." On board. Signed.

12-5/8 x 16-1/2 in.: 32 x 42 cm.

DM 45.600; NF 57.000; £4,160; \$11,400

Painted in 1913.

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SOTHEBY & CO., London  
November 27, 1962

**Ming Porcelain, the property of  
Mr. & Mrs. R. H. Palmer**

6. EARLY MING BLUE AND WHITE DISH, the centre painted with three fully-blown chrysanthemum blooms, buds and leaves on scrolling stems with a barbed medallion, the well with a band of scrolling peony, and the everted rim with a border of scrolling stylised fungus, the underside with detached sprays of lotus, chrysanthemum and peony, unglazed base, 15th century. (Sparks) Diameter 17 in.: 43.2 cm.

DM 29.120; NF 36.400; £2,600; \$7,280

14. FOURTEENTH CENTURY BLUE AND WHITE DISH of almost flat shape with short well and narrow everted rim, painted with a central lotus with a triple line border, enclosed by a well-painted meander of chrysanthemums, the blue with darker 'heaped and piled' effect, and with a fret border round the rim, the underside painted with a border of gadroons and with good burnt red biscuit base. (Bluett). Diameter 7-3/4 in.: 19.7 cm.

DM 15.680; NF 19.600; £1,400; \$3,920

From the Parfitt Collection sold in these rooms, Feb. 8, 1946, lot 40.

15. THE COMPANION COPPER-RED DISH the central medallion enclosing a chrysanthemum bloom, within a band of scrolling peony, the everted rim with key fret and the underside painted with a border of gadroons, similar burnt red biscuit base, 14th century. (Bluett) Diameter 7-3/4 in.: 19.7 cm.

DM 14.560; NF 18.200; £1,300; \$3,640

16. FOURTEENTH CENTURY COPPER-RED WINE EWER, of Near Eastern shape, the pearshaped body with long slender spout connected by a spandrel to the neck and with a fluted strap handle of bold design terminating in scrolls, decorated with upright flowering creeper, the body superbly painted with plantains, bamboo and rock-work of strong copper-red colour, between painted gadroon borders and lotus, the upper part of the neck with stiff leaves between borders of fretwork, the spout with upright lotus and cloud bands on the spandrel, the base glazed and with burnt red foot-rim, generally in brilliant condition. (S. Lee, of Hongkong) Height 13 in.: 33 cm.

DM 98.560; NF 123,200; £8,800; \$24,640

Exhibition: O. C. S. Ming Exhibition, 1957, Catalogue pl. 42, no. 151 where the reverse view is shown.  
See: J. M. Addis, T. O. C. S., vol. 31, where a Yüan date is preferred to early Ming for this type.

17. MING ENGRAVED DRAGON DISH of saucer shape, the centre with a circular medallion of a dragon with engraved detail incised in the paste and enamelled in green, within two line borders, the exterior with further two dragons of brighter color amongst incised waves and

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rocks, six character mark and period of Chêng Tê.  
(Sparks) Diameter 7-3/4 in.: 19.7 cm.

DM 8.064; NF 10.080; £720; \$2,016

Exhibition: O. C. S. Ming Polychrome Exhibition, 1950,  
Catalogue, no. 77.

18. ENGRAVED GREEN DRAGON DISH of smaller size to the preceding lot with lipped rim, the centre incised and enamelled in green with a dragon, and with a further two dragons on the reverse, amongst incised 'rock-of-ages' pattern, six character mark and period of Chêng Tê. (Bluett) Diameter 6-7/8 in.: 17.5 cm.

DM 5.600; NF 7.000; £500; \$1,400

22. MING GREEN DRAGON BOWL of deep shape and with everted rim, the exterior boldly engraved with two lively dragons and enamelled in green on the biscuit, their claws and tufts of their legs and spine painted above the glaze, the ground incised below the glaze with 'rock-of-ages' pattern, the interior with a dragon medallion, six character mark and period of Chêng Tê. (Sparks) Diameter 7-3/4 in.: 19.7 cm.

DM 21.280; NF 26.600; £1,900; \$5,320

31. PAIR OF MING FIGURES OF IMMORTALS both standing on kylin supports, one colored predominantly in green and iron-red, the other with six legs and yellow body, one of the immortals with high crowned hat and



long beard, holding a scroll and with turquoise-glazed robe and long yellow coat, the other with smaller blue beard and high hat, his robes with dragons round the shoulders and manganese ground.

Height 17-1/4 and 18 in.: 43.8 and 45.7 cm.

DM 15,680; NF 19,600; £1,400; \$3,920

42. WELL-PAINTED GLOBULAR JAR, decorated with a central band of galloping horses amongst cloud bands in tones of green, iron-red and ochre, within a border on the shoulders of lotus and peony, and round the foot with false gadroons alternately in green and red, six character mark and period of Chia Ching. (Sparks)  
4-3/4 in.: 12.1 cm.

DM 21,280; NF 26,600; £1,900; \$5,320

43. RARE MING POLYCHROME BOWL, the interior with a small circular panel containing a dragon and a phoenix in coloured enamels, within a broad band in underglaze-blue with the pa pao amongst scrolling ju-i heads, the exterior with a dragon and a phoenix amongst flowers in iron-red, green, turquoise and yellow within double red line borders, rare six character mark and period of Lung Ch'ing in red. (Tai)  
Diameter 5-1/2 in.: 14 cm.

DM 11,200; NF 14,000; £1,000; \$2,800

53. IMPORTANT MING WU T'SAI WINE JAR of almost avoid shape with wide mouth and short cylindrical neck, finely enamelled in brilliant colors with four golden carp swimming amongst water plants and lotus, between borders of formal lotus petals and ju-i heads, six character mark and period of Chia Ching. (Goro Sakamoto) 9 in.: 22.9 cm.

DM 47,040; NF 58,800; £4,200; \$11,760

The companion jar in the collection of Mrs. Otto Harriman is illustrated by Hobson, *Chinese Ceramics in Private Collections*, col. pl. 10.

62. RARE MING YELLOW-GROUND SAUCER DISH painted in underglaze-blue with a flowering hibiscus branch in the centre, the well border with fruiting and flowering branches of peaches, pomegranates, gourd-vine and lotus, all on a rich egg-yellow ground, the exterior with a continuous lotus meander, four character mark and period of Chên Tê. (Bluett)  
Diameter 8 in.: 20.3 cm.

DM 20,160; NF 25,200; £1,800; \$5,040

63. MAGNIFICENT UNDERGLAZE-BLUE AND YELLOW DISH of saucer shape with slightly everted lip, painted with four branches of peaches, gourds, cherries and pomegranates on a good yellow ground, the centre with a peony branch sprouting with two blossoms, buds and leaves, the underside with four lotus flowers, six character mark and period of Chên Tê. (Sparks)  
Diameter 11-1/2 in.: 29.2 cm.

DM 61,600; NF 77,000; £5,000; \$15,500

83 LOTS (Total of Sale):

DM 568,376; NF 710,470; £50,748; \$142,094

PARKE-BERNET

November 9-10, 1962

### French Furniture and Objects from the estate of Gustave Pierre Bader

#### Paintings and Drawings

170. PILLEMENT, Jean Baptiste (French: 1727-1808). "Paysage avec ruines." A ruined watch tower beside a bridge dominating hilly landscape, romantic couple standing on a knoll at right. Pencil. With collector's stamp (vide infra). 8-1/2 x 13 in.: 21.5 x 33 cm.

DM 1,800; NF 2,250; Gns. 153; \$450.

Collections: E. Desperet, Paris, 1865 (Lugt no. 721); Mme. de Rennes, Paris, 1911.

171. COTELLE, Jean (French: 1642-1708). Vues de Paris: Pair paintings. One of figures, eighteenth century costume, strolling along the Seine, the Louvre in the distance; the other, children playing in an open courtyard of the Palais Royal. Gouache.

9-1/2 x 14-1/2 in.: 24 x 36.8 cm.

DM 2,600; NF 3,250; Gns. 221; \$650.

172. BOUCHER, François (French: 1703-1770). "Jeune Fille." Bust-length figure, short curled hair, décolleté costume adorned with flowers, gazing up to right. Colored crayons. Signed illegibly.

12 x 10 in.: 30.5 x 25.3 cm.

DM 3,600; NF 4,500; Gns. 306; \$900.

173. FRAGONARD, Jean Honore (French: 1732-1806), attributed to. "Le chien favori." A mother and three children watching a dog being made to walk on his hind legs by a woman standing at right, park landscape background. Sepia wash.

9-1/2 x 12-3/4 in.: 24 x 32.3 cm.

DM 1,800; NF 2,250; Gns. 153; \$450.

174. LELONG, P. (French: c. 1810-30). "Nature Morte-I": Pair Paintings. Each of a blue and gold vase with flowers, wine bottle, glasses, fruit, etc., on a stone balustrade, one with a parrot. Gouache.

6-1/2 x 8-3/4 in.: 16.5 x 22.2 cm.

DM 3,400; NF 4,250; Gns. 293; \$850.

178. GUARDI, Francesco (Venetian: 1712-1793), follower of. "Venetian Scene--I." Gondolas and barges on the Grand Canal before the Rialto Bridge.

12-1/2 x 19 in.: 31.7 x 48.2 cm.

DM 3,000; NF 3,750; Gns. 255; \$750.

181. DABOS, Laurent (French: 1761-1835). "Cartes et Fleurs: Pair Trompe l'oeil Paintings--I." Ace of hearts pierced by a pink and white carnation; and ace of clubs pierced by a yellow tulip. Both signed on the card.

Panel: 10-1/4 x 7-3/4 in.: 41.2 x 19.7 cm.

DM 16,800; NF 21,000; Gns. 1,429; \$4,200.

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| PICASSO  | La Coiffure (Zervos, Vol. V, No. 155)  |
| PISSARRO | Chemin Montant, 1878 (Venturi, No. 351)  |
| RENOIR   | L'Été (pastel)   |
| SISLEY   | Un Verger, 1885 (Daulte, No. 592)<br>Un Tournant du Loing, 1896 (Daulte, No. 858)<br>Le Chemin de Veneux-Nadon, 1885 (Daulte, No. 597) |
| VAN GOGH | St. Remy, 1889 (De La Faille, 1939, No. 791)<br>and works by Gauguin, Rouault, Signac, Vlaminck and Utrillo.                           |

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184. DAUBIGNY, Charles François (French: 1817-1878). "Etude de Paysage." Forested valley bordered at right by a series of cliffs, menacing gray sky. Signed. 7 x 13 in.: 17.8 x 33 cm.

DM 1,900; NF 2,375; Gns. 162; \$475.

188. DE MESGRINY, Calude-François-Auguste (French: 1836-1884). "Trois Blanchisseuses traversant l'Oise." Three washer-women in a punt in foreground, fisherman and vessels before a bridge in distance, village on the bank at right, birches and thick shrubbery on opposite shore. 18 x 30 in.: 45.7 x 76.2 cm.

DM 2,800; NF 3,500; Gns. 238; \$700.

190. MILANESE SCHOOL (Circa 1540). "David and Judith." Standing full-length, draped with loincloths, mountainous river landscape, holding the heads of Goliath and Holofernes, respectively, in their left hands, Judith with sword in her right.

Panel: 17-1/2 x 12-3/4 in.: 44.5 x 32.3 cm.

DM 11,000; NF 13,750; Gns. 935; \$2,750.

Collection: Leonora Speyer, Parke-Bernet Galleries, 1956.

192. GREUZE, Jean Baptiste (French: 1725-1805). "Tête de jeune fille." Bust-portrait, close fitting white cap over auburn hair, gazing up to right, figured white scarf over brown dress. 18-1/2 x 15-1/2 in.: 47 x 39.3 cm.

DM 15,000; NF 16,350; Gns. 1,106; \$3,250.

From Jacques Seligmann & Co., Inc., N.Y.

193. VAN LOO, Louis Michel (French: 1707-1771). "Mme. Berthier de Suzenay." Half-length portrait, blue cloak over lace-edged white peignoir, bowknots in front, large pearls at throat.

Oval: 25-3/4 x 21-1/4 in.: 65.5 x 34 cm.

DM 4,800; NF 6,000; Gns. 409; \$1,200.

Collection: Comte Berthier de Sauvigny, Chateau d'Echigey. From Wildenstein & Cie., Paris

Collection: Ethel Tod Humphrys, Parke Bernet Galleries, 1956.

194. DUCREUX, Joseph (French: 1737-1802). Portrait, said to be of Louise-Marie-Thérèse de France, Mme. Victoire. Waist-length, décolleté peacock blue dress, white lace yoke, matching lace cap, high powdered coif; turned to half-right, facing the observer.

Oval: 28 x 23 in.: 71 x 58.3 cm.

DM 8,000; NF 10,000; Gns. 680; \$2,000.

Collection: S.A.R. the Duchesse de Berry (1798-1810), her inventory label affixed to back of canvas.

195. NATTIER, Jean Marc (French: 1685-1760). "Portrait of a Lady as Diana." Half-length figure, bow in hand, fur over low-necked white gown, roses in her powdered hair, neutral gray background.

Oval: 29 x 23-1/2 in.: 73.7 x 59.7 cm.

DM 6,000; NF 7,500; Gns. 510; \$1,500.

From Jacques Seligmann & Co., Inc., N.Y.

Collection: Mrs. Ada Sorg-Walser, N.Y.

Exhibited: World's Fair, N.Y. 1940.



Lot 196

196. FRAGONARD, Jean Honoré, school of. "La Balançoire." A rustic youth and two blond children on a seesaw, supporting with their weight a girl in a rose and gold dress on the other end, park landscape background. Canvas mounted on board.

Oval: 25-1/2 x 21-1/4 in.: 64.8 x 54 cm.

DM 3,600; NF 4,500; Gns 306; \$900.

197. NIGG, Joseph. (Austrian: 1782-1863). Vase of Flowers--I. Irises, tulips, roses and other blossoms, in and around ornate vase, grapes and peaches on parapet before it. Signed. 27 x 21-1/4 in.: 68 x 54 cm.

DM 5,600; NF 7,000; Gns. 476; \$1,400.

199. ROBERT, Hubert (French: 1733-1808). "Paysage rocheux." Groups of figures on huge boulders in foreground, overlooking cascading stream, castle dominating scene. Signed. 53 x 38-1/2 in.: 134.2 x 97.8 cm.

DM 10,000; NF 12,500; Gns. 680; \$2,000.

201. PANNINI, Giovanni Paolo (Italian: 1692-1765), follower of. Landscape with Ruins--I. Fisherfolk among ruins of a temple, beach, departing sailboat. 44 x 49-1/2 in.: 111.7 x 125.8 cm.

DM 5,200; NF 6,250; Gns. 442; \$1,300.

Collection: Georges Lurcy, Parke-Bernet Galleries, 1957.

207. BUFFET, Bernard (French: B. 1928). "La Tour Eiffel, Paris." Signed.

26-1/4 x 18 in.: 66.6 x 45.7 cm.

DM 6,800; NF 8,500; Gns. 578; \$1,700.

## French Furniture and Objects of Art

222. PAIR LOUIS XVI EWERS, pyriform, deep mazarine blue porcelain body, mounted in bronze doré, volute-scroll handles surmounted by an amor, mascarón spout, lion-paw tripod supports, trilateral bleu turquin marble base. One repaired. French, XVIII Century.

H. 15-1/4 in.: 38.7 cm.

DM 5.200; NF 6.500; Gns. 442; \$1,300.

235. PAIR LOUIS XVI THREE-LIGHT VASE-CANDELABRA, Chinese celadon porcelain ovoid vase, famille verte songbirds and butterflies, flowering bough, bronze doré foliated brackets, socle plinth, crested with central standard, three scrolling arms bearing buds and blossoms. XVIII Century. H. 22 in.: 55.8 cm.

DM 8.000; NF 10.000; Gns. 680; \$2,000.

257. PAIR LOUIS XVI THREE-LIGHT CANDELABRA, bronze and bronze doré, partially draped female figure holding spiral-fluted cornucopia in both hands, supporting central trilateral scrolled member, three foliated scrolling candle arms, urn-shaped candelholders; circular statuary marble pedestal, applied chains and tassels. Small repairs. French, XVIII Century. H. 33-1/2 in.: 85 cm.

DM 8.000; NF 10.000; Gns 680; \$2,000.

265. LOUIS XVI CARVED AND GILDED BANQUETTE, oblong, moss green velvet, upholstered seat, ends with open leaf-carved adossés centring armpads, seat rails with rosetted guilloche strapwork, swirl-reeded and fluted quiver legs, arrowhead crests, floral dies. French, XVIII Century. L. 38 in.: 96.6 cm.

DM 5.600; NF 7.000; Gns 476; \$1,400.

Note: The seat rails bear the inventory label of the Château des Tuileries, no. 16076; also a label: Hodgson Bequest, no. 47.

266. LOUIS TULIPWOOD AND HAREWOOD MARQUETRY OCCASIONAL TABLE by Roger Vandercruse, dit Lacroix (M. E. 1755), oval galleried top, facing panel of floral lattice marquetry, oval medallion of a bouquet of flowers, frieze of scrolling wave motives, bellflower stems, small drawer, above a shelf inlaid to match top, angular cabriole legs. Stamped R. Lacroix with ME beneath frieze. French, XVIII Century.

H. 29 in.: 73.3 cm.; W. 18 in.: 45.7 cm.

DM 22.000; NF 27.500; Gns 1,870; \$5,500.

267. EMPIRE WALNUT CHAISE PERCÉE by Georges Jacob (M. E. 1765), narrow back, outscrolling quadrangular uprights, drum cresting rail, hinged cover, bronze doré appliqué of classical figures, pierced lyre-shaped splat, pear-shaped seat, floral bosses, beading, round tapering legs; black leather. Stamped G. Jacob beneath rear seat rail. French, XVIII Century.

DM 2.000; NF 2.500; Gns. 169; \$500.

273. PAIR LOUIS XVI CHAUFFEUSES, molded oval back, border carved with chain of berried leaves, bowknotted ribbon and floral spray crest, leaf-carved uprights,



Lot 266

guilloche-carved horseshoe-shaped seat rail, short round tapering fluted legs, leaf collars, floral dies; painted gray; in dove gray velvet. Both stamped G. Lelarge (probably the name of a later owner), beneath front seat rails. French, XVIII Century.

DM 8.000; NF 10.000; Gns 680; \$2,000.

278. LOUIS XV MARQUISE by Claude Sené (M. E. 1743), curvilinear molded back, outline of elongated S-scrollings, carved spray of flowers and leafage on cresting rail and shoulders, closed arms, swirl-reeded uprights, serpentine seat rail matching back, hipped short cabriole legs, matching floral ornament at knees, bifurcated leafage pendant, leaf-scroll toes; painted ivory white with pale pink; in aquamarine velvet. Stamped C. Sené inside rear seat rail. French, XVIII Century. L. 35 in.: 89 cm.

DM 12.000; NF 15.000; Gns. 1,020; \$3,000.

281. LOUIS XV MARQUETRY TABLE À ECRIRE, oblong top, three-quarter cockbeaded gallery, outset corners, amaranth and tulipwood banded borders enclosing panel of rosetted lattice, small frieze drawer, strapwork facing, leather lined writing plateau, compartments, lower case paneled à quatre faces to match top, two small cupboard doors, canted stiles, outset pentagonal cabriole legs. Illegibly stamped, with ME beneath rear frieze rail. French, XVIII Century.

H. 27 in.: 68 cm.; W. 18 in.: 45.7 cm.

DM 8.000; NF 10.000; Gns. 680; \$2,000.



286. LOUIS XV MARQUETRY TABLE ROGNON by Adrien Faizelot Delorme (M. E. 1748), three-quarter galleried top, projecting oval ends, incurvate front, bronze doré rim, facing of quartered tulipwood panels, inlaid sprays of flowers and leafage, ends with matching bouquets, oval kingwood frameworks, curvilinear frieze, narrow bronze doré molding, angular cabriole legs, foliated rococo chutes, matching sabots. Slightly reduced at back. Stamped Delorme with ME beneath front frieze. French, XVII Century.

H. 27-1/2 in.: 70 cm.; L. 37-1/2 in.: 95.3 cm.

DM 15.000; NF 18.750; Gns. 1,276; \$3,750.

288. PAIR LOUIS XVI BERGERÈS by Jean Baptiste Boulard (M. E. 1754), tall arched molded back, incurvate closed arms, slightly swirl-fluted uprights, bowed seat rail, round tapering fluted legs, dies; painted pale green; in celadon lampas. Both stamped B. Boulard beneath rear seat rail. French XVIII Century.

DM 14.000; NF 17.500; Gns. 1,190; \$3,500.

Collection: Hattie Carnegie, N. Y.

289. LOUIS XV-XVI AMARANTH AND TULIPWOOD MARQUETRY COMMUNE by Daniel Deloose (M. E. 1767), brèche d'Alep marble top, molded edge, break-front, outset angular corners, matching case, three frieze drawers over a pair of long drawers masked as one, lower forming shaped apron, three facing panels of rosetted lattice, center with oval drapery-swing medallion enclosing pendant of flowers and hunting trophies, mock-fluted canted stiles, angular cabriole legs, frieze drawers mounted in bronze doré, wave motive, bellflower spray appliqués, plain molded banding, architectural chutes, foliated lion-paw sabots. Stamped D. Deloose on face of rear right stile. French, XVIII Century.

H. 34-1/2 in.: 87.6 cm.; L. 57-1/2 in.: 146 cm.

DM 32.000; NF 40.000; Gns. 2,720; \$8,000.

290. LOUIS XV OCCASIONAL TABLE by Charles Topino (M. E. 1773), circular top, pierced metal gallery, cross-banded tulipwood and amaranth border, enclosing harewood marquetry medallion of a small boy playing pipes beneath tree, village setting, various tinted woods, drum case conformingly inlaid with three panels of rustic settings, door opening to three small drawers, chamfered stiles, pentagonal slightly cabriole legs, galleried shelf stretcher, inlaid river scene. Stamped C. Topino with ME beneath frieze. French, XVIII Century.

H. 29-1/2 in.: 75 cm.; Diam 14-1/2 in.: 36.8 cm.

DM 24.000; NF 30.000; Gns. 2,040; \$6,000.

Collection: William Weinberg, Scarsdale, N. Y.

291. LOUIS XV AMARANTH, TULIPWOOD AND HAREWOOD MARQUETRY PETITE TABLE À ECRIRE by Pierre Pioniez (M. E. 1765), oblong sliding top, metal rim, outset slightly rounded corners, amaranth border, facing panel of cubiform parquetry centring a pear-shaped vignette of marquetry flowers, angular framework, small frieze drawer, leather-lined writing plateau, compartments, lower case front with tambour, three small

drawers, paneled à quatre faces, bouquets of marquetry flowers, outset cabriole legs. Stamped twice P. Pioniez beneath frieze rail. French, XVIII Century.

H. 27 in.: 68 cm.; W. 17 in.: 43 cm.

DM 20.000; NF 25.000; Gns. 1,700; \$5,000.

Collection: William F. Whitehouse, Newport, R. I.

294. PAIR LOUIS XV DECORATED ENCOIGNURES by Henri Wirtz (M. E. 1767), Triangular, white tapestry marble top, rounded front corners over conforming stiles, slightly bowed cupboard, valanced apron, short cabriole legs, colors and gilding on black ground, Chinese figures in pavilions, boats, merchant crossing a bridge, group in a garden, mounted in bronze doré, festooned shoulder appliqués, garlanded urn ornament on apron, scrolled, foliated feet. Some repairs to lacquer, as usual; one marble top cracked. Stamped above right and left pilaster, H. Wirtz. French, XVIII Century.

H. 34-1/2 in.: 87.6 cm.; W. 29 in.: 75 cm.

DM 28.000; NF 35.000; Gns. 2,380; \$7,000.

Collection: Harriet P. Schermerhorn, N. Y.

295. LOUIS XV DECORATED VERMILION LACQUER COMMUNE by Francois Rübestück (M. E. 1766), brèche jaune marble top, serpentine-contoured molded edge, outset rounded corners, conforming case, two long drawers masked as one, lower forming deep valanced apron, outset stiles, angular splayed legs, black and gold, front with large three-legged toad on a bank beneath blossoming prunus, sides with flowering shrubs, chrysanthemums, rockwork, all on vermilion ground. Stamped Rübestück with ME on top of front stiles. French, XVIII Century.

H. 33 in.: 83.8 cm.; L. 50 in.: 127 cm.

DM 60.000; NF 75.000; Gns. 5,102; \$15,000.

Collection: Anne Morgan, N. Y.

From: Elsie de Wolff, N. Y.; Basil Dighton, N. Y.

301. LOUIS XV DEMI-OCTAGONAL CABINET-COMMUNE by Jean-Louis Faizelot Delorme (M. E. 1763), semicircular brèche d'Alep marble top, slightly serpentine molded edge, four outset three-quarter-round corners, conforming demi-octagonal and slightly bombé case centring small cupboard door, faced with oyster tulipwood veneers, kingwood cross-banded borders, four slightly projecting stiles, short splayed feet, shaped aprons, mounted in bronze doré, foliated chutes and sabots. Stamped Delorme with ME on top of both rear stiles. French, XVIII Century.

H. 33-1/2 in.: 85 cm.; L. 35 in.: 89 cm.

DM 8.000; NF 10.000; Gns. 680; \$2,000.

302. LOUIS XV AMARANTH, KINGWOOD AND TULIPWOOD MARQUETRY BIBLIOTHÈQUE by Charles Cressent (M. E. fl. c. 1720), narrow oblong top, serpentine cove-molded frieze, tall case, pair of arched doors, cartouche-shaped upper panels with wire mesh, yellow silk backing, lower panels conformingly shaped, bois de rose marquetry of scrolled stems, blossoms and leaves rising from rococo plummy leaves, wide amaranth borders, sides with matching



twin panels, half-round stiles, shallow carved plinth, shaped bracket feet, mounted with gilded egg-and-tongue and foliated moldings, foliated scroll appliqué at corners, above matching strapwork chutes enclosing floral sprays and matching pendants, espagnolettes of foliated and fasciated sections, interior with rococo lock and hasps. The back right stile stamped Cressent with JM, and above with two royal château marks. French, XVIII Century. H. 5 ft 8 in.: 172.7 cm.; W. 54 in.: 136.7 cm.

DM 30.000; NF 37.500; Gns. 2,551; \$7,500.  
Collection: Mme. E. Lelong, Paris.

305. LOUIS XV INLAID KINGWOOD AND AMARANTH BUREAU PLAT by Pierre Denizot (M. E. 1740), Long narrow top, bronze doré serpentine-molded rim, foliated escutcheons at corners, wide tulipwood corssbanded border, inset gold-tooled dark green leather, conforming valanced frieze, three drawers on one side, back with masked drawers, all faced with figured amaranth panels, pentagonal cabriole legs, mounted in bronze doré, asymmetrical escutcheons of rococo frilled C-scrolls and leafage sprays, matching appliqués, chutes centring cabochons, foliate pendants, fasciated molding, sabots. Stamped P. Denizot with ME beneath left frieze rail. French, XVIII Century.

H. 31 in.: 78.7 cm.; L. 5 ft 9 in.: 175.3 cm.  
DM 36.000; NF 45.000; Gns. 3,065; \$9,000.

314. FLEMISH GOTHIC TAPESTRY, at centre a Gothic lancet arch shrine enclosing a four spouted fountain, frame of leafy branches, huge blossoming roses, peacock, monkey, fawn and other animals; at either side stand Tiburtine and Delphic Sibyls, embroidered crimson, blue and white robes, explanatory banderoles above heads, lion, hare and centaur with club below, upper corners with birds, roses and other blossoms, border of bowknotted floral garlands; tones of crimson, blue, old gold, brown and ivory, on tête de nègre ground. Some repairs, as usual, left upper corner of the border restored. Circa 1530.

10 ft 8 in. x 13 ft.: 376 cm. x 296.3 cm  
DM 40.000; NF 50.000; Gns 3,400; \$10,000.  
Collection: Mrs. Manchester, Lloyds Neck, L.I.  
Exhibited: Galerie Georges Petit, Paris, 1902.

Total of Sale: 333 Lots

DM 1.342.580; NF 1.678.225; Gns. 111,870;  
\$335.645.

CHRISTIE, MANSON & WOODS, London  
November 16, 1962

### English Pictures and Drawings c. 1650 - c. 1960

3. GAINSBOROUGH DUPONT. "Portrait of Mrs. Harry Linton." Three-quarter length, pastel. (Hichens)  
35 x 27-1/2 in.: 88.9 x 69.8 cm.  
DM 3.056; NF 3.820; Gns. 260; \$764



Lot 66

18. CONSTABLE, John, R. A. "Rainy Morning: A Study of grey Clouds." Paper laid down on canvas. (Mathiesen)  
9-1/2 x 12 in.: 24.1 x 30.5 cm.

DM 5.644; NF 7.055; Gns. 480; \$1,411

64. ROMNEY, George. "Portrait of Peter Woodhouse as a young man." Full length, in scarlet coat, green waistcoat and buff breeches, holding a shot-gun, standing with his dog in a landscape. (Agnew)  
76 x 60 in.: 193 x 127 cm.

DM 11.760; NF 14.700; Gns. 1,000; \$2,940

66. BEECHEY, Sir William, R. A. "The Raymond Symons Family." Full length, with 2 dogs in a landscape. (Leggatt) 101 x 70 in.: 257 x 178 cm.

DM 15.288; NF 19.110; Gns. 1,300; \$3,822

67. LAWRENCE, Sir Thomas, P. R. A. "Portrait of Jacome Ratton (1736-1818), Portuguese Minister." (Private buyer) 29-1/4 x 24-1/2 in.: 74.3 x 62.2 cm.  
DM 5.880; NF 7.300; Cns. 500; \$1,470

70. OPIE, John, R. A. "Portrait of John Penwarne of Penwarne, Cornwall." (Leggatt)  
29-1/2 x 24 in.: 74.9 x 61 cm.  
DM 5.644; NF 7.055; Gns. 480; \$1,411



80. ROMNEY, George. "Portrait of Miss Drury Lowe." (Leger) 29 x 34-1/2 in.: 73.7 x 87.6 cm.

DM 8.820; 11.025; Gns. 750; \$2,205

81. VINCENT, George. "On the River Yare, Afternoon." Sailing barges and rowing boats with figures; to the right on the bank are cows and sheep, with cottages in the background, further off, Norwich with the Cathedral and Museum clearly visible. (Agnew)

46-1/2 x 66-1/2 in.: 118 x 169 cm.

DM 21.168; NF 26.460; Gns. 1,800; \$5,292

82. WALTON, Henry. "The Market Girl." A girl in red cloak and stiff-brimmed black hat, seated by a wheelbarrow filled with fruit. (Agnew)

49-3/4 x 39-1/4 in.: 126 x 99.7 cm.

DM 17.640; NF 21.056; Gns. 1,500; \$4,410

83. BARRY, John, R.A. "King Lear weeping over the dead Body of Cordelia." Signed. (Private buyer)

105 x 144 in.: 267 x 366 cm.

DM 4.116; NF 5.145; Gns. 350; \$1,029

This picture illustrates Act V, Scene III of Shakespeare's King Lear; painted in 1774, it was not commissioned by Josiah Boydell, but was bought by him for his Shakespeare Gallery; it was engraved in 1792 by F. Legat. Collection: John Green 1830.

84. FUSELI, Henry, R.A. "King Lear turning away Cordelia." (Sewell) 105 x 144 in.: 267 x 366 cm.

DM 7.644; NF 9.555; Gns. 650; \$1,911

(NOTE: William T. Whitley, Art in England 1821-1837, 1930, records that the paintings by Benjamin West in the Neeld Collection (sold as follows) were bought at the sale of West's remaining works in 1829 at George Robins's gallery in Newman Street.)

92. WEST, Benjamin, P.R.A. "Moses pleading with Pharaoh for the Children of Israel." Signed and dated 1796 (Weitzner) 149 x 115 in.: 378 x 292 cm.

DM 1.764; NF 2.205; Gns. 150; \$441

93. WEST, Benjamin, P.R.A. "The Brazen Serpent." (Weitzner) 149 x 115 in.: 378 x 292 cm.

DM 1.292; NF 1.615; Gns. 110; \$323

95. WEST, Benjamin, P.R.A. "The First Sermon of Saint Peter." Signed and dated 1785. (Weitzner) 149 x 115 in.: 378 x 292 cm.

DM 1.176; NF 5.880; Gns. 400; \$1,176

96. WEST, Benjamin, P.R.A. "Cicero discovering the Tomb of Archimedes." Signed and dated 1804. (Weitzner) 49 x 72 in.: 124 x 183 cm.

DM 1.470; NF 7.350; Gns. 500; \$1,470

97. WEST, Benjamin, P.R.A. "The Resurrection." Arched top. (Weitzner) 118 x 52 in.: 300 x 132 cm.

DM 704; NF 880; Gns. 60; \$176

98. WEST, Benjamin, P.R.A. "The Ascension of Christ." Arched top. (Weitzner)

212 x 114 in.: 539 x 290 cm.

DM 2.116; NF 2.645; Gns. 180; \$529

100. WEST, Benjamin, P.R.A. "The Cornaro Family, after Titian." (Meier) 85 x 118 in.: 216 x 300 cm.

DM 292; NF 365; Gns. 25; \$73

Titian's picture, now known to represent the Vendramin, not Cornaro family was in the possession of the Earls and Dukes of Northumberland from 1645-6 until purchased by the National Gallery, London, in 1929: Joseph Farington records (Diary, Vol. VIII, 1928, p.179), a visit with Benjamin West on 18 May 1818 to the British Institution, where the picture was on view, and West commented at length on its total ruin.

102. CONSTABLE, John, R.A. "The River Deben near Woodbridge, Suffolk." Paper laid down on panel. (Leggatt) 8-1/4 x 12-1/2 in.: 21 x 31.8 cm.

DM 22.344; NF 27.930; Gns. 1,900; \$5,586

107. LANDSEER, Sir Edwin, R.A. "Portrait of Rachel." Panel. Signed with monogram, inscribed 'Rachel' and dated 1835. (Agnew) 13-1/2 x 9-1/2 in.: 34.3 x 24.1 cm.

DM 11.760; NF 14.700; Gns. 1,000; \$2,940

109. STARK, J. "Wooded Landscape with a cottage, cattle and figures." Panel. (Leggatt) 9-1/2 x 16 in.: 24.1 x 40.6 cm.

DM 8.232; NF 10.290; Gns. 700; \$2,058

110. VINCENT, George. "Dutch Boats on the Yare." Panel. Signed with initials and dated 1819 on the reverse. (Hahn) 13 x 23 in.: 45.7 x 58.4 cm.

DM 5.880; NF 7.350; Gns. 500; \$1,470

111. WATTS, Frederick William. "Barges on the Stour." (Leggatt) 22-1/2 x 32 in.: 57.1 x 81.3 cm.

DM 15.288; NF 19.110; Gns. 1,300; \$3,822

118. CONSTABLE, John, R.A. "View of Borrowdale." Black chalk and watercolour. Sketched on October 8th, 1806. (Agnew) 5-1/4 x 7-1/4 in.: 13.4 x 18.4 cm.

DM 1.764; NF 2.205; Gns. 150; \$441

120. CONSTABLE, John, R.A. "Wooded Landscape with the Roof of a Cottage." On board. (Leggatt) 11-3/4 x 9-1/2 in.: 29.8 x 24.1 cm.

DM 16.464; NF 20.580; Gns. 1,400; \$4,116

125. CONSTABLE, John, R.A. "Borrowdale: 1st October 1806; Evening after a Fine Day." Watercolour. Inscribed on the reverse and with a letter on the reverse from E. Constable guaranteeing the authenticity of the drawing. (Colnaghi) 7-1/4 x 10-1/2 in.: 18.4 x 26.7 cm.

DM 3.760; NF 4.700; Gns. 320; \$940

Total of Sale: 168 Lots

DM 393.744; NF 992.180; £35,156; \$98,436

PARKE-BERNET GALLERIES, Inc., New York  
October 10 and 11, 1962

### Chinese Porcelain, Pottery, Bronzes and Paintings

(For a complete listing of the Chinese Dynasties, indicating their dates and Emperors see Page 536.)

#### Chinese Snuff Bottles

5. FEI-TS'UI JADE SNUFF BOTTLE, flattened wide-shouldered flask, polished semi-translucent green jade, emerald fleckings. *Ch'ien Lung*.

DM 740; NF 925; Gns. 63; \$185.

6. TWO WHITE JADE SNUFF BOTTLES, one octagonal, carved facets, incised sealmark; other bronze-form, grayish, brown splashes. *Ch'ien Lung*. (Lot)

DM 260; NF 325; Gns. 22; \$65.

10. TWO MUTTON-FAT SNUFF BOTTLES, one ovoglobular, incised iris and water fowl; other vasiform, relief panels. *Ch'ien Lung*. (Lot)

DM 180; NF 225; Gns. 16; \$45.

16. FIVE PORCELAIN SNUFF BOTTLES, three vasiform, café-au-lait *flambé* and mottled orange and red glazes, two fish-form bottles, orange and green glazes. (Lot)

DM 200; NF 250; Gns. 17; \$50.

#### Chinese Early Dynasty Pottery and Porcelain

19. BUFF POTTERY COUPE, incised with dated inscription, wide-mouthed globose bowl, creamy buff glaze, almost to base revealing buff paste, inscription from reign of Chêng Ho, fifth year (115 A.D.) *Northern Sung*.

H. 3 in. : 7.5 cm. DM 360; NF 450; Gns. 31; \$90.

24. YÜEH YAO WATER COUPE AND LAMP, coupe a relief-molded swimming turtle; globose lamp, flaring neck, small apertures to interior, greenish-buff glazes. *Wei*. (Lot)

H. (Lamp) 3¾ in. : 9.5 cm.; Diam. (pot.) 3 in. : 7.5 cm.  
DM 260; NF 325; Gns. 22; \$65.

28. HONAN BROWN POTTERY LAMP AND JAR, lamp with serpentine saucer base, flaring cylindrical center, reticulated slats, iron-rust glaze; wide-mouth globose jar, buff, part paler brown glaze. *Sung*. (Lot)

H. 3 and 4 in. : 7.5 and 10 cm.  
DM 700; NF 875; Gns. 60; \$175.

29. THREE YÜEH YAO SMALL BOWLS, one with lobed body, notched rim, flaring foot, another mushroom-shaped, shoulder with diamond lattice relief, small bowl with conical cover. All gray paste, greenish-buff glazes. *T'ang and Sung*. (Lot)

Diam. 3½ to 4 in. : 8.7 and 10 cm.  
DM 600; NF 750; Gns. 51; \$150.

34. KUAN TAO TABLE SCREEN, quadrangular, paneled, supporting stand, front with light relief of seated monk,

foliate border, viscous greenish-gray glaze. *Yüan or Early Ming*.

H. 5¾ in. : 14.5 cm. DM 680; NF 850; Gns. 58; \$170.

40. GRAY POTTERY SEAL BOX, AND MODEL OF A RICE HUSKER, shallow circular covered box, pale gray glaze; 'seesaw' husker, buff glaze. Some imperfections. *T'ang*. (Lot)

L. 4 and 6¼ in. : 10 and 15.7 cm.  
DM 220; NF 275; Gns. 18; \$55.

42. YING CH'ING YAO TAPER HOLDER, conical standard, two grease pans, bluish-gray glaze. *Sung or Yüan*.

H. 5¼ in. : 13.3 cm. DM 380; NF 475; Gns. 33; \$95.

43. CHÜN YAO TWO-HANDLED JAR, wide-mouthed globose, loop handles on shoulders, bluish-green glaze revealing terra-cotta paste at base. *Late Sung*.

H. 4¾ in. : 12 cm. DM 640; NF 800; Gns. 54; \$160.

47. BUFF POTTERY JAR AND BOWL, wide-mouthed ovi-form jar, three loop handles, slightly flaring foot; deep bowl, molded lip; both with buff glaze showing creamy paste at base. *T'ang*. (Lot)

H. (Jar) 6½ in. : 16.5 cm.; Diam. (bowl) 6¼ in.  
DM 800; NF 1,000; Gns. 68; \$200.

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49. PAIR YING CH'ING YAO QUADRANGULAR CABINET VASES, bronze-form, pierced flange handles, stepped foot, greenish-white glaze. *Sung*.

H. 6 in. : 15.2 cm. DM 400; NF 500; Gns. 34; \$100.

50. HONAN BROWN GLAZED BOWL AND JAR, bowl with incurvate sides, mottled exterior, interior with black birds on olive speckled glaze, repaired; globose jar, brownish-olive green glaze. *Sung*. (Lot)

H. (jar)  $3\frac{1}{2}$  in. : 8.7 cm.; Diam. (bowl)  $6\frac{1}{4}$  in. : 15.7 cm.  
DM 320; NF 400; Gns. 27; \$80.

51. YING CH'ING YAO BOWL with incised decoration, conical, flaring sides, ring foot, interior with scrollings and grass clumps, bluish-white glaze. *Sung*.

Diam.  $7\frac{1}{2}$  in. : 19 cm. DM 800; NF 1.000; Gns. 68; \$200.

54. YÜEH YAO JAR, bulbous, short neck, molded flaring lip, two loop handles, animalistic relief masks at shoulder, gray-green glaze over terra-cotta paste. *Sung*.

H. 7 in. : 17.8 cm. DM 640; NF 800; Gns. 54; \$160.

56. PAIR KIANGSU STONEWARE BASES, oviform, footed, flaring trumpet neck, rice-white glaze, wide cafe-au-lait crackle. *Sung*.

H.  $5\frac{3}{4}$  in. : 14.5 cm. DM 280; NF 350; Gns. 24; \$70.

59. TWO TERRA-COTTA STATUETTES, unglazed robed attendant holding scroll; standing epicene figure, clasped hands, oyster white robes, neck repaired. *T'ang*. (Lot)

H. 10 and  $9\frac{7}{8}$  in. : 25.3 and 25 cm.  
DM 640; NF 800; Gns. 54; \$160.

60. TWO TING YAO JARS, ovoglobular, wide flaring mouths, ivory white glaze, one with fine yellowish-buff crackle. *Sung*.

H.  $7\frac{1}{2}$  in. : 19 cm. DM 1.200; NF 1.500; Gns. 102; \$300.

62. TZ'U CHOU YAO PILLOW with peony decoration, octagonal, dished top, etched in sepia on trout-roe ground beneath creamy buff glaze. *Sung*.

L.  $10\frac{3}{4}$  in. : 27.3 cm. DM 640; NF 800; Gns. 54; \$160.

63. BUFF POTTERY TWO-HANDLED JAR, depressed, ovoglobular, wide-mouthed, ram's horn handles, dull paste, all-over checker design. Minor imperfections. *Early Chou*.

Diam.  $8\frac{3}{4}$  in. : 22.2 cm.  
DM 1.060; NF 1.324; Gns. 90; \$260.

66. CHUN YAO COVERED JAR, globose, wide mouth, dome cover, petal rim, blue and gray mottled glaze, dark brown paste showing at base. Lip rim repaired. *Sung or Yüan*.

H.  $7\frac{1}{2}$  in. : 19 cm. DM 800; NF 1.000; Gns. 68; \$200.

68. TZ'U CHOU YAO PILLOW, rectangular, rice white glaze, reserve sketched in sepia of sage walking among flowering shrubs, sides with flower and bamboo cartouches. *Incised three-character mark of Chang Chia Tsao underfoot*. *Sung*.

L.  $12\frac{1}{2}$  in. : 31.7 cm.  
DM 1.400; NF 1.750; Gns. 119; \$350.

69. TZ'U CHOU YAO PYRIFORM VASE with figural decoration, inverted pear-shaped tapering body, wide mouth,

dark brown stoneware with creamy slip, sepia and rust band with exotic bird, pair of figures gazing into pool, gentleman walking in garden, shoulder with peonies and vines. *Yuan*.

H.  $13\frac{1}{4}$  in. : 33.5 cm.

DM 5.600; NF 7.000; Gns. 476; \$1,400.

70. RICE WHITE POTTERY SPOUTED JAR, globose body, short neck, flaring lip, short cylindrical spout, off-white minutely crackled glaze, white paste revealed at base. *Sui*.

H. 10 in. : 25.3 cm. DM 3.000; NF 3.750; Gns. 255; \$750.

76. YÜEH YAO STONEWARE PYRIFORM JAR, ovoglobular, flaring foot, tall neck, looped rope handles, ring-molded shoulder enclosing wave scrollings, burnt buff and snuff brown shaded glaze. *Wei*.

H.  $11\frac{3}{4}$  in. : 29.8 cm. DM 1.100; NF 1.375; Gns. 93; \$275.

78. TZ'U CHOU YAO AMPHORA, ovoglobular, short cylindrical neck, two looped strap handles, sloping shoulders, cream slip, two cartouches of sage before shrubs, lotus petal and striped bandings in black. *Yüan or Early Ming*.

H.  $14\frac{1}{4}$  in. : 36 cm. DM 1.100; NF 1.375; Gns. 93; \$275.

79. GREEN AND YELLOW-GLAZED TERRA-COTTA EQUESTRIAN GROUP, drummer with green robes and drum astride buff-glazed horse painted yellow, black trappings. Repaired, as usual. *T'ang*.

H.  $16\frac{1}{4}$  in. : 41.2 cm.  
DM 2.100; NF 2.625; Gns. 179; \$525.

81. DECORATED POTTERY PEAR-SHAPED VASE, globose, flaring foot, tall incurvate neck, relief-molded ogre-mask handles, gray paste with white outlined with rust archaistic scrolling bands and petal ornament. *Han*.

H.  $19\frac{3}{4}$  in. : 50.2 cm.  
DM 3.000; NF 3.750; Gns. 255; \$750.

82. YANG-SHAO DECORATED POTTERY FUNERARY JAR, wide mouthed, coniform, hemispherical shoulder, two small loop handles in middle of body, buff ware painted black, two spotted bandings. *Neolithic Period*.

H.  $14\frac{1}{2}$  in. : 36.8 cm.  
DM 1.100; NF 1.375; Gns. 93; \$275.

83. YELLOW-GLAZED TERRA-COTTA STATUETTE OF A TOMB GUARD, standing, hooded headdress, mailed tunic, pale yellow glaze. Base cracked. *T'ang*.

H. 15 in. : 38 cm. DM 520; NF 650; Gns. 44; \$130.

84. NASTURTIUM GREEN- AND YELLOW-GLAZED POTTERY PILLOW, oblong, one side incurvate, top incised with panel with lotus blossom, leaves and smaller flower vignettes. Age crack. *T'ang*.

L.  $14\frac{1}{2}$  in. : 36.8 cm. DM 1.100; NF 1.375; Gns. 93; \$275.

89. EIGHT ORIGINAL POTTERY MOLDS, mostly conical forms, various incised designs of floral roundals and reserves, buff and grayish-white. Some imperfections. *Sung*. (Lot)

Diam.  $4\frac{3}{4}$  to  $8\frac{1}{4}$  in. : 12 to 21 cm.  
DM 120; NF 150; Gns. 102; \$300.

## Early Chinese and Siamese Bronzes

1. GOLD-INLAID SILVER-BRONZE MINIATURE MIRROR, hexafoil, central boss surrounded by interlaced branches, relief birds and animals. *T'ang*.  
Diam.  $2\frac{1}{2}$  in. : 6.3 cm.

DM 700; NF 875; Gns. 60; \$175.

93. SILVER-BRONZE MIRROR, central boss surrounded by *fêng-huang* and other birds in low relief, outer pedal-shaped annulus of insects and flower sprigs. Sporadic green encrustations. *T'ang*.  
Diam.  $6\frac{1}{4}$  in. : 15.7 cm. DM 320; NF 400; Gns. 27; \$80.

94. THREE SPEARHEADS, short tapering blades, central raised ribs, green and brown patinas. *Chou*. (Lot)  
L.  $6\frac{1}{4}$  to  $10\frac{1}{4}$  in. : 15.7 to 26 cm.

DM 340; NF 425; Gns. 29; \$85.

95. TWO MIRRORS, raised bosses, lightly chased, one with sawtooth bandings, other conforming sawtooth and lattice bandings enclosing medallion of animals and floral plaquettes, green and lapis blue patina. *Han*.  
Diam.  $4\frac{3}{4}$  and 7 in. : 12 to 17.8 cm.

DM 760; NF 950; Gns. 65; \$190.

97. TWO HALBERD BLADES, curved, beveled and ribbed, shaped right-angle supports pierced with slots, dark brown and pale green patinas. *Chou*. Together with two gilded bronze disk appliques. (Lot)  
L.  $6\frac{1}{2}$  and 8 in. : 16.5 to 20.3 cm.

DM 1,040; NF 1,300; Gns. 88; \$260.

101. HALBERD BLADE, curved, beveled, flat right-angle support pierced with slots, light malachite green patina. *Late Chou*.

L. 15 in. : 38 cm. DM 280; NF 350; Gns. 24; \$70.

102. STABBING SWORD, long tapering beveled blade, encrusted malachite green patina. *Late Chou*.

L. 17 in. : 43 cm. DM 400; NF 500; Gns. 34; \$100.

103. CEREMONIAL BEAKER (KU), flaring trumpet-form neck, matching foot, central onion bulb, lightly modeled raised flanges and nipple bosses, whorled scrolling ground, mottled green patina. *Shang*.

H. 10 in. : 25.3 cm. DM 1,400; NF 1,750; Gns. 119; \$350.

104. BELL (CHUNG), shuttle-form, two sides with pairs of raised barreled panels, studded alternately with rows of nipple bosses and dragon-headed strapwork, above wide band of broader strapwork, conformingly designed top, archaic dragon loop handle, light green patina, earthly encrustations. *Late Chou*.

H.  $15\frac{1}{4}$  in. : 38.7 cm.

DM 6,400; NF 8,000; Gns. 544; \$1,600.

105. COVERED WINE VESSEL (YU), pyriform, oval section, deep molded flaring foot, shoulders with two loop handles, chased banding of archaic dragons and two animalistic masks, conforming domed cover, matching banding, slotted knopped finial, sage green patina. *Middle Chou*.

H.  $10\frac{1}{2}$  in. : 26.7 cm. DM 360; NF 450; Gns. 306; \$900.

106. SIAMESE (U-THONG) STATUETTE OF BUDDHA, seated in *varasana*, right hand in *bhumisparsa mudra*, left in *dhyana mudra*, thin monastic robe draped over left shoulder, knobbed curls, flame finial; soft black patina, traces of gilding. *XIV-XV Century*.

H.  $25\frac{1}{4}$  in. : 64 cm. DM 2,400; NF 3,000; Gns. 204; \$600.

107. SIAMESE STATUETTE OF BUDDHA, standing, long translucent monastic robe (*civara*), knobbed curls of headdress, pointed finial; lacks right hand. On Nubian marble plinth. *XVII Century*.

H.  $13\frac{1}{4}$  in. : 33.5 cm. DM 560; NF 700; Gns. 48; \$140.

## Chinese Single-Color and Decorated Porcelains

108. TWO FUKIEN 'SOFT-PASTE COUPES' WITH INCISED DECORATION, small depressed globose bowls, wave and scroll bandings, rice white glaze. *Ch'ien Lung*.

Diam.  $3\frac{1}{4}$  and  $3\frac{1}{2}$  in. : 8.3 and 8.7 cm.

DM 480; NF 600; £41; \$120.

114. TWO OYSTER WHITE BEEHIVE COUPES, with incised decoration, hemispherical, one with short flaring neck, incised phoenix medallions and shrub branches respectively; one with six-character mark of the reign underfoot. *K'ang Hsi*. (Lot)

Diam. 4 and  $4\frac{3}{4}$  in. : 10 to 12 cm.

DM 600; NF 750; Gns. 51; \$150.

115. TWO LANG YAO BOWLS, depressed, globose, blood red glazes, one with underglaze blue and peachbloom, goldfish and water weeds in interior. *K'ang and Ch'ien Lung*. (Lot)

Diam.  $4\frac{1}{4}$  and 5 in. : 10.7 and 12.7 cm.

DM 340; NF 425; Gns. 29; \$95.

118. TWO IMPERIAL YELLOW BOWLS, deep, ring foot, iridescent glaze, six-character seal mark underfoot; repaired. Virtually a pair. *K'ang Hsi*.

Diam.  $5\frac{1}{2}$  in. : 14 cm. DM 680; NF 850; Gns. 58; \$170.

121. BOWL WITH INCISED DECORATION, conical, exterior with incised lavender tangled lotus vines, pale rose glaze. *Late Ming*.

Diam.  $5\frac{3}{4}$  in. : 14.5 cm. DM 380; NF 425; Gns. 33; \$95.

122. PERIWINKLE BLUE STEM CUP AND SMALL DISH, cup flaring bowl-shape, ring-molded trumpet-shaped foot; dish paler blue; both with six-character marks of the reign underfoot. *Yung Cheng*. (Lot)

Diam.  $5\frac{3}{4}$  and  $6\frac{1}{4}$  in. : 14.5 and 15.7 cm.

DM 640; NF 800; Gns. 54; \$160.

126. WHITE STEM CUP AND VASE, deep bowl, flaring cylindrical stem foot, three fish in peachbloom beneath bluish-white glaze; oviform vase conformingly decorated with dragons rising from waves; linear and seal marks of the reign respectively. *Yung Cheng*. (Lot)

Diam. 6 in. : 15.2 cm. DM 840; NF 1,050; Gns. 71; \$210.

127. PAIR T'OU TS'AI DISHES, notched scalloped edge, exterior with underglaze blue cloud motives, *famille verte*



enamel overglaze with dragons pursing pearl; *six-character mark of the reign underfoot*. *Yung Chêng*.  
Diam. 6 in. : 15.2 cm.

DM 440; NF 550; Gns. 37; \$110.

128. IMPERIAL FUKIEN 'SOFT-PASTE' PILGRIM BOTTLE, medallion-shaped, short cylindrical neck, two loop handles, two sides incised with coiled dragons, milk white glaze streaky café-au-lait crackle. *Ch'ien Lung*.  
H. 7 in. : 17.8 cm. DM 800; NF 1,000; Gns. 68; \$200.  
Ex.-Coll.: Mrs. Samuel T. Peters, N. Y.

129. TWO CLAIR DE LUNE AND ONION GREEN VASES, one hexagonal, cylindrical handles; other, globes, tall neck, incised lotus petals. *Ch'ien Lung*. (Lot)  
H. 7 and 7¾ in. : 17.8 and 19.7 cm.

DM 700; NF 875; Gns. 60; \$175.

130. TWO BLUE AND WHITE POINT BOTTLES, onion-bulb body, flaring foot, tall tapering necks, underglaze blue lotiform reserves of flowering shrubs. *K'ang Hsi*. (Lot)  
H. 7½ in. : 19 cm. DM 640; NF 800; Gns. 54; \$160.

131. TWO PAIRS BLUE AND WHITE SAUCERS, exterior with underglaze blue pairs of phoenix birds amid clouds, interior with matching medallions; *marks of the reign underfoot*. *Ch'ien Lung*. (Lot)  
Diam. 6½ in. : 16.5 cm.

DM 300; NF 375; Gns. 26; \$175.

132. OYSTER WHITE COVERED BOX, cushion-form, footed, low relief bandings of lotus blossoms and leaves, *K'ang Hsi*.  
Diam. 6½ in. : 16.5 cm.

DM 2,200; NF 2,750; Gns. 187; \$550.

134. TEA GREEN DOUBLE-GOURD VASE AND JAR, vase in two globular sections, molded petal collar, two loop handles, *ju-i* terminals, one handle repaired; plain wide-mouthed globose jar. *Ch'ien Lung*. (Lot)  
H. 6 and 10½ in. : 15.2 and 26.7 cm.

DM 480; NF 600; Gns. 41; \$120.

136. CELADON BULB BOWL, shallow, molded flaring lip, three stump feet, sea green glaze. *Late Ming*.  
Diam. 7 in. : 17.8 cm. DM 360; NF 450; Gns. 31; \$90.

140. TWO MONOCHROME VASES, bell-shaped, shaded red glaze; and globular jar, truncated neck, powder blue glaze. *K'ang Hsi*. (Lot)  
H. 7½ and 8¾ in. : 19 and 22.2 cm.

DM 440; NF 550; Gns. 37; \$110.

141. TZ'U CHOU YAO BOTTLE-FORM VASE, barrel-shape, narrow molded mouth, four dark sepia sketched cartouches of characters united by floral sprigs, floral medallion and leaves at shoulder. *Ming*.  
H. 7 in. : 17.8 cm. DM 260; NF 325; Gns. 22; \$65.

142. SANG DE BOEUF BOWL, deep, ring foot, viscous blood red, glaze of fluctuating hue, almost pure white at lip, watery green plasma at base, café-au-lait crackle. *K'ang Hsi*.  
Diam. 6 in. : 15.2 cm. DM 1,040; NF 1,300; Gns. 88; \$160.

143. SANG DE BOEUF BOWL, deep, ring foot, wide flaring lip, spotted blood red glaze, wide dark crackle. *Late K'ang Hsi or Yung Chêng*.  
Diam. 8 in. : 20.3 cm. DM 840; NF 1,050; Gns. 71; \$210.

144. CHERRY RED GALLIPOT, baluster form, short neck, sloping shoulders. *Apocryphal mark of Hsüan Tê underfoot*. *Ch'ien Lung*.  
H. 9 in. : 22.8 cm. DM 520; NF 650; Gns. 44; \$130.

145. CHERRY RED BOTTLE, ovoglobular, tall cylindrical neck, speckled *peau d'orange* glaze. *Ch'ien Lung*.  
H. 9¾ in. : 24.7 cm. DM 720; NF 900; Gns. 61; \$180.

146. AUBERGINE PYRIFORM VASE WITH ELEPHANT-HEAD HANDLES, flaring foot, incurvate neck, plum glaze, close speckle; skilful repair. *Early Ming*.  
H. 10 in. : 25.3 cm.

DM 680; NF 850; Gns. 58; \$170.

147. TWO OYSTER WHITE VASES, one oviform, tall cylindrical neck, other baluster form, incised foliations and dragon pursing pearl respectively, grayish-white glazes, *one with apocryphal mark of Ch'êng Hua underfoot*. *Ch'ien Lung*. (Lot)  
H. 8 and 7¾ in. : 20.3 and 19.7 cm.

DM 520; NF 650; Gns. 44; \$130.

148. TZ'U CHOU YAO PERSIAN-FORM VASE, buff stoneware covered with creamy slip painted in sepia with wide band of floral scrollings, tall neck with imbricated lotus petals; turquoise blue glaze, blossoms reserved and outlined in aubergine and brown. Age crack and lip rim chip. *Early Ming*.  
H. 9 in. : 22.8 cm. DM 640; NF 800; Gns. 54; \$160.

149. KO YAO TRIPOD BOWL, shallow, circular, serpentine-molded edge, stump supports, pale greenish-white glaze wide allover crackle. *XVIII Century*.  
Diam. 8½ in. : 21.5 cm.

DM 400; NF 500; Gns. 34; \$100.

150. LUNG CH'ÜAN CELADON STAND, slightly dished top, three-quarter reticulated lattice gallery, cabriole tripod supports. *Ming*.  
H. 9 in. : 22.8 cm. DM 280; NF 350; Gns. 24; \$70.

151. CAMELLIA-LEAF GREEN AND BLUE STATUETTE OF A PARROT, folded wings, bisque beak, astride reticulated rockwork. *Ch'ing*.  
H. 8½ in. : 21.5 cm. DM 440; NF 550; Gns. 37; \$110.

152. PAIR FAMILLE ROSE JARDINIÈRES, with lemon yellow ground, oblong trough, scroll bracket feet, blue lip rim with gilded *shou* medallions, body with enameled floral sprays. *Tao Kuang*.  
L. 9¼ in. : 23.5 cm. DM 440; NF 550; Gns. 37; \$110.

161. FAMILLE VERTE STATUETTE OF A DEER, yellow-spotted, coat etched in black, aubergine treetrunk, shaped green base with moss clumps. Has skilful repair. *K'ang Hsi*.  
H. 10 in. : 25.4 cm.  
DM 5,400; NF 6,750; Gns. 464; \$1,350.

163. BROWN AND BUFF STONEWARE STATUETTE OF A FU LION, sejant, snarling, shaggy tail; wood stand. *Ch'ien Lung*.

H. 8¾ in. : 22.2 cm. DM 340; NF 425; Gns. 29; \$85.

164. PAIR FLAMBÉ STATUETTES OF FÊNG-HUANG, open beak, crested head, astride rockwork, clutching polyporus fungus, liver red glaze, blue splashes. Some imperfections. *Chia Ch'ing*.

H. 23¾ in. : 60.3 cm. DM 1.000; NF 1.250; Gns. 85; \$250.

165. FA HWA STONEWARE RETICULATED TEMPLE JAR, wide-mouthed baluster, Mohammedan blue glaze, multi-color reserves of figures beneath pines, equestrian figures, peony bandings. Neck restored in metal. *Ming*.

H. 13½ in. : 34.2 cm.

DM 600; NF 750; Gns. 51; \$150.

166. NASTURTIUM BROWN AND GREEN POTTERY STATUETTE OF A WRESTLER, standing, stripped to waist, arm aloft, apron, short trousers; stand. Repaired. *Ming*.

H. 14 in. : 35.5 cm. DM 520; NF 650; Gns. 44; \$130.

167. FA HWA PEACOCK BLUE BOWL, deep, ring-molded lip, interior splashed with brown and yellow. Minor imperfections. *Late Ming*.

Diam. 13¼ in. : 33.5 cm. DM 640; NF 800; Gns. 54; \$160.

171. PAIR FAMILLE ROSE COVERED TEMPLE JARS, baluster shape, hat cover, pairs of *fêng-huang* birds on rockwork beneath flowering tree peonies and magnolias, incised lime green ground. Covers repaired. *Tao Kuang*.

H. 16 in. : 40.6 cm. DM 900; NF 1.125; Gns. 76; \$225.

173. FAMILLE VERTE BEAKER, tall-necked, *yen-yen* vase, enameled with coiled dragons in pursuit of the pearl rising from green billowing waves at base; *apocryphal* mark of *Ch'êng Hua* underfoot. Has age crack. *K'ang Hsi*.

H. 28 in. : 71 cm. DM 1.200; NF 1.500; Gns. 100; \$300.

## Chinese Paintings

(Parke-Bernet notes: "The attributions and dates in this category are those of the consignor's inventory. Differences of expert opinion in this field as to age being common, this cautionary note is considered necessary.)

186. BIRDS: FIVE ALBUM PAINTINGS, by various artists. Together with a study of water weeds and crabs. On paper, framed. *XVIII Century*. (Lot)

188. WÊN CHIA. "Mountains in Rain." Plateau with rain-lashed trees, before mountains in mist; framed. Ink wash on paper. *Signed and with a poetic inscription. Ming*.

DM 1.100; NF 1.375; Gns. 93; \$275.

189. BIRDS AND FLOWERING SHRUBS: SIX ALBUM PAINTINGS. By *Wen-leng*, *Lee Chung-hua* and others. One of three swifts fighting on pine branch; others of various birds, leaves, berries and flowering shrubs, on paper, framed. *XVIII Century*. (Lot)

DM 1.000; NF 1.250; Gns. 85; \$250.

192. KUNG HSIEN. Album of ten landscape paintings. Scenes of riverbanks, houses and bridges, tree borders, distant mountains, three leaves of characters; matted, wood and brocade binding. Ink on paper. *Signed. K'ang Hsi*.

DM 6.800; NF 8.500; Gns. 578; \$1,700.

Exhibited at Cleveland Museum of Art.

193. SHÊN CHOU. Sixteen paintings on paper in two albums. Mountain scenes, pavilions and bridges, a crane beneath trees, a man in a boat; one containing lengthy poem; matted and bound in wood. *Both signed. Ming*. (Lot)

DM 10.400; NF 13.000; Gns. 885; \$2,600.

194. YUN SHOU-P'ING. Album of ten landscape and other paintings. Five autumn landscapes, a waterfall and tree studies; four of different flowers, one of wild geese. Silk mounting, bound in wood and silk brocade. Ink and colors on paper. *Signed. Late Ming*.

DM 2.400; NF 3.000; Gns. 204; \$600.

196. HUTS IN MOUNTAIN SETTINGS: TWO PAINTINGS. Figures seated in entrances, trees on top of rocky mountains; poem by *Mi Wan-chung*, another attributed to *T'ang Yin*. Ink and wash paintings respectively; horizontal scrolls, on paper. *Ming*. (Lot)

199. HSUA SHU-WEN, attributed to. "Birds on a Fruit Tree." Flock on a gnarled tree, others in flight, golden pheasants below. Scroll, on paper. *Signed. Ming*.

DM 1.400; NF 1.750; Gns. 119; \$350.

201. HSIANG SHÊNG-MO. Landscape panoramas: two paintings. In one a man and servant starting journey, woods, river, village, mountains, houses and gardens, waterfall, scroll endings with lengthy poem; other with similar scene, also ending with poems, one composed and written by Emperor. *Ch'ien Lung*. Ink paintings, horizontal scrolls, on paper. *Dated 1626 and 1629. Ming*.

DM 4.000; NF 5.000; Gns. 340; \$1,000.

Note: A list of the colophons, which range from Tung Ch'i-ch'ang (1889) were given to the purchaser; other collector's names were noted from their seals. A copy of a translated long poem written by the artist was also given to the purchaser. The detail also includes the names of many former collectors, taken from their seals, including that of the Emperor *Ch'ien Lung*.

Second painting recorded in: Ferguson, *Li Tai Chu Lu Hua, Mo*, vol. III, p. 330; *Ch'un Hua Hsuan, Shih Ch'u Pao Chi Erh Pien*; in the *Mo Yüan Hui Kuan*, vol. V, p. 26; *Shih Ch'u Sui Pi*, vol. VI, p. 17.

203. FLOWERS: TWO PAINTINGS. By *Li Shan* and *Wang Wu*. Lotus leaves and bud; stem of hibiscus-like flowers and foliage. Ink paintings; scrolls, on paper. *Both with poetic inscriptions. Signed. XVIII Century*. (Lot)

DM 1.080; NF 1.350; Gns. 92; \$270.

207. SHÊN CHOU, attributed to. "Winter Landscape." Pine trees in foreground, two horsemen crossing bridge, a bay, mountains. Scroll, on silk. *Signed. Ming*.

DM 1.280; NF 1.600; Gns. 109; \$320.

208. CH'IU YING. "Lotus Gathering" and "Lake Setting": two paintings. One of inlet with reclining man in



pavilion, fanned by servant, distant women in boat gathering lotus; other with lake scene, huts on shore, distant mountains. Both with lengthy poems and many collectors' seals. Horizontal scrolls, on paper. *Ming*. (Lot)

DM 4,400; NF 5,500; Gns. 374; \$1,100.

217. WÊN CHIA. Landscapes: two paintings. Rocky mountains, pine trees, open pavilions, rivers, figures and bridges in foreground. Scrolls, on paper. *One dated 1555; signed. Ming*. (Lot)

DM 2,500; NF 3,125; Gns. 212; \$625.

223. WANG MÊNG. "Pavilions on a Mountainside." Pine trees growing from boulder before stream in foreground, on further bank pavilions beneath huge boulders. Ink painting; scroll, on paper. *Signed and with poetic inscription. Yüan*.

DM 1,400; NF 1,750; Gns. 119; \$350.

### Chinese Furniture and Decorative Objects

224. EIGHT PEKING PAINTED ENAMEL WINE CUPS, quadrilobed, painted sages and ladies in landscape settings. Some imperfections. *Ch'ien Lung*. (Lot)

DM 220; NF 275; Gns. 18; \$55.

225. THREE BURGAUTÉ BLACK LACQUER SMALL TRAYS, square, inlaid mother-of-pearl figures in landscape settings. Some imperfections. *Ch'ien Lung*.

L. 4½ in. : 11.5 cm. DM 120; NF 150; Gns. 10; \$30.

226. WHITE 'JADE' GLASS GOURD-RIBBED COVERED JAR, tapering, ovoid, footed, matching dome cover, knob finial. *Ch'ien Lung*.

H. 5 in. : 12.7 cm. DM 260; NF 325; Gns. 22; \$65.

228. GOLD-DECORATED RED LACQUER FIGURE OF KUAN YIN, standing, robed, high topknot, holding bowl. Some imperfections. *Ch'ien Lung*.

H. 45 in. : 114.3 cm. DM 400; NF 500; Gns. 34; \$100.

229. PAINTED FRESKO PICTURE OF A HARPY, seminude female body, birds legs, peacock tail, spread green and yellow wings, hair dressed with jeweled tiara, hands clasping flower-filled basket, riding through clouds; framed. *Early Ming*.

48¾ x 49 in. : 123.8 x 124.5 cm.

DM 2,100; NF 2,625; Gns. 179; \$525.

230. PAINTED FRESKO PICTURE OF A HARPY, type of preceding, but figure enveloped in streamers and tail feathers of *fêng-huang* bird, holding tray of lotus blossoms; framed. Some imperfections. *Early Ming*.

48¾ x 49 in. : 123.8 x 124.5 cm.

DM 1,400; NF 1,750; Gns. 119; \$350.

231. SET OF FOUR K'OSSU SILK TAPESTRY SCREEN PANELS, double-sided, muted tones, equestrian warriors in mountain settings, ecru ground; in pairs of hinged and glazed frames, one imperfect. *Ch'ien Lung*.

H. 49½ in. : 125.8 cm.; L. (total) 53 in. : 144.2 cm.

DM 1,240; NF 1,550; Gns. 105; \$310.

## CHINESE DYNASTIES

B.C.

Shang or Yin Period ..... ca. 1500-1100

Chou Dynasty ..... ca. 1122- 221

Early Chou ..... ca. 1122-947

Middle Chou ..... ca. 946-770

Late Chou ..... ca. 770-256

Period of Warring States. ca. 481-221

Ch'in Dynasty ..... ca. 221- 206

Han Dynasty ..... 206 B.C. - 221 A.D.

A.D.

Three Kingdoms (San Kuo) ..... 221- 265

Tsin (or Chin) Dynasty ..... 265- 316

Northern and Southern Empires ..... 316- 589

Sui Dynasty ..... 589- 618

T'ang Dynasty ..... 618- 907

Five Dynasties (Wu Tai) ..... 907- 960

Sung Dynasty ..... 960-1127

Chin and Southern Sung Dynasties ..... 1127-1280

Yuan Dynasty (Mongol) ..... 1280-1368

Ming Dynasty (Emperors listed) ..... 1368-1644

Hung Wu ..... 1368-1398

Chien Wen ..... 1399-1402

Yung Lo ..... 1403-1424

Hung Hsi ..... 1425

Hsuan Te ..... 1426-1435

Cheng T'ung ..... 1436-1449

Ching T'ai ..... 1450-1457

T'ien Shun ..... 1458-1464

Ch'eng Hua ..... 1465-1487

Hung Chih ..... 1488-1505

Cheng Te ..... 1506-1521

Chia Ch'ing ..... 1522-1566

Lung Ch'ing ..... 1567-1572

Wan Li ..... 1573-1619

T'ai Ch'ang ..... 1620

T'ien Ch'i ..... 1621-1627

Ch'ung Cheng ..... 1628-1643

Ch'ing Dynasty (Emperors listed) ..... 1644-1912

Shun Chih ..... 1644-1661

K'ang Hsi ..... 1662-1722

Yung Cheng ..... 1722-1735

Ch'ien Lung ..... 1736-1795

Chia Ch'ing ..... 1796-1820

Tao Kuang ..... 1821-1850

Hsien Feng ..... 1851-1861

T'ung Chih ..... 1862-1873

Kuang Hsu ..... 1874-1908

Hsuan T'ung ..... 1909-1912

Chinese Republic ..... 1912-

## Art and Taxes (continued from page 515)

Should such a work become legally available in the United States, there are no applicable auction sales with which to compare it.

2. A masterpiece by a Seventeenth Century painter whose consequence has been overlooked. Granted that he might have been prolific and that works "in the style of" frequently appear at auction. Your formula would penalize perceptive acquisitions of outstanding examples.

I'm afraid your formula would best serve to support the purchase of tenth rate examples of Rembrandt and Rubens.

Very truly yours,  
Thomas C. Colt, Jr.  
Director, The Dayton Art Institute

Surely it is the lesser works that most often become a problem, not the priceless rarities. - H. L. K.

Dear Mr. Katzander:

Your editorial comment regarding tax valuations of art objects is most timely and, I am sure, well received, especially by those who, like myself, consider the problems of such valuations very seriously. In fact, we here at Equitable Appraisal shy away from active participation as much as possible, serving only our regular clients and making a standard practice of charging only a nominal fee for what often is a rather onerous task.

To us, then, any standard formula would be a great boon, as it would release us from any participation in these tax deductible gifts. But I must say that I cannot follow your rather mechanical reasoning at this point.

For instance, On October 24, 1962 Parke-Bernet sold a Rembrandt for \$17,500.00. Had it been donated under such a formula, it would have received in its average valuation the benefit of the Erickson Rembrandt at \$2,300,000. Would you consider that this would be fair? Or, in reverse, what would have been a fair deduction had the Ericksons donated their picture instead of selling it?

It appears to me that you are inviting the Internal Revenue valuations experts to eliminate quality from their consideration - in other words to make no distinction between a work of art acceptable to the Metropolitan or the National Gallery and one by, or claimed to be by, the same artist that someone conveniently gives to a private foundation, or to be sold for charity, and is not at all acceptable to a major museum.

It is my understanding that the IRS already has formulae under which they determine how much value a person retains when an item is donated by deed of gift and possession changes upon death. I believe they have control over this facet of the problem.

It is my opinion that the donation of major items to major museums is not the source of real injury to the taxpayer. History has shown clearly that the greatest works of any artist have always commanded prices far above the bulk of their lesser work and when someone gives the Met a figure they have been waiting for for a decade, a couple of thousand dollars more or less is not important and often is the subject of some negotiation. If, however, the IRS were to establish a formula based upon any average of sales values, then the best items could no longer be donated but would go into the open market where their quality would bring a more attractive return.

Further, in my opinion, the damage to the taxpayer comes through the gift of questionable items to questionable receivers - and these would derive a great benefit from your average, a benefit they do not deserve as often the gift should never be made in the first place, and being made, brings no benefit to the taxpayer.

One point that cannot be overlooked is that all the abuses arise primarily because of the normal and natural desire of the taxpayer to circumvent what he feels to be excessive and confiscatory tax rates. The surest way to curb abuses will be to make them unprofitable.

Very truly yours,  
Harold J. Dahl,  
President, Equitable Appraisal Co., Inc.

(The writer of the letter that follows, Ralph F. Colin, is an attorney and administrative vice president of the recently formed Art Dealers Association of America, Inc. He is also a collector and a member of the board of Parke-Bernet Galleries, Inc. Mr. Colin reserves the right to require us to publish his letter in full, if at all. Because he makes one or two points that may shed some light on this controversy, we grant him this right.)

Dear Mr. Katzander:

I have your letter of December 21 with the proof of an editorial which I understand you are running in the next issue of International Art Market. That editorial entitled "Guerrilla War On the Tax Front" displays, in my opinion, your lack of comprehension equally of the problem and its solution.

As to the problem, there is no "guerrilla war" being waged by the Internal Revenue Service as alleged by you. The IRS, undermanned and ill equipped in the field of art valuation, is simply putting taxpayers to their proof to sustain valuations claimed by them in connection with tax deductions. There is no doubt as to the law and as to the taxpayers' right to income tax deductions of the market value of art works contributed to museums and other tax exempt institutions; but there has undoubtedly been both loose practice and frauds in the fixing of such valuations.

(continued on page 538)



## Art and Taxes (continued from page 537)

The IRS is aware of this and is taking steps to correct the situation. This is hardly "guerrilla warfare."

The problem to solve in each case -- for each case is an individual problem -- is the market value of the work of art involved in that case. The value of that work of art can not be determined by a formula -- the one suggested by you, or any other. Nor is the sales price of another work of art by the same artist controlling -- and I emphasize controlling. It may or may not be persuasive, and to varying degrees, dependent on the degree of similarity -- size, period, quality, importance -- of the work previously sold to that given by the taxpayer. For works of art are not cans of soup; the market price of one does not fit the value of another.

Your suggested solution of the problem, therefore, in my opinion makes no sense for either the government or the taxpayer. Five fail-to-middling Cezannes may be sold in one year at an average price of \$100,000. Why should "The Boy With a Red Vest," if given to a museum by its owner, then be valued at that amount if it is, in face, worth six times that much?

The solution must remain the determination of the value of each work in each case on its own merits. The fact that this may not be easy is no different from the establishment of a disputed fact in any other litigated matter. If one witness states that an accident took place at 23rd Street and another testifies that it occurred at 33rd Street, the judge and jury do not apply a formula, strike an average, and conclude that the scene of the accident was 28th Street. A finding of fact must be made -- difficult as that sometimes may be.

The valuation of a work of art is a task for an expert -- just as is testimony in the field of medicine or engineering or where a question arises as to whether a seller, under a contract, delivered silk or beans or coffee of the agreed on quality. In none of these cases is an easy formula possible. The expert, in making his appraisal of a work of art, will, of course, consider among other things the price at which other similar works have been sold, either privately or at public auction. But he will only do so when he can become familiar with the other works sold and their comparative worth -- artistic and monetary -- to the work to be appraised. Any other use of the results or earlier sales is unjustified.

You have stated that "expertise is bought and paid for" and "therefore is of questionable value in dealing with the IRS." It is for the purpose of eliminating that "questionable value" that the Art Dealers Association of America has set up its presently effective appraisal machinery. A collector who wishes to utilize the Association's appraisal services applies to the Association and agrees to pay its fees. (It is a non-profit organization and the fees are used only to cover administrative expenses. The dealers serving on appraisal panels act without compensation.) The Association appoints a panel

of appraisers, usually from among its own members, but if the work to be appraised lies within the special expertise of a non-member, the latter is asked to serve on the panel. The collector does not know the make-up of the panel and the panel members usually do not know of each other's appointment. An effort is made to receive up to three independent appraisals, each free of any of the pressures of friendship or business relations which frequently result from a personal contact by the collector with the appraiser. The appraisals thus received are averaged and the result supplied to the collector. At the same time, a copy of the appraisal is sent to the IRS -- a procedure authorized by the collector in the contract prepared by the Association and signed by the collector. This latter step prevents shopping around by the collector and the use only of the highest appraisal received. It insures fair play with the IRS and while the Service has made no commitment to accept as binding the Art Dealers Association's appraisals, it has welcomed the machinery set up by the Association. The IRS has even itself retained the Association's expert services in a litigated case soon to be tried. This, it seems to me, is some tangible evidence of the IRS's respect for the efforts being made by the Association to create some order in the field of tax appraisals.

Incidentally, your editorial contains an erroneous statement of fact so far as the American auction market is concerned. You said: ". . . auction prices establish the market -- but it is the dealer's market and not primarily that of the collector." The fact is that between 70 and 80 per cent of the purchases at the Parke-Bernet Galleries fine art sales are by private collectors. Of the remaining 20 to 30 per cent were the nominal purchasers are dealers, some portion are purchases made by dealers for individual customers' accounts. This collectors market is one of the great advantages offered to a collector to sell his objects in America rather than in England where there is nothing like so wide a public participation in sales and therefore considerably less competition.

You may publish this letter -- but only if it is printed in full.

Sincerely yours  
Ralph F. Colin

—(continued from page 516)—

- 19— Miniatures, Enamels, Objects of Art and Vertu, the property of the Rt. Hon. The Earl of Drogheda, O.B.E., and others.
- 21— English and Continental Furniture, Eastern Rugs and Carpets, Objects of Art.
- 22— Pictures, 1530-1830, the property of Harriet, Lady Thompson, and others.
- 25— Oriental Porcelain, Hardstones, and Objects of Art, the property of Mrs. Elizabeth Phillips, the late Mrs. D. E. E. V. Mosenthal, and others.



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ART ARCHITECTURE

# INTERNATIONAL *Art Market*

CURRENT WORLD MARKET PRICES OF ART, ANTIQUES & OBJETS D'ART

Vol. II, No. 11

NEW YORK, N. Y.

FEBRUARY, 1963

## Do-It-Yourself Deductions

The section of the U. S. tax code that deals with gifts of works of art to non-profit institutions is a model of brevity. It says simply that taxpayers may deduct the entire value of such gifts from taxable income. Museums have been immeasurably enriched by the law because it has encouraged collectors to devote rather more of their earnings to purchases of works of art in the knowledge that they could at any time pass a substantial part of the cost on to the Government by giving the works to a museum. An added attraction has been that a collector could give a picture to a museum and still keep it through his lifetime to grace his walls, delight his eye and enhance his social prestige.

Inevitably there have been abuses. Museum directors have been subjected to all manner of temptations and propositions, even outright offers of bribes to persuade them to accept works of questionable merit and thereby confer upon them an attractive tax status.

Just last month, in an article on Tax Commissioner Mortimer Caplan, Time Magazine made oblique reference to a taxpayer who was "painting her own deductions."

Time obviously was referring to Baroness Hilla von Ehrenweisen Rebay, director from 1939 to 1952 of the Museum of Non-Objective Painting, now the Guggenheim Museum, a trustee of the Solomon R. Guggenheim Foundation. Now 72, Miss Rebay has a certain standing in the art world for her early recognition of the importance of such German painters as Klee and Kandinsky. She is also a painter in her own right. Early in her career she won a Grand Prix de Paris and in the '30's achieved a certain public recognition for her abstract collages. For the past several months Miss Rebay's problems with the Internal Revenue Service have been a matter of common knowledge in Madison Avenue art circles, a milieu with a capacity for gossip and intrigue that rivals the Medici courts.

Last month the matter came into the open with the hearing of Miss Rebay's appeal from a redetermination of her tax status for the years 1955-59 inclusive, involving additional assessments and penalties totaling \$115,000. The case was heard before Judge Arnold Raum of Washington, in U. S. Tax Court in New York City. Ralph F. Colin, general counsel for the Art Dealers Association of America, served as consultant to the Government,

whose case was presented by Alvin Martin, tax division attorney.

These were the facts developed at the hearing, through the testimony of Miss Rebay and other witnesses:

During the years in question Miss Rebay donated eight of her own non-objective paintings to three institutions: the Emma Willard School in Troy, N. Y., Arizona State College and Milwaukee-Downer College. On her tax returns for those years Miss Rebay claimed as fair market value \$30,000 for each of three paintings, "Con Moto," "Allegro," and "Andante," forming a triptych; \$24,000 each for "Capriccio," and "Sonnette;" \$25,000 for "Rondo No. 1," \$5,000 for "Cadenza" and \$1,000 for "Scherzo."

The tax court hearing had one purpose -- to determine the fair market value of the pictures. A defense witness, Alexander Kirkland, owner of Gallery 14 in Palm Beach, Fla., placed values on the works ranging from \$16,000 down to \$700. He testified that his valuations were based partly on the sale of one of Miss Rebay's paintings for \$15,000 following an exhibition of her works last June at French & Co. galleries.

The buyer of the painting, Stephen Crane, also testified. He said he had never previously paid more than \$50 for a picture and had made no effort to obtain an appraisal of the Rebay work before buying it. He said he was engaged in business activities in New Jersey with Miss Rebay's attorney. When questioned about the payment of various sums of money to him by Miss Rebay's attorney at about the time of the purchase of the picture, he said the payments were related to his business dealings with the attorney, not with his purchase of Miss Rebay's picture.

Three members of the Art Dealers Association, Eugene Thaw of Thaw & Co., Edith G. Halpert of the Downtown Gallery, and Ben Johnson of the Willard Gallery, gave estimates for the value of the pictures during the period in question of from \$150 to \$2,000. All said it was difficult to ascertain a value because Miss Rebay's paintings had never been traded on the market.

Judge Raum reserved decision but did not ask for briefs. He said the case was "purely a question of fact"

(continued on page 562)



## INTERNATIONAL

*Art Market*

A MONTHLY REPORT ON CURRENT  
WORLD MARKET PRICES OF ART,  
ANTIQUARY FURNITURE AND  
OBJETS D'ART

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22— Works of Art.

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from the collection of the late  
J. D. H. Heldring of Osterbeek,  
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April

1-2— Books.

3— Modern British Pictures.

4— Silver.

24— Impressionist and Post-Impres-  
sionist Paintings; Property of

## FORTHCOMING SALES

the late Alfred Wolf of Stuttgart  
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4— Porcelain, 19 piece Meissen  
Monkey Band by Kandler.

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18th. Century, Tiepolo, Leo-  
nardo da Vinci Charicature of  
an old man.

27— Silver, American collection of  
Mrs. Pamela Combemale; Can-  
teen belonging to Bonnie Prince  
Charlie.

DOROTHEUM  
Vienna, Austria

March

19-22— Art Auction #559.

May

28-31— Art Auction #560.

KLIPSTEIN & KORNFELD  
Laupenstrasse 49  
Berne, Switzerland

May

9-11— Old Master Prints and Mod-  
ern Art.

J. A. STARGARDT  
Marburg, Germany

May

28-29— Autographs.

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N. B. In all cases where pictures are sold, the medium, unless otherwise  
stated, is oil on canvas. Names of buyers, if available, appear in parentheses  
following catalogue descriptions.



SOTHEBY & CO., London  
November 14, 1962

### **Eighteenth and Nineteenth Century Drawings and Paintings.**

The sale had been eagerly awaited as the first in some years at which a substantial group of pictures and drawings by the Pre-Raphaelites had come on the market. The results indicate that the return to favor of such works, now taking place in Britain, has gone even further than has been generally recognized.

Interest centered upon Frith's series of five paintings entitled "The Road to Ruin", which when exhibited at the Royal Academy of 1878 had been so popular that they had to be protected by the police. Their progression in price from £1,575 in 1886 to £460 in 1919 to £7,200 at this sale speaks for itself.

Even more instructive was the small group of pictures sent to the sale by Mr. William Alwyn. All had been bought during the last 10 years and they registered some remarkable increases. For example:-

| Lot No. | Artist           | Bought for           | Realized at the sale |
|---------|------------------|----------------------|----------------------|
| 83      | Ford Madox Brown | £25 - \$70           | £340 - \$950         |
| 93      | Burne-Jones      | 8 gns - \$23         | £500 - \$1,400       |
| 95      | Rossetti         | £100 (1958)<br>\$280 | £400 - \$1,120       |
| 106     | Ford Madox Brown | £18 - \$50           | £280 - \$785         |

Evidence of the extent of the reappraisal in recent years of Samuel Palmer's work was also provided. Few parallels can be found for an increase as great as that registered by his view of Tintern Abbey which rose from 6-1/2 guineas (\$19), in 1928, to £1,600 (\$4,480).

Less striking, but almost as surprising, were the price increases obtained by three sketchbooks by Romney, never a forgotten artist. In 1935 they were sold together for £46.10s (\$130), whereas in this sale they commanded £200 (\$560), £130 (\$364) and £110 (\$308).

1. CHINNERY, George, R.H.A. "Portrait of the Artist." (John Mitchell)  
9-1/8 x 7-1/8 in.: 23.5 x 18.4 cm.  
DM 5,600; NF 7,000; £500; \$1,400

42. IBBETSON, Julius Caesar. "The Artist seen sketching in the grounds of Cardiff Castle." (Fine Art Society).  
12-1/2 x 18-7/8 in.: 31.8 x 47.8 cm.  
DM 7,840; NF 9,800; £700; \$1,960  
Ibbetson was introduced to Lord Bute by Captain William



Lot 93

93. BURNE-JONES, Sir Edward, P.R.A. "An Angel with Cymbals." Tempera, on panel. (Agnew)  
28-3/4 x 23-1/4 in.: 73 x 59.1 cm.

DM 5,600; NF 7,000; £500; \$1,400  
From the collection of Mrs. Margaret Mackail, the artist's daughter.

Baillie and spent a considerable time at Cardiff Castle in 1789 and later (See: Rotha Mary Clay, Julius Caesar Ibbetson, 1948, pp. 26-7).

43. IBBETSON, Julius Caesar. "Cardiff, a view from the south with passengers about to board a ferry". (Agnew)  
13 x 19-3/4 in.: 33 x 50.2 cm.  
DM 5,600; NF 7,000; £500; \$1,400

44. IBBETSON, Julius Caesar. "Cardiff, a view from the west, with two fishermen." (Frost & Reed)  
13 x 19-5/8 in.: 33 x 49.9 cm.  
DM 4,704; NF 5,880; £420; \$1,176

47A. TURNER, Joseph Mallord William, R.A. "Fountains Abbey - evening." Varnished watercolour. Signed. (Agnew)  
17-5/8 x 23-3/4 in.: 44.8 x 60.3 cm.  
DM 5,600; NF 7,000; £500; \$1,400  
From the collection of William Ward.



Engraved by J. Basire, Whitaker's Craven, published 1812.

See: Sir Walter Armstrong, Turner, 1902, p. 254.

Exhibited: Royal Academy, 1798, no. 435 (Quotation from Thompson's Seasons in catalogue entry).

Exhibited: Guildhall 1899.

53. PALMER, Samuel, R.W.S. "The Bridge at Shoreham." Pen, pencil and sepia ink and grey wash heightened with white on grey paper, inscribed "From Waterhouse - The Groombridge's house over the pollards." (Agnew)

8-3/4 x 10-3/4 in.: 22.2 x 27.3 cm.

DM 40.320; NF 50.400; £3,600; \$10,080

Executed circa 1828 a view from the front of the house that Palmer and his father occupied from the autumn of 1828.

Collections: John Giles; John Richmond; Mrs. John Richmond.

Exhibited: Durlacher Brothers, New York, Loan Exhibition, 1949, no. 8.

Exhibited: The Arts Council of Great Britain, 1956, no. 14.

Exhibited: The Graves Art Gallery, Sheffield, 1961, no. 16.

See: Geoffrey Grigson, Samuel Palmer, the Visionary Years, 1947, pages 60, 91 and 172, plate 28.

See: Geoffrey Grigson, Samuel Palmer's Valley of Vision, 1960, page 31, plate 39.

58. PALMER, Samuel, R.W.S. "Tintern Abbey from near the Chepstow Road looking towards Monmouth." Heightened with bodycolour. Signed with initials and inscribed (under mount). (Agnew)

Overall size 11-3/4 x 18-1/8 in.: 28.9 x 46 cm.

DM 17.920; NF 22.400; £1,600; \$4,480

Executed in 1835 when the artist and Henry Walter were staying at Tintern. Palmer wrote to George Richmond from there: "...and such an Abbey! the lightest Gothic--trellised with ivy and rising from a wilderness of orchards--and set like a gem amongst the folding of woody hills...." (See: Geoffrey Grigson, Samuel Palmer, The Visionary Years, 1947, pp. 123-4).

There is another view of Tintern Abbey of the same date in the Victoria and Albert Museum.

From the collection of A.H. Palmer (sale 20th February 1928, lot 41, when it fetched 6-1/2 guineas).

See: A.H. Palmer, The Life and Letters of Samuel Palmer, 1892, repr. opp. page 188.

Exhibited: Victoria & Albert Museum, Exhibition of Works by Samuel Palmer and other Disciples of William Blake, October 1926-February 1927, no. 86.

59. ROSSETTI, Dante Gabriel. "Elizabeth Siddall, a portrait study." Pencil, pen and ink. (Mrs. O'Connor)

10 x 7-3/8 in.: 25.4 x 18.7 cm.

DM 10.640; NF 13.300; £950; \$2,660

Executed in 1860.

From the collection of C. Fairfax Murray.

61. HUGHES, Arthur. "Mariana with a Lute." Canvas mounted on board. Signed with monogram. (Agnew)

21 x 15-5/8 in.: 53.3 x 39.7 cm.

DM 4.480; NF 5.600; £400; \$1,120

Painted about 1865.

63. BURNE-JONES, Sir Edward, P.R.A. "St. John." Pencil and brown wash. (Gray)

44-1/4 x 14 in.: 112 x 35.6 cm.

DM 280; NF 350; £25; \$70

A design for a stained-glass window at New Ferry Church, Cheshire which was executed by Morris & Co. in 1877.

See: Malcolm Bell, Edward Burne-Jones, A Record and Review, 1892, pages 73 and 119.

67. BURNE-JONES, Sir Edward, P.R.A. "Gudrun setting fire to Atli's Palace." Pencil and grey wash, heightened with white on buff paper. Inscribed on the mount "Dec. 1897, Sydney Cockerell from E.B.-J." (Longden)

9 x 6-3/8 in.: 22.9 x 16.2 cm.

DM 1.456; NF 1.820; £130; \$364

Executed in October 1897 and afterwards modified, for the final illustration to William Morris's Sigurd, the Volsung in the Kelmscott Press series, published 1898. This was the last design made by Burne-Jones for the Kelmscott Press.

Exhibited: Burlington Fine Arts Club, Drawings and Studies by Sir Edward Burne-Jones, 1899, no. 120.

83. BROWN, Ford Madox. "Sardanapalus and Myrrha." Signed with monogram and dated '75. (J. Coates)

11-3/4 x 19 in.: 29.8 x 48.3 cm.

DM 3.800; NF 4.750; £340; \$950

An illustration to Byron's tragedy Sardanapalus, Act IV, Scene V.

"I must awake him, yet not yet,  
Who knows from what I rouse him"

From the collection of Walter C. Hutton.

85. BURNE-JONES, Sir Edward. "The Mask of Cupid." Watercolour and bodycolour. (Gray)

21-1/2 x 52-3/4 in.: 54.6 x 134 cm.

DM 2.340; NF 2.925; £210; \$585

A study for the oil painting, 1872, from Spencer's Faery Queen, Book III, Canto XII.

95. ROSSETTI, Dante Gabriel. "King Arthur's Tomb; the last meeting of Launcelot and Guenevere." Heightened with bodycolour. (Private buyer)

9-1/4 x 14-3/8 in.: 23.5 x 37.5 cm.

DM 4.480; NF 5.600; £400; \$1,120

Rossetti's first treatment of a subject derived from the Morte d'Arthur. Another version, dated 1854, was formerly in the collection of John Ruskin; there is a later copy, dated 1860, in the Tate Gallery.

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From the collection of Mrs. Ernestine Mills.

See: H. C. Mariller, Dante Gabriel Rossetti, 1899, pages 61, 62; compare plate facing page 60.

See: Evelyn Waugh, Rossetti, his life and works, 1928, pages 93, 95 and 100.

See: Robin Ironside and John Gere, Pre-Raphaelite Painters, 1948, page 34; compare pl. 41.

101. ROSSETTI, Dante Gabriel. "The Lady of the golden Chain." Coloured chalks. Signed with monogram and inscribed. (Sawyer)

19-1/2 x 14-1/4 in.: 47 x 36.2 cm.

DM 1.560; NF 1.950; £140; \$390

Executed circa 1866, a portrait of Mrs. Morris; another version was exhibited at the Burlington Fine Arts Club, 1883, no. 67.

Compare: H. C. Mariller, Dante Gabriel Rossetti, 1899, plate facing page 150.

105. BRETT, John, A. R. A. "A Cornish coast scene." Dated (Porthcurno) 1st September '80. (Newman)

6-3/4 x 13-1/2 in.: 17.1 x 34.3 cm.

DM 1.220; NF 1.525; £110; \$305

106. BROWN, Ford Madox. "Girl wearing green with a yellow straw hat, seen half-length." Panel.

(Mrs. O'Connor)

5-1/4 x 4-3/8 in.: 13.3 x 11.1 cm.

DM 3.140; NF 3.925; £280; \$785

108. HUGHES, Arthur. "Springtime: a young girl with apple-blossom." Signed, inscribed on the reverse.

(Agnew)

10-1/2 x 14-3/4 in.: 26.7 x 37.5 cm.

DM 3.920; NF 4.900; £350; \$980

Hughes probably used the same model as in his April Love, 1856, now in the Tate Gallery. From the collection of Stanley Morse.

126. FRITH, William Powell. A series of 5 paintings on the theme "The Road to Ruin." (Marlborough Fine Art)

Each 27-1/2 x 35-1/2 in.: 69.9 x 90.2 cm.

DM 80.640; NF 100.800; £7,200; \$20,160

This series of paintings was executed in 1877; Frith devoted the whole year to them and did not exhibit any picture at the Royal Academy of that season. When the series was finally exhibited in 1878, the crush to see the pictures was so great that policemen were employed to protect the rail around them.

"I intended to set forth the perils of gambling, as shown by the career of a youth who, in the first picture is seen surrounded by more or less dissolute companions gambling the night away in his college rooms. . . . In the second - the youth, grown to manhood, in the far more dangerous Royal Enclosure at Ascot where his ruin is completed. The third shows his arrest in his forfeited ancestral home. . . His struggles to maintain himself and his wife and little children are shown in the

fourth by his attempts to write a comedy in some poor lodging in a foreign town - attempts sadly disturbed by his landlady's appeal for money. Finally in the fifth, when in a squalid garret to which his misfortunes have brought him, he commits suicide."

Engraved by Art Union.

Collections: Col. T. J. Ellis; Col. North; John Newton, 1919.

Exhibited: Royal Academy, 1878, nos. 291-5.

See: W. P. Frith, R. A. My Autobiography and Reminiscences, 1888, III, pages 138-40 and 365-9.

See: Allgemeines Lexikon der Bildenden Künstler, 1916, XII, page 500.

See: Graham Reynolds, Painters of the Victorian Scene, 1953, page 58.



Lot 109

109. HUNT, William Holman, O. M. "Sorrow." Panel. Signed with monogram and dated '89. (Nicholson)

19 x 14-1/2 in.: 48.3 x 36.8 cm.

DM 4.480; NF 5.600; £400; \$1,120

From the collection of George Lillie Craik.

Exhibited: Manchester City Art Gallery, 1906, Exhibition of works by W. Holman Hunt, no. 48.

See: W. Holman Hunt, Pre-Raphaelitism and the Pre-Raphaelite Brotherhood, 1905, page 368 and plate facing page 460.

See: A. C. Gissing, William Holman Hunt, 1936, page 202.

180. KRIEGHOFF, Cornelius. "On Lake St. Charles near Quebec." Signed and dated Quebec 1860, inscribed on the stretcher. (Cooling)

Oval 13-1/4 x 17-3/4 in.: 33.7 x 45.1 cm.

DM 21.280; NF 26.600; £1,900; \$5,320

From the collection of Major F. Robinson, M.D., surgeon in the Scots Guards, who served in Canada in 1862.

181. KRIEGHOFF, Cornelius. "A Clearing in a snow-covered Forest, four trappers resting by their sledge." Signed and dated 1862. (Cooling)

12-1/2 x 17-1/2 in.: 31.8 x 44.5 cm.

DM 21.280; NF 26.600; £1,900; \$5,320

Total of Sale:- (190 LOTS)

DM 601.600; NF 752.000; £53,717; \$150,400

PARKE BERNET GALLERIES, Inc.  
December 5, 1962

### Modern Drawings

1. WOLS, WOLFGANG SCHULZE (German: 1913-1951). "Rêve de Plumage." Abstract composition. Ink, watercolor and gouache. Signed.

6-1/4 x 5 in.: 15.7 x 12.7 cm.

DM 6.800; NF 8.500; Gns 578; \$1,700.

From the Galerie Wilhelm Grosshennig, Düsseldorf.

2. FEININGER, LYONEL (American: 1871-1956). "Houses on the River." A row of dark brown buildings on the edge of a calm river with light blue water. Pen and watercolor. Signed and dated 19.VIII. '46.

8-1/2 x 12-3/4 in.: 21.5 x 32.3 cm.

DM 10.000; NF 12.500; Gns 850; \$2,500.

From Curt Valentin, N.Y.

Collection of Stephen Renitch, N.Y.

3. PECHSTEIN, MAX HERMANN (German: B. 1881). "Fishing Port." Feluccas with reefed sails and other boats beached on the sand, in the background houses and a church. Pencil and watercolor on buff paper. Signed with initials, and dated 1913.

14 x 18-1/4 in.: 35.5 x 45.7 cm.

DM 4.400; NF 5.500; Gns 374; \$1,100.

5. KLEE, PAUL (Swiss: 1879-1940). "Dorf Bei Bern." View across mottled greenish-yellow, violet and green pastures toward an inter-twining road, with houses and trees lining the background. Gouache. Signed, inscribed, dated 1912, and numbered 78.

4-3/4 x 8-7/8 in.: 12 x 22.5 cm.

DM 13.000; NF 16.350; Gns 1,106; \$3,250.

6. PICASSO, PABLO (Spanish: B. 1881). "Danseuse." Vigorous sketch of a Spanish dancer. Black crayon. Signed P. Ruiz Picasso.

10-1/4 x 6-3/4 in.: 26 x 17 cm.

DM 19.000; NF 23.750; Gns 1,615; \$4,750.

8. PICASSO, PABLO. "La Dame au Chien." Seated figure of a dark-haired dancer; she holds a pet dog to her cheek. Ink and watercolor. Signed.

12 x 9-1/2 in.: 30.5 x 24 cm.

DM 46.000; NF 57.500; Gns 3,920; \$11,500.

Note: The back of the work is inscribed *Al amigo*

*Torrez--Picasso*, and bears the collector's

stamp of E. Laffon (Lugt. Supp., 1956, no. 877A).

Painted about 1901-2.

Exhibited at the Fine Arts Gallery of San Diego, San Diego, Calif., 1959.

10. RENOIR, PIERRE AUGUSTE (French: 1841-1919).

"Têtes de Femmes." Bust length portrait of a young girl with wispy hair, looking at the observer. Pen and ink, and charcoal. Signed with the initial R.

18-3/4 x 12 in.: 47.5 x 30.5 cm.

DM 7.000; NF 8.750; Gns 595; \$1,750.

13. FEININGER, LYONEL. "Brigantine." Outlines of a ship with yellow sails and flying a checkered pennant, before gray masses in the background, under a pale blue sky. Pen and watercolor. Signed and dated 12. XI. 52.

11-3/4 x 15-3/4 in.: 29.8 x 40 cm.

DM 11.600; NF 14.500; Gns 986; \$2,900.

From Curt Valentin, N.Y.

Collection of Otto Seligman, Seattle, Wash.

14. KLEE, PAUL. "Ladung." A cluster of devices including bowls, sheets of paper with Roman numerals, a camel, a doll, a five-pointed star, and geometric forms in gray wash on a rectangular pale rose panel bordered in blue, gray and green. Watercolor. Signed and inscribed below *Ladung* 1923-129.

9-1/2 x 12 in.: 24 x 30.5 cm.

DM 18.000; NF 22.500; Gns 1,531; \$4,500.

15. MODIGLIANI, AMEDEO (Italian: 1884-1920).

"Seated Woman." Three-quarter-length figure of a woman, seated in a tall-back chair. Pencil. Signed.

14-1/2 x 10-1/2 in.: 36.8 x 26.7 cm.

DM 16.000; NF 20.000; Gns 1,360; \$4,000.

### Modern Sculpture

18. MAILLOL, ARISTIDE JOSEPH BONAVENTURE (French: 1861-1944). "Leda." Nude figure of a seated woman with her head tilted down. Bronze; black patina. Signed on base with monogram M.

H. 11 in.: 28 cm.

DM 8.800; NF 11.000; Gns 750; \$2,200.

Note: The size of this model is given in the Aristide Maillol Circulating Exhibition Catalogue 1958-60 (no. 3), as eleven and one-half inches, with the foundry mark (of Alexis Rudier) on the back of the base. The present example, which differs slightly in size and bears no *fondeur* mark, is a somewhat later cast, of which twenty were made for Ambroise Vollard.



19. DEGAS, HILAIRE GERMAIN EDGAR (French: 1834-1917). "Femme Se Lavant La Jambe Gauche." A nude young model bends forward before a basin as she washes her left leg. Bronze; golden patina. Cire perdue cast by A. A. Hébrard, no. 61/M. Signed on base Degas.

H. 7-7/8 in.: 20 cm.

DM 17.000; NF 21.250; Gns 1,446; \$4,250.

Note: This is one of the twenty-two posthumous casts by Hébrard. The bronze is number 64 in the Hébrard exhibition of 1921, and number 61 in the list of the fondeur.

Executed about 1908.

See John Rewald, *Degas Sculpture*, 1956, pls. 81, 82, LXVIII.

20. KOLBE, GEORG (German: 1877-1947). "Die Kneinde." Nude figure of a young girl kneeling. Bronze. Cast by H. Noack, Berlin. Signed on the sole of the foot with initials G. K.

H. 21-1/4 in.: 33.9 cm.

DM 17.000; NF 21.250; Gns 1,446; \$4,250.

Executed about 1926.

22. MOORE, HENRY (British: B. 1898). "Goat's Head." Stylized form of the animal's head and neck. Bronze; green patina. One of ten casts.

H. 8 in.: 20.3 cm.

DM 15.000; NF 18.750; Gns 1,276; \$3,750.

Executed in 1952.

23. MARINI, MARINO (Italian: B. 1901). "Piccolo Pamona." Full-length figure of a nude woman standing. Bronze. Cast by M. A. F. fonderia d'Arte, Milano. One of six casts. Signed with monogram MM.

H. 16-1/2 in.: 41.7 cm.

DM 10.800; NF 13.500; Gns 918; \$2,700.

Executed in 1943.

From the Martha Jackson Gallery, N. Y.

28. ERNST, MAX (French: B. 1891). "Fille et Mère." A witty stylization of two figures; one a tall slender woman with round flat head, the other a squat shape with a similar large round head. Bronze group; dark green and black patina. Signed on base Max Ernst. Cast II/VI.

H. 17-1/2 in.: 44.5 cm.

DM 17.000; NF 21.250; Gns 1,446; \$4,250.

31. ARP, JEAN (HANS) (French: B. 1887). "Siamois." Stylized flame-like form. Bronze; polished brass patina. No. 2 of 5 examples.

L. 30 in.: 76.2 cm.

DM 20.000; NF 25.000; Gns 1,700; \$5,000.

which is flanked by rolling verdant hills; light gray-blue sky. Academy board.

9-1/4 x 12-1/2 in.: 23.5 x 31.7 cm.

DM 28.000; NF 35.000; Gns 2,380; \$7,000.

Painted in 1903.

From Marlborough Fine Arts, Ltd., London.

37. LAURENCIN, MARIE (French: 1885-1956).

"Tête de Femme." Head-and-shoulders of a young woman with long blonde hair; before her is the head of a brown dog. Panel. Signed and dated 1938.

10-1/2 x 8-1/2 in.: 26.7 x 21.5 cm.

DM 7.900; NF 8.750; Gns 595; \$1,750.

38. VUILLARD, EDOUARD. "Chanteuse en Rouge." Full-length figure of a young woman. Pastel. Signed. 21 x 8 in.: 53.3 x 20.3 cm

DM 20.000; NF 25.000; Gns 1,700; \$5,000.

Note: This is believed to represent the chanteuse Yvette Guilbert.

39. ROUAULT, GEORGES (French: 1871-1958). "Nu." Three-quarter-length standing nude figure of a young girl. Oils on paper, mounted on academy board. Signed. 14-3/4 x 6-3/4 in.: 37.5 x 17 cm.

DM 18.000; NF 22.500; Gns 1,531; \$4,500.

Painted about 1910.

40. DERAINE, ANDRE (French: 1800-1954). "Nature Morte." Red and white grapes, a lemon and an orange arranged in a shallow glass dish upon a brown table top. 9-1/2 x 13 in.: 24 x 33 cm.

DM 10.000; NF 12.500; Gns 850; \$2,500.

Painted about 1921.

Collections: Mme. Derain, Paris; Irving Mitchell Felt, N. Y.



## Modern Paintings

34. KANDINSKY, WASSILY (Russian: 1866-1944). "Valley in the Oberfals." View looking down on a stream

Lot 41

41. UTRILLO, MAURICE (French: 1883-1955). "Château de la Fontaine, Anse (Rhône)." View of the

clustered white buildings of an old town, with three medieval towers enclosed by a wall. Signed, dated 1931, and inscribed at lower left Château de La Fontaine, Anse.

19-3/4 x 24-1/4 in.: 50.2 x 62.3 cm.

DM 32.000; NF 40.000; Gns 2,720; \$8,000.

42. MARQUET, PIERRE ALBERT (French: 1875-1947). "Le Flaneur du Port Méditerranéen." View from a quay across the Mediterranean toward the outline of the distant mountains; a man seated on the edge at right. With the stamp of the atelier at lower left.

12-3/4 x 16 in.: 32.3 x 40.5 cm.

DM 22.000; NF 27.500; Gns 1,870; \$5,500.

Painted in Marseilles in 1916.

43. COROT, JEAN BAPTISTE CAMILLE (French: 1796-1875). "Marais, Ville d'Avray." Wooded green landscape with a white building bordering a lake; at the left, two women, one with a red shawl. Cradled panel. Signed.

12-1/2 x 17 in.: 31.7 x 43 cm.

DM 62.000; NF 77.500; Gns 5,271; \$15,500.

Collection of William H. Sage, N.Y., 1935.

46. VAN DONGEN, KEES (Dutch: B. 1877). "Portrait de Femme." Head-and-shoulders of a young woman. Oils on paper, mounted on canvas. Signed. 21-1/4 x 18-3/4 in.: 33.9 x 47.5 cm.

DM 19.000; NF 23.750; Gns 1,615; \$4,750.

Painted about 1904 (pre-Fauve period).

48. VLAMINCK, MAURICE DE (French: 1876-1958). "Vue de Bougival." Red and blue-roofed houses at the foot of a hill, framed by slender saplings. Signed. 15-1/4 x 18-1/4 in.: 38.7 x 46.1 cm.

DM 80.000; NF 100.000; Gns 6,800; \$20,000.

Painted about 1909 ('Cézannesque' period).

Collection of Ambroise Vollard, Paris.

49. DUFY, RAOUL (French: 1880-1953). "La Reception." Elegantly dressed ladies and gentlemen, in brilliant uniforms and evening dress, stand in groups conversing; the room is covered with a red rococo-patterned rug. Gouache. Signed at lower right Raoul Dufy.

19-1/2 x 25-3/4 in.: 49.5 x 65.5 cm.

DM 56.000; NF 70.000; Gns 4,762; \$14,000.

RENOIR, PIERRE AUGUSTE. "Le Petit Bérard." Bust-length figure of a blue-eyed brown-haired lad, wearing a slate blue jacket trimmed with a white collar; before a leaf green background. Pastel. Signed.

18-1/4 x 13-1/2 in.: 46.4 x 34.2 cm.

DM 34.000; NF 42.500; Gns 2,930; \$8,500.

Note: In the summer of 1879, Renoir visited his newly acquired friends, the Bérard family in Wargemont, near Dieppe, where Paul Bérard, secrétaire d'ambassade and an early patron of the Impressionists, owned an estate near the sea. In the following years he returned frequently to Warge-

mont, painting the gardens and various members of the family; among the most famous of these paintings is *L'Après-Midi des Enfants à Wargemont*, now in the Berlin Museum. The present portrait represents one of the small sons of the family; another version of this head may be found in Ambroise Vollard, Renoir, 1918, Vol. II, p. 35. See also note to no. 93.

Painted about 1879-80.

Collection of Ambroise Vollard, Paris.

From Sam Salz, N.Y.

51. CHAGALL, MARC (Russian: B. 1887). "Barque à St. Jean." A moon-bathed night landscape scene, with a pair of lovers holding a bouquet of flowers; huge moon and sun discs at right above a Mediterranean village; sailboats ply the placid waters as a fish jumps at lower left. Mixed media with gouache. Signed at lower right Marc Chagall.

30-1/4 x 22-1/4 in.: 76.8 x 56.5 cm.

DM 130.000; NF 162.500; Gns 11,060; \$32,500.

Painted in 1949.

52. BUFFET, BERNARD (French: B. 1928). "Nature Morte." A straw basket, a white goblet, three green pears and half a loaf of bread on a white cloth. Signed and dated '59.

31-3/4 x 39-1/2 in.: 80.6 x 100.3 cm.

DM 14.000; NF 17.500; Gns 1,190; \$3,500.

53. METZINGER, JEAN (French: B. 1883). "Ma Palette." Cubist group of a painter's palette and brushes, a briar pipe, a parti-colored red and gray pottery jug, a glass and a newspaper, on a table with buff covering. Signed.

19-3/4 x 24 in.: 50.1 x 61 cm.

DM 14.000; NF 17.500; Gns 1,190; \$3,500.

55. KLEE, PAUL. "Vogelbild." Blue, violet, green and white geometric forms. Oils on paper. Signed. 7-1/2 x 13 in.: 19 x 33 cm.

DM 20.000; NF 25.000; Gns 1,700; \$5,000.

Painted in 1919.

From the Sidney Janis Gallery, N.Y.

59. DUFY, RAOUL. "Palazzo Ducale, Venice." The Doge's Palace, from the Piazzetta, with two carabinieri, pigeons. Gouache and watercolor. Signed and dated Venice 1938.

19-1/2 x 25 in.: 49.5 x 63.5 cm.

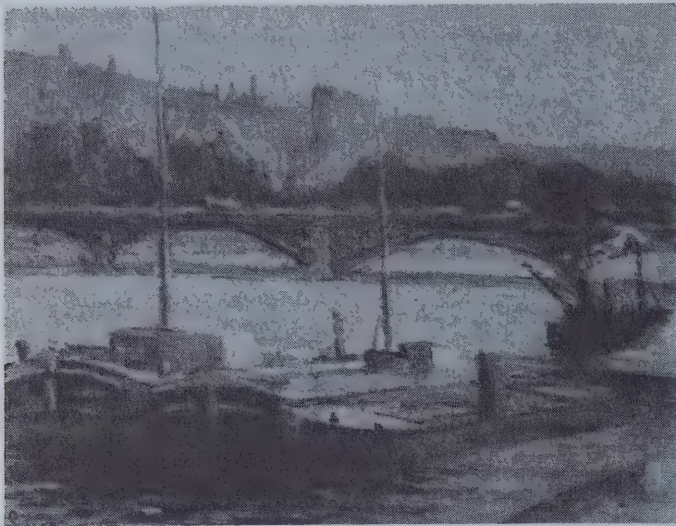
DM 26.000; NF 32.500; Gns 2,209; \$6,500.

64. CAFFE, NINO (Italian: B. 1909). "Teatro." A cardinal seated on chaise-longue posing for a photographer before a backdrop painted with a view of Rome, supported by monsignori; from a gallery six young priests look on. Panel. Signed.

17-3/4 x 21-3/4 in.: 45 x 55.2 cm.

DM 7.000; NF 8.750; Gns 595; \$1,750.





Lot 61

61. LUCE, MAXIMILIEN (French: 1858-1941). "Vue de Paris." Two barges and a tugboat ply the Seine, an arched bridge spanning the river. Panel. Signed. 16-3/4 x 21-1/4 in.: 42.5 x 53.9 cm.

DM 8.000; NF 10.000; Gns 680; \$2,000.

70. BOMBOIS, CAMILLE (French: B. 1883). "Nature Morte." A blue bowl of red roses, an ashtray and a red book on a yellow and white checkered surface. Signed.

18-1/4 x 25-3/4 in.: 46.1 x 65.5 cm.

DM 8.000; NF 10.000; Gns 680; \$2,000.

71. DE CHIRICO, GIORGIO (Italian: B. 1888). "Piazza d'Italia." View of an open square between two buildings with arcades, a reclining marble figure between them; two figures, and behind a brick wall, a red tower and a small locomotive emitting a puff of steam. Signed. 16 x 19-1/2 in.: 40.5 x 49.5 cm.

DM 24.000; NF 30.000; Gns 2,040; \$6,000.

73. DERAINE, ANDRE (French: 1880-1954). "Aux Instruments de Musique." An arrangement of russet apples spilling out of a tilted compote near a mandolin and a guitar on a beige and white cloth. Signed. 21-1/8 x 23 in.: 53.6 x 58.3 cm.

DM 40.000; NF 50.000; Gns 3,400; \$10,000.

Painted about 1922.

From Mme. Alice Derain, Chambourcy, wife of the artist.

74. ROUAULT, GEORGES. "Petite Banlieue." Two men kneel before a standing figure at right as another moves along a path at left toward the silhouettes of buildings in the distance, a tree at centre; within a painted frame. Paper mounted on canvas. Signed. 20-1/2 x 15-1/4 in.: 52 x 38.7 cm.

DM 80.000; NF 200.000; Gns 6,800; \$20,000.

Painted in 1939.

Collection of Ambroise Vollard, Paris.

75. MODIGLIANI, AMEDEO. "Femme de la Bourgeoisie, Mme. C." Bust-length portrait of a young woman with short cropped brown hair; she wears a bluish-gray dress with V-collar, and pearls around her neck; brick-red background. Signed at upper left Modigliani.

23-3/4 x 18-1/8 in.: 60.3 x 46 cm.

DM 220.000; NF 275.000; Gns 18,710; \$55,000.

Painted in 1917.

78. VON JAWLENSKY, ALEXEJ (German: 1867-1941). "Dame mit Halskette." Head-and-shoulders of a woman with large almond-shaped green eyes and dark skin. Academy board.

19 x 15 in.: 48.2 x 38 cm.

DM 26.000; NF 32.500; Gns 2,209; \$6,500.

Painted about 1910.

79. VAN DONGEN, KEES. "La Femme au Chapeau de Feutre." Bust-length portrait of a young woman, half-left, in brown hat with an orange feather, and a brown, beige and orange plaid coat. Signed.

25-3/4 x 21-1/2 in.: 63.5 x 52.6 cm.

DM 26.000; NF 32.500; Gns 2,200; \$6,500.

80. GUILLAUMIN, JEAN BAPTISTE ARMAND (French: 1841-1927). "Petite Fille." Half-length figure with long chestnut hair, seated in a fauteuil. Pastel. Signed and dated 1998.

23-3/4 x 19-1/4 in.: 60.3 x 48.8 cm.

DM 19.000; NF 23.750; Gns 1,615; \$4,750.

Collection of Mlle. M. Guillaumin, daughter of the artist.

81. LHOTTE, ANDRE (French: 1885-1962). "La Lande aux Environs de Bordeaux." View from a clearing through the sunlit trees, a tile-roofed building at left. Signed.

25 x 27-1/2 in.: 63.5 x 70 cm.

DM 19.000; NF 23.750; Gns 1,615; \$4,750.

Painted about 1917 (Cézannesque period).

82. MACKE, AUGUST (German: 1887-1914). "Landschaft aus Tegernsee, Mit Segelboot." View from a height toward three houses and a church on the pale green bank of the lake, two sailboats on the water. Signed on reverse Aug. Macke, and dated 1910.

18-1/4 x 24-3/4 in.: 46.1 x 62.9 cm.

DM 20.000; NF 25.000; Gns 1,700; \$5,000.

Note: This painting is included in the catalogue of the Exhibition, Der Blaue Reiter, to be held at the Leonard Hutton Galleries, N.Y., from Jan. to Feb. 1963. Acquired from the artist.

Collection of Henry Drake, Scarsdale, N.Y.

83. VLAMINCK, MAURICE DE. "Paysage." A gnarled tree with twisted leafy branches beneath a heavily clouded dark blue sky. Signed.

18-1/2 x 24-1/4 in.: 47 x 61.6 cm.

DM 66.000; NF 82.500; Gns 713; \$16,500.

Painted about 1919.



84. DUFY, RAOUL. "Bois de Boulogne." Horse-drawn carriages on winding roads. Signed.  
23-3/4 x 29 in.: 60.3 x 73.7 cm.

DM 76,000; NF 95,000; Gns 6,450; \$19,000.

Painted about 1910.

From Marlborough Fine Arts, Ltd., London.

85. SARGENT, JOHN S., N.A., R.A. (American: 1856-1925). "Pomegranates, Majorca." In green leafage reflecting sunlight.

28-1/2 x 22-1/4 in.: 72.3 x 56.5 cm.

DM 14,000; NF 17,500; Gns 1,190; \$3,500.

From the Sargent sale, London, 1925, no. 113.

87. MIRO, JOAN (Spanish: B. 1893). "Composition." Outlined bonelike forms on a buff ground, mounted with a small flower print, pieces of sandpaper and tiny anatomical engravings. Collage. Signed.

42-1/2 in 28 in.: 108 x 71 cm.

DM 36,000; NF 45,000; Gns 3,060; \$9,000.

Executed in 1933.

Collection of G. David Thompson, Pittsburgh, Pa.



Lot 88

88. MATISSE, HENRI (French: 1869-1954). "Le Repos de la Danseuse." Full-length figure of a dark-haired woman, wearing blue costume trimmed with white and seated with her legs drawn up in the lime green bergère. Signed with initials H. M. and dated 9/42.

18 x 15 in.: 45.7 x 38 cm.

DM 120,000; NF 150,000; Gns 10,200; \$30,000.

From the Galerie Maeght, Paris.

90. VLAMINCK, MAURICE DE. "La Seine à Chatou." View of the river towards a low arched bridge, two tugs, a group of warehouses. Signed.

23-3/4 x 29 in.: 60.3 x 73.7 cm.

DM 56,000; NF 70,000; Gns 4,762; \$14,000.

91. UTRILLO, MAURICE (French: 1883-1955).

"L'Eglise au Toit Vert." View looking down a village street between whitewashed walls and houses towards a church with a square tower surmounted by a green steeple; five figures are visible on the edges of the road; thick gray overcast sky. Signed.

19-3/4 x 24 in.: 50.1 x 61 cm.

DM 44,000; NF 55,000; Gns 3,740; \$11,000.

Note: Two certificates by MM. Paul Pétridès, dated Paris, September 13, 1962, and Jacques Dubourg, dated Paris, 13 January, 1962, given to the purchaser.

92. MARQUET, PIERRE ALBERT. "Docks à Hambourg."

View across a dock basin, with warehouses, moored barges, a trestle bridge. Signed.

25-1/2 x 31-3/4 in.: 64.8 x 80.6 cm.

DM 60,000; NF 75,000; Gns 5,100; \$15,000.

Painted about 1909.

From Mme. Albert Marquet, wife of the artist.

93. RENOIR, PIERRE AUGUSTE. "La Fête de Pan."

A group of young maidens and their companions decorating the marble herm of Pan with garlands of roses for the spring festival. A girl in a white gown, her golden hair blowing in the breeze, drifts towards a rose bush in the left foreground. Signed.

24-1/2 x 29 in.: 62.3 x 73.7 cm.

DM 400,000; NF 500,000; Gns 34,000; \$100,000.

Note: When a large part of the Paul Bérard collection was sold shortly after his death in 1905, the Fête de Pan attained the highest price, and was acquired by Alfred Bérard. Subsequent to the 1922 exhibition (vide infra), the painting was cleaned and relined, and an ultra-violet photograph shows a few small restorations, evidently made at that time.

Acquired from the artist in 1879.

Collection of Paul Bérard, Paris, 1905, no. 17.

From M. Knoedler & Co., Paris.

Recorded in Barnes and de Mazia, *The Art of Renoir*, 1935, p. 451, no. 96.

Recorded and illustrated in Maurice Bérard, *Renoir à Wargemont*, 1938, p. 13.

96. VALTAT, LOUIS (French: 1869-1952). "Fleurs."

A lavish arrangement of roses, tulips, snapdragons, sweetpeas, poppies, and green foliage. Signed with initials L. V.

23 x 28-1/2 in.: 58.3 x 72.3 cm.

DM 27,000; NF 33,750; Gns 2,350; \$6,750.

Note: Two certificates by Dr. Jean Valtat, son of the artist, and Mme. Valtat, wife of the artist, dated Paris, June 5, 1962 and June 4th, 1962, respectively, given to the purchaser.

Painted in 1907 (fauve period).



98. FORAIN, JEAN LOUIS (French: 1852-1931). "Les Balletomanes." Darkened view of the coulisses, with a ballet dancer between two elderly admirers in evening dress.

23-5/8 x 28-3/4 in.: 60 x 73 cm.

DM 14,000; NF 17,500; Gns 1,190; \$3,500.

Note: A certificate by M. André Pacitti, dated Paris, 12 July, 1962 given to the purchaser.

100. CHAGALL, MARC. "Still Life: The Blue Flowers." A bunch of wispy blue blossoms and grasses in a glass vase before a screen door. Watercolor. Signed.

26 x 20 in.: 66 x 50.7 cm.

DM 24,000; NF 30,000; Gns 2,040; \$6,000.

Painted in 1938.

Collection of Georges Lurcy, Parke-Bernet Galleries, 1957.

101. GROMAIRE, MARCEL (French: B. 1892).

"L'Ivrogne." Half-length figure of a man wearing a blue jacket, casting an enebriated glance up to the right.

Signed and dated 1925; on reverse inscribed no. 144.

39-1/2 x 31-3/4 in.: 100.3 x 80.6 cm.

DM 33,000; NF 41,250; Gns 2,880; \$8,250.

Exposition, Le Pain et Le Vin, Galerie Charpentier, Paris, 1954.

105. DAVIS, STUART (American: B. 1894.) "Combination Concrete--Number 2." Vigorous semi-abstract composition of road signs, directional signals and geometric forms in tones of blue, black, white and gold on a scarlet ground. Signed.

71 x 53 in.: 180 x 134.2 cm.

DM 76,000; NF 95,000; Gns 6,460; \$19,000.

Painted in 1958.

From the Downtown Gallery, N. Y.

This most famous revival of the "Sleeping Beauty" was staged by Diaghilev at the Alhambra Theatre, London, on 2nd November 1921. Production and choreography were by Nicholas Sergueev, helped by Nijinska. The Tchaikovsky score was partly orchestrated by Stravinsky. Collection: Serge Grigoriev.

8. BAKST, Léon. "Princesse Aurore - 5<sup>ème</sup> Acte." Projet de costume pour le Ballet "La Belle au Bois Dormant." Pencil and watercolour. Signed and dated 1921, inscribed. (H.D. Rothschild)

11-1/2 x 8-1/2 in.: 29 x 21.5 cm.

DM 1,904; NF 2,380; £170; \$476

Collection: Serge Grigoriev.

9. MIRO, Joan. "Deux Projets pour le Ballet "Jeux d'Enfants réserves des Decors." Pencil and gouache. Inscribed. (Kyrle Fletcher)

Each 10 x 7-1/4 in.: 25.5 x 18.5 cm.

DM 280; NF 350; £25; \$70

"Jeux d'Enfants" was first performed by the Ballets Russes de Monte-Carlo on 14th April 1932. Book by Boris Kochno, music by Georges Bizet, and choreography by Massine.

Collection: Serge Grigoriev.

17. MATISSE, Henri. "Le Tabac Royal." Femme assise dans un intérieur. Pencil. Signed and dated '40. (Marlborough Fine Art).

13 x 17-1/4 in.: 33 x 44 cm.

DM 9,520; NF 11,900; £850; \$2,380

The Tabac Royal jar appears in the well known painting in the Lasker Collection, see: Verve; no. 13, 1945, De la Couleur.

Exhibited: Paris, Bernheim-Jeune, May-September 1958.

18. COURBET, Gustave. "La Vague." (Betts)

19 x 21-1/2 in.: 48 x 55 cm.

DM 8,400; NF 10,500; £750; \$2,100

Certified by André Schoeller.

19. RENOIR, Pierre-Auguste. "La Guitariste." Signed with initial. (S. Jackson)

13-3/4 x 12 in.: 35 x 30.5 cm.

DM 33,600; NF 42,000; £3,000; \$8,400

A study for the painting of 1897.

See: Ambroise Vollard, 1918, II, p. 170 (top right, ill.)

31. PASCIN, Jules. "Femme couchée." Charcoal and watercolour. Signed. (Crane Kalman)

10 x 14 in.: 25.5 x 35.5 cm.

DM 2,800; NF 3,500; £250; \$700

36. GUILLAUMIN, Jean-Baptiste-Armand. "Le Pont Marie." Signed. (Hellenberg)

19 x 25 in.: 48 x 63.5 cm.

DM 22,400; NF 28,000; £2,000; \$5,600

Painted circa 1890.

Provenance: G.D. Gaillard, Paris.

SOTHEBY & CO., London  
December 5, 1962

### Impressionist and Modern Paintings, Drawings and Sculpture.

1. LARIONOV, Michel. "Chimère." Watercolour.

Signed with initials. (Studio Renel)

13 x 17 in.: 33 x 43 cm.

DM 468; NF 585; £42; \$117

Probably a design for a fantastic beast in the Ballet "Histoires Naturelles;" with music by Ravel; this work was rehearsed by Diaghilev in Lausanne in 1916.

Collection: Serge Grigoriev, Régisseur of the Diaghilev Ballet Company (1909-29).

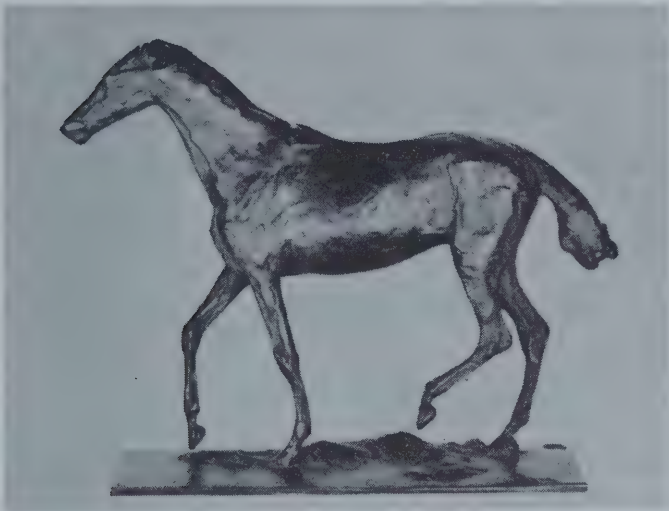
7. BAKST, Léon. "Princesse Aurore - 3<sup>ème</sup> Acte."

Projet de costume pour le Ballet "La Belle au Bois Dormant." Pencil and watercolour. Signed and dated

1921, inscribed. (H.D. Rothschild)

11-1/2 x 8-1/2 in.: 29 x 21.5 cm.

DM 1,904; NF 2,380; £170; \$476



Lot 24

24. DEGAS, Edgar. "Cheval à la Marche." Bronze. Signed, numbered 10/C and stamped with the foundry mark of A.-A. Hébrard, cire perdue. (Goldschmidt) Height 8-1/4 in.: 21 cm.

DM 33.600; NF 42.000; £3,000; \$8,400

Provenance: Nelly Hébrard, Paris.

See: John Rewald and Leonard Von Matt, Degas Sculpture, 1957, no. X, pl. 9, 20, 21 and 22.

38. GUILLAUMIN, Jean-Baptiste-Armand. "Crozzant." Signed; inscribed and dated 1906 on reverse. (Hunter) 23-1/2 x 28-1/2 in.: 60 x 72.5 cm.

DM 17.920; NF 22.400; £1,600; \$4,480

49. PISSARRO, Camille. "La Roche Guyon." Signed with initials. (Tooth) 15 x 19-1/2 in.: 38 x 49.5 cm.

DM 20.160; NF 25,200; £1,800; \$5,040

Provenance: Dr. Gachet, Auvers, no. 495.

Sold with a certificate from F. Pissarro and John Rewald dated Paris, 7th June 1958.

To be published in the Supplement of the Catalogue by John Rewald.

54. SIGNAC, Paul. "La Setée de Flessingue." Signed and dated '96.

23 x 32 in.: 58.5 x 80 cm.

DM 71.680; NF 89.600; £6,400; \$17,920

55. COROT, Jean-Baptiste-Camille. "Le Château de Falaise." Signed. (Tooth) 9 x 13-1/4 in.: 22.5 x 33.5 cm.

DM 89.600; NF 112.000; £8,000; \$22,400

Painted circa 1840-5.

Provenance: Basle (Vente Bascle, April 1883, no. 18, 1,000 fr.) Mme J. M. Dormetal.

See: Robaut, II, 1905, no. 500 (ill.)

59. DERAINE, André. "Le Sentier dans le Forêt." Signed. (Patch)

13 x 15-3/4 in.: 33 x 40 cm.

DM 28.000; NF 35.000; £2,500; \$7,000

Painted in 1931.

Provenance: Settières, Paris.

63. SIGNAC, Paul. "Antibes - cinq heures." On board. Signed and dated 1905, inscribed on the reverse. (Scott)

10-3/4 x 14 in.: 27 x 33.5 cm.

DM 15.120; NF 18.900; £1,350; \$3,780

Provenance: Galerie Druet, Paris.

69. MIRO, Joan. "Composition." Pencil and gouache. Signed. (Hunter)

20 x 13 in.: 51 x 33 cm.

DM 8.400; NF 10.500; £750; \$2,100

Painted in 1949.

Provenance: Pierre Matisse Gallery, New York.

70a. DUBUFFET, Jean. "Personnage aux Macules."

Collage, paper and oil. Signed and dated '57, dated November and inscribed on the reverse. (Private buyer) 49-1/2 x 29 in.: 126 x 79 cm.

DM 31.360; NF 39.200; £2,800; \$7,840

74. RENOIR, Pierre-Auguste. "Buste de jeune fille." Bronze. (Goldschmidt)

Height 9 in.: 23 cm.

DM 16.800; NF 21.000; £1,500; \$4,200

Provenance: Walter Randall.

Sold with a certificate from Richard Guino stating that this bronze is one of three examples executed at Cagnes between 1914 and 1917.

75. ERNST, Max. "Muraille Chinoise." Oil on paper laid down on board. Signed and dated 1935 on the reverse. (Hanover Gallery)

9-1/2 x 13 in.: 24 x 33 cm.

DM 19.600; NF 24.500; £1,750; \$4,900

87. KÖKOSCHKA, Oskar. "Kind und die Hände seiner Eltern." Signed with initials. (Marlborough Fine Art) 28-1/4 x 20-1/2 in.: 72 x 52 cm.

DM 50.400; NF 63.000; £4,500; \$12,600

Painted in September 1909.

The child was the son of Leopold Goldman, and was painted at the age of five and half months.

Exhibited: Galerie P. Cassirer, Berlin, June 1910,

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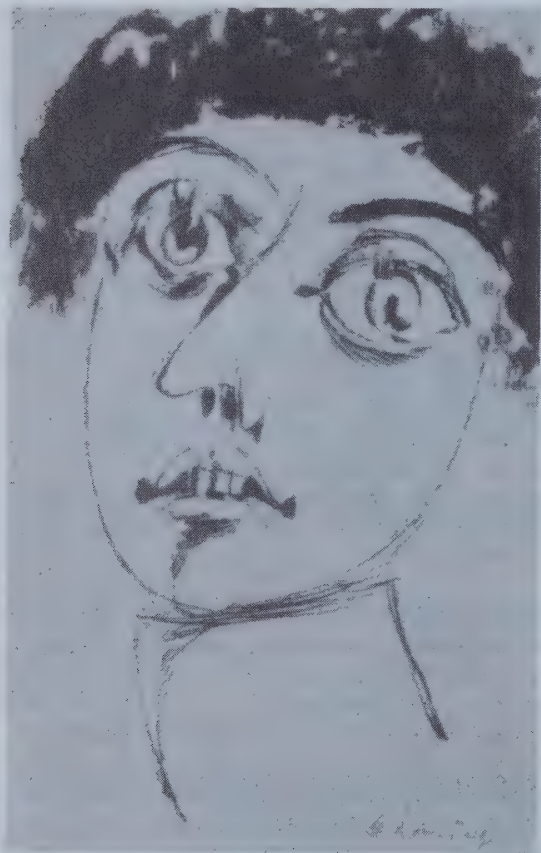
Oskar Kokoschka, Zurich, Kunsthaus, June 1927,  
Oskar Kokoschka; London, Tate Gallery, Autumn 1962,  
Oskar Kokoschka.

See: "Der Sturm," vol. I, 1910, p. 150 (discussed);  
Edith Hoffmann, Kokoschka, Life and Work, 1947,  
no. 22 (ill.); Hans Maria Wingler, Oskar Kokoschka,  
the Work of the Painter, 1958, no. 23 (ill.), also  
repr. pl. 7.

93. LIEBERMANN, Max. "Café unter den Bäumen."  
On board. Signed. (Roland, Browse & Delbanco)  
14-3/4 x 17-3/4 in.: 37.5 x 45 cm.

DM 11.760; NF 14.700; £1,050; \$2,940

Provenance: Leicester Galleries, London.



Lot 130

130. DE KOONING, Willem. "Study for the 'Queen of  
Hearts'." Brush and ink drawing.  
Signed. circa 1943-4. (Widger)  
11 x 7-1/2 in.: 28 x 19 cm.

DM 1.792; NF 2.240; £160; \$448

Acquired from the artist by the present owner in 1946.

131. DE KOONING, Willem. "Untitled." Oil, gouache  
and crayon on board. Signed. (Hodson)  
20 x 23-1/4 in.: 51 x 59 cm.

DM 7.280; NF 9.100; £650; \$1,820

Painted circa 1945.

Acquired from the artist by the present owner in 1946.

133. DE KOONING, Willem. "Design for a mural."  
Oil on paper board, Signed. circa 1937-8. (Pope)  
8 x 14 in.: 20.5 x 35.5 cm.

DM 1.680; NF 2.100; £150; \$420

134. STILL, Clyfford. "Untitled." (Hanover Gallery)  
45-3/4 x 33-1/4 in.: 115 x 84.5 cm.

DM 40.320; NF 50.400; £3,600; \$10,080

Painted circa 1946.

135. JENKINS, Paul. "Pola Galaxy - 1957." Signed.  
(Clementine)

16-3/4 x 15-3/4 in.: 42.5 x 40 cm.

DM 840; NF 1.050; £75; \$210

138. FRANCIS, Sam. "Composition." Watercolour.  
(B. Miller)

21-1/4 x 17 in.: 55 x 43 cm.

DM 5.824; NF 7.280; £520; \$1,456

140. BONNARD, Pierre. "Saint Tropez." Signed.  
(Roland, Browse & Delbanco)

16-3/4 x 21-1/4 in.: 42.5 x 54 cm.

DM 73.920; NF 84.400; £6,600; \$18,480

Painted circa 1914.

Provenance: Bernheim-Jeune, Paris; Dorival, Paris;  
L. G. Braathen.

See: To be published by Bernheim-Jeune in their forth-  
coming Bonnard Catalogue Raisonné.

143. DEGAS, Edgar. "Tete de Femme Rousse." Pastel.  
Signed. (Patch)

15-1/2 x 15-1/2 in.: 39.3 x 39.3 cm.

DM 56.000; NF 70.000; £5,000; \$14,000

Executed circa 1888 and said to be a portrait of Mlle  
Dobigny.

Provenance: Durand-Ruel, Paris; Bernheim-Jeune,  
Paris; Torsten Lublin, Sweden.

Exhibited: Liljevalchs Konsthall, 1954, From Cézanne  
to Picasso; Baltimore, Museum of Art, Degas, Morisot  
and Cassatt, April 1962, no. 48.

See: H. Hertz, Degas, 1920, pl. v.

146. MONET, Claude. "Pourville." Signed and dated  
'82. (Marlborough Fine Art)

23-1/4 x 31-1/4 in.: 59 x 77 cm.

DM 56.000; NF 70.000; £5,000; \$14,000

Provenance: Berard, Paris (sale Galerie Georges  
Petit, 1905); Paul Rosenberg, New York.

See: Gustave Geffroy, Claude Monet, Sa Vie, Son  
Temps, Son Oeuvre, 1922; Camille Mauclair, Claude  
Monet et l'Impressionisme, 1943, p. 43; William Seitz,  
Claude Monet, 1959, pp. 30-31 and 47.

150. MORANDI, Giorgio. "Paessagio." Signed and  
dated 1940 on the reverse. (Riolfo)

10-3/4 x 17 in.: 27.5 x 43 cm.

DM 21.280; NF 26.600; £1,900; \$5,320

Provenance: Galerie Bussola, Rome.

151. RENOIR, Pierre-Auguste. "Nu couché." Signed. (Lewis)  
12 x 16-1/2 in.: 30.5 x 42 cm.  
DM 50.400; NF 63.000; £4,500; \$12,600  
Painted circa 1885.  
Provenance: Bernheim-Jeune, Paris.

161. ARP, Jean. "Oiseau tripode." Bronze.  
Numbered I/III. (Marlborough Fine Art)  
25-1/2 x 18-3/4 in.: 65 x 48 cm.  
DM 24.640; NF 30.800; £2,200; \$6,160  
Provenance: Galerie Loeb, Paris.

165. GIACOMETTI, Alberto. "Projet de Monument pour un personnage celebre." Original plaster. (Marlborough Fine Art)  
Height: 18 in.: 45.7 cm.  
DM 26.880; NF 33.600; £2,400; \$6,720  
Executed in 1956 for the architect Paul Nelson.

166. GIACOMETTI, Alberto. "Projet de Monument pour un Personnage Celebre." Bronze. Signed and numbered 3/6. (Marlborough Fine Art)  
Height: 18 in.: 45.7 cm.  
DM 22.400; NF 28.000; £2,000; \$5,600  
This bronze was cast in 1961 from the preceding lot.

167. GIACOMETTI, Alberto. "Tete de Diego." Bronze. Numbered 5/6 and stamped M. Pastori - cire perdue. (Goldschmidt)  
Height: 10-1/2 in.: 26.7 cm.  
DM 28.000; NF 35.000; £2,500; \$7,000  
Executed in 1959.

168. MANZU, Giacomo. "Pattinatrice." Ebony. (Brunelli)  
Height 78-1/2 in.: 199 cm.  
DM 31.360; NF 39.200; £2,800; \$7,850  
Executed between 1956 and 1959.

174. ROUAULT, Georges. "Le Christ et St Jean." Oil on paper. Signed. (Max Rayne)  
24-3/4 x 19-3/4 in.: 63 x 50 cm.  
DM 56,000; NF 70.000; £5,000; \$14,000  
Provenance: Galerie Beyeler, Basle.

176. CHAGALL, Marc. "Le Coq." Gouache and watercolor, sur Japon. Signed and dated 1958 (Hunter)  
26 x 21 in.: 66 x 53 cm.  
DM 32.480; NF 40.600; £2,900; \$8,120  
Provenance: Galerie Beyeler, Basle.

178. KLEE, Paul. "Bäume am Wasser." Pastel on linen. Signed, inscribed and dated 1933 H 2. (Marlborough Fine Art)  
17-1/2 x 20-1/4 in.: 44.5 x 51.5 cm.  
DM 29.120; NF 36.400; £2,600; \$7,280  
Provenance: Dr. Fritz Nathan, Switzerland.

180. KLEE, Paul. "Schiff-Schiffe." Oil on paper. Signed, inscribed and dated 1919/249F (Roland, Browse & Delbanco)  
12 x 15-1/2 in.: 30.5 x 39.2 cm.  
DM 44.800; NF 56.000; £4,000; \$11,200  
Provenance: Galerie Beyeler, Basle.

188. GIACOMETTI, Alberto. "Personnage assis à une table." Signed and dated 1956. (Marlborough Fine Art)  
20 x 15 in.: 51 x 38 cm.  
DM 22.400; NF 28.000; £2,000; \$5,600  
Provenance: Galerie Beyeler, Basle.

195 LOTS (Total of Sale):  
DM 2.519.708; NF 3.149.635; £224,974; \$629,927

PALAIS GALLIERA, Paris  
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**Paintings, Works of Art, Silver, Maiolica, Furniture,  
Tapestries.**

3. WERNER, Joseph le Jeune. "Ariadne giving Theseus the thread that will guide him through the Labyrinth" and "Theseus and Ariadne crowned by Victory, the Minotaur at their feet." Gouaches. A pair, the second signed and dated 1662.  
5-1/4 x 7-1/2 in.: 13.5 x 19 cm.  
DM 3.400; NF 4,200; £305; \$850

6. bis. GUARDI, Francesco, attrib. "Roses, Tulips, Peonies and other flowers in a white vase."  
27 x 20-3/8 in.: 71 x 53 cm.  
DM 49.600; NF 62.000; £4,520; \$12,400

9. OCTAVIEN, François. "The Music Party."  
16-1/8 x 22-1/2 in.: 41 x 57 cm.  
DM 11.200; NF 14.000; £1,020; \$2,800  
From an anonymous collection sold Hôtel Drouot, Paris, 30 January 1933, No. 16 (repr.)

### **Maiolica**

19. EWER BASIN. In the centre the bust of a man with long hair on a blue ground, surrounded by foliage, foliage also on the rim, attributed to Maestre Giorgio Andreoli. Deruta or Gibbio circa 1515.  
Diameter 11-3/4 in.: 30 cm.

DM 6.800; NF 8.500; £620; \$1,700  
Reproduced: Henry Wallis, Italian Ceramic Art, pl. 89. Bernard Rackham, Apollo, November 1937, fig. 6, p. 256. Dr. J. Chompret, Répertoire de la Majolique Italienne. 1949, no. 265.  
Collection: M. Damiron, sold Sotheby, 16 June, 1938, Lot 53.



20. GUBBIO DISH, painted in the centre in grisaille with Cupid, within a broad border of vases and foliage on a blue ground, the back also decorated and in the centre the letter N, the mark of Maestro Cencio, circa 1530. Diameter 9-1/4 in.: 23.5 cm.

DM 8.000; NF 10.000; £730; \$2,000

Collection: Dr. Alfred Pringsheim, sold Sotheby 7-8 June, 1939, Lot 166.

23. FAENZA JUG, decorated with a large portrait medallion of a young woman on the front, circa 1490. Height 9 in.: 23 cm.

DM 20.000; NF 25.000; £1,820; \$5,000

Collections: Zschille, 1899, no. 23. Dr. Alfred Pringsheim, sold Sotheby 19-20 July 1939, Lot 315. Reproduced: Dr. J. Chompret, *Répertoire de la Majolique Italienne*, 1949, fig. 431. Cf. Gaetano Ballardini, *Corpus della Maiolica Italiana*, Vol. I, pl. 3.

24. CASTEL-DURANTE DISH, painted in the centre with Cupid in a landscape, the broad border with two medallions and grotesques on a blue ground, circa 1520. Diameter. 9 in.: 23 cm.

DM 13.600; NF 17.000; £1,240; \$3,400

Collections: Castellani, Rome. M. Damiron, sold Sotheby, 16 June 1938, Lot 60. Reproduced: Rackham, *Apollo*, November 1937, fig. 7, p. 256. Dr. J. Chompret, *op.cit.*, no. 93.

25. CASTEL-DURANTE DISH, the centre with a coat-of-arms, the broad border painted with trophies and cartouches, one bearing the date 1530. Diameter 10-1/2 in.: 26.5 cm.

DM 14.800; NF 18.500; £1,350; \$3,700

Collection: Dr. Alfred Pringsheim, sold Sotheby, 7-8 June 1939, Lot 195. Reproduced: Gaetano Ballardini, *Corpus della Maiolica Italiana*, Vol. I, no. 223, pl. 245. Dr. J. Chompret, *op.cit.*, no. 96.

29. FAENZA ALBARELLO, painted with the bust of a young man in profile amid foliage and peacock feathers, circa 1490. Height 9-3/8 in.: 25 cm.

DM 8.800; NF 11.000; £800; \$2,200

31. GUBBIO TONDINO, the centre painted with a hand holding a thunderbolt on gold lustred ground, the border with flowers and Panpipes on a blue ground, circa 1525. Diameter 8 in.: 20.5 cm.

DM 32.000; NF 40.000; £2,920; \$8,000

Although this piece is not signed the vigour of the decoration and the exceptional quality of the lustre give reason for an attribution to the workshop of Maestro Giorgio Andreoli.

Collection: Dr. Alfred Pringsheim, sold Sotheby, 19-20 July 1939, Lot 273.

## Furniture, Works of Art etc.

101. PAIR OF 18th CENTURY KNEELING NEGRESSES in polychrome wood, holding a palm in one hand and a cup in the other; the stands decorated with lions heads, garlands on a black and gold ground, and imitation porphyry.

Height 74 in: 188 cm.

DM 16.000; NF 20.000; £1,460; \$4,000

122 bis. CLODION, Claude Michel, called. "Nymphs and Satyrs playing." Two wax bas-reliefs. 6-3/4 x 15-3/8 in.: 17 x 39 cm.

DM 20.000; NF 25.000; £1,820; \$5,000

Collections: Cambracères. San Donato, sold 1879. See: H. Thirion, *Clodion*, repr.



Lot 137

137. SET OF TEN LOUIS XV CHAIRS, stamped E. Meunier.

Width 19-7/8 in.: 50.5 cm.

DM 16.800; NF 20.500; £1,500; \$4,200

148. SET OF EARLY 18th CENTURY FURNITURE, comprising four armchairs, two chairs and a canapé, in carved and painted wood.

Width of the canapé 75-3/4 in.: 200 cm.

DM 20.000; NF 25.000; £1,820; \$5,000

151. PAIR OF LOUIS XV LARGE ARMCHAIRS in gilt-wood.

Width 29-3/8 in.: 74.5 cm.

DM 21.200; NF 26.500; £1,930; \$5,300

164. LOUIS XIV TABLE DE BUREAU in ebony, brass and tortoiseshell marquetry in the style of Boulle.

Length 65-3/8 in.: 166 cm.

DM 28.800; NF 36.000; £2,620; \$7,200

167. EARLY 19th CENTURY BEDROOM SUITE of 6 pieces in spotted acajouwood and chased and gilt bronze.

DM 40.000; NF 50.000; £3,650; \$10,000

This suite comes from a house which belonged to the widow of the famous goldsmith Biennais, and also to the father of the painter Caillebotte.

178. LOUIS XV TABLE BUREAU with bronze doré mounts, stamped Migeon.

Length 74 in.: 188 cm.

DM 28.000; NF 35.000; £2,550; \$7,000

195. PAIR OF CUPBOARDS in lacquered wood with chased bronze mounts, first half of the 18th century.

Height 52-3/4 in.: 134 cm.

DM 24.000; NF 30.000; £2,190; \$6,000

199. COMMODOE of Louis XV-Louis XVI transition period, stamped R. V. L. C.

Width 51-5/8 in.: 131 cm.

DM 19.600; NF 24.500; £1,780; \$4,900

200. bis. LOUIS XV ROSEWOOD SECRÉTAIRE.

Width 38-1/8 in.: 97 cm.

DM 20.000; NF 25.000; £1,820; \$5,000

Collection: Walter Gay, Château du Breau, sold 17.7, 1946, no. 117.

206 Lots (Total of Sale):

DM 1.411.728; NF 1.664.670; £121,500; \$52.932

SOTHEBY & CO., London  
November 28, 1962

### Old Master Paintings and Drawings

#### Drawings

32. GUARDI, Francesco. "Vaulted Arcade of the Doge's Palace." Pen and ink and brown wash. (Abrahams)

14-1/2 x 10-1/2 in.: 36.8 x 26.8 cm.

DM 7.840; NF 9.800; £700; \$1,960

There is a painting with a similar view in the Wallace Collection, London.

(See: Catalogue of Pictures and Drawings, Wallace Collection, no. 504, reproduced).

33. BOUCHER, François. "Study of a young Man, kneeling on a rock; and a study of a head." Black and white chalks, on buff paper. (Anonymous)

16 x 10-5/8 in.: 40.5 x 27 cm.

DM 17.920; NF 22.400; £1,600; \$4,480

36. JORDAENS, Jacob. "The Banquet of Cleopatra and Mark Antony, with Cleopatra putting a pearl into an ewer of wine." Pen and ink and watercolor, over black chalk. Signed. (Colnaghi)

16-1/2 x 14 in.: 42 x 36 cm.

DM 8.400; NF 10.500; £750; \$2,100

A drawing of this subject was in the de Silvestre Collection, sold in Paris, 1810

(See: Max Rooses, Jacob Jordaens, 1908, list of known works).

There are drawings of the Banquet of Cleopatra in the Kupferstichkabinett, Berlin, and the Musées Royaux, Brussels. L. van Puyvelde suggests that the drawing in Berlin might have been intended as a design for one of a series of tapestries.

(See: L. van Puyvelde, Jordaens, 1953, pp. 159, 201). Another drawing with a similar composition, was in the Degrez Collection, Brussels.

#### Paintings

72. RICCI, Marco. "A Classical Landscape with a River." (Weitzner)

35-1/4 x 50-3/4 in.: 89.6 x 129 cm.

DM 16.240; NF 20.300; £1,450; \$4,060

78. GIMIGNANI, Giacinto. "The Stoning of St. Stephen." (Agnew)

47-1/2 x 63-3/4 in.: 121 x 162 cm.

DM 8.960; NF 11.200; £800; \$2,240

Sold with a certificate by Dr. Hermann Voss, 1929.

81. SNYDERS, Frans. Still Life. Signed. (Naessens)

68 x 97 in.: 173 x 246 cm.

DM 53.760; NF 67.200 £4,800; \$13,440

83. WOUWERMANS, Philips. "Soldiers at a Farrier's Booth." Panel. Signed in monogram. (Frost & Reed)

13-3/4 x 16-1/4 in.: 34.9 x 41.3 cm.

DM 29.120; NF 36.400; £2,600; \$7,280

Collections: Comte de Bruhl, 1770; Robert Ansell, 1771, bought by Hart; Lady Louisa Stuart; Etienne Le Roy, Brussels, 1870; William T. Blodgett, New York; S.W. Blodgett, 1935.

84. AVERCAMP, Hendrick. "Winter Scene with Skaters." Panel. Signed in monogram. (L. Koetser)

9-1/4 x 15-1/4 in.: 23.5 x 38.7 cm.

DM 140.000; NF 175.000; £12,500; \$35,000

Collection: A.G.H. Ward, 1920.

See: C.J. Welcker, Hendrick Avercamp, 1933, p. 208, No. 56.



87. BERNINI, Gianlorenzo. "Self-Portrait." (Wildenstein)  
17 x 13-3/4 in.: 43.2 x 34.9 cm.  
Collections: Captain Richard Ford (died 1858); Sir Clare Ford; Captain Richard Ford.  
Exhibitions: Exeter Museum, The Ford Collection, No. 99; Wildenstein, London, Artists in 17th Century Rome, June-July 1955, No. 5.

88. WILSON, Richard, R.A. "The Tiber near Rome." (Oscar Johnson)  
38-1/4 x 53-1/2 in.: 97.2 x 136 cm.

DM 67.200; NF 84.000; £6,000; \$16,800

Engraved by Thomas Hastings, 1824.

Collections: Painted for Mr. Hulse, from whom it passed to Benjamin Booth (died 1807); Booth's niece married Sir Richard Ford from whom the painting has passed by inheritance to the present owner.

Exhibitions: Grosvenor Gallery, 1888, No. 79; New York, Grand Central Art Galleries, 1925, No. 5; Tate Gallery, Wilson Exhibition, 1925, No. 42; Royal Academy, British Art Exhibition, 1934, No. 253 (Commemorative Catalogue, No. 109, reproduced).

113. FLEGEL, Georg. "Still Life of Fruit." Panel. (Hallsborough)

15-1/2 x 23-1/4 in.: 39.4 x 59.7 cm.

DM 29.120; NF 36.400; £2,600; \$7,280

Collection: A. E. Little.

116. BRUEGHEL, Jan, the Elder. "Mountainous Landscape with Gypsies," Metal. Signed. (Estcourt)  
14 x 17-1/4 in.: 35.6 x 43.8 cm.

DM 52.640; NF 65.800; £4,700; \$13,160

139. NEEFFS, Pieter, the Elder. "Interior of a Gothic Church." Panel. Signed and dated 1630. (Speelman)  
15-1/2 x 23-1/4 in.: 39 x 59.7 cm.

DM 26.880; NF 33.600; £2,400; \$6,720

120. COMPE, Jan Ten. "A View in The Hague." Signed. (Patch)

10-1/2 x 14-1/2 in.: 26.7 x 36.8 cm.

DM 21.280; NF 26.600; £1,900; \$5,320

Exhibition: Delft Museum, May-August, 1956.

157. GARRI, Giorgio. Still life with flowers and fruit, with figures and still life of flowers and fruit, with a woman adorning a bust. Signed. (Sestieri)  
Each 85 x III in.: 216 x 282 cm.

DM 24.640; NF 30.800; £2,200; \$6,160

Collection: Sir Alfred L. Jones, K. C. M. G.

158. BRUEGHEL, Jan, River landscape. Metal (Betts)  
10-3/4 x 14 in.: 27.3 x 35.6 cm.

DM 36.720; NF 43.400; £3,100; \$8,680

161. PRUD'HON, Pierre-Paul. Portrait said to be of the Duchesse de Polignac. (Bonyngé)  
36 x 28 in.: 91.5 x 71.1 cm.

DM 21.280; NF 26.600; £1,900; \$5,320

The Duchesse de Polignac was the governess of the French royal children.

Collections: Truley; Camille Marcille, 1876; Galibert; Borthon; d'Hotelans.



Lot 90

90. FILIPEPI, Alessandro, called BOTTICELLI. "The Madonna and Child." Panel. (Agnew)  
29-1/2 x 18 in.: 74.9 x 45.7 cm.

DM 128.800; NF 161.000; £11,500; \$32,200

Collection: H. L. Puxley, 1888; S. H. Fraser, 1904; E. J. Wythes.

Exhibition: Leeds, Exhibition of Works by Old Masters, October 1889, No. 378.

162. ROSA, Salvator. "An Inundation." (Agnew)  
36-1/4 x 46 in.: 92.1 x 117 cm.

DM 26.880; NF 33.600; £2,400; \$6,720

Collection: William Macbeth, 1913.

169. ENGLEBRECHTSZ, Cornelis. "The Holy Kindred." Panel. (Patch)

45-1/2 x 34 in.: 115 x 86.4 cm.

DM 106.400; NF 133.000; £9,500; \$26,600

175. JANNECK, Franz Christoph. "Elegant Company in a Wood." Signed. And "A Company Feasting in the Open." Metal, a pair. (Betts)

DM 21.280; NF 26.600; £1,900; \$5,320

179 LOTS (Total of Sale):

DM 1.794.956; NF 2.243.695; £160,264; \$448,739



CHRISTIE, MANSON & WOODS, London  
November 6, 1962

**Pre-Columbian Works of Art from Central  
and South America.**

Argentinian pottery of the Diaguita Culture (14th/ 16th Century, A.D.) excavated in the Calchaqui Valley, Province of Catamarca, N.W. Argentine.

65. CIRCULAR POTTERY BOWL, two small handles, concave base, painted all over with zig-zag designs and dotted lines in light and dark brown and white. (Mrs. P.C.H. Tritton). Diam. 9 in.: 22.9 cm

DM 188; NF 235; Gns. 16; \$47.

66. CIRCULAR RED POTTERY BOWL, small flat base, outside with four double spirals in dark brown on a reddish ground, inside similar with radial wavy lines, series of scrolls. (Tritton). Diam. 7-3/4 in.: 19.7 cm.

DM 140; NF 185; Gns. 12; \$35.

74. POTTERY VESSEL, pear shape, small bird's head handle, outside with alternate stylised designs in black and red. (Tritton). Height 4-1/2 in.: 11.4 cm.

DM 188; NF 235; Gns. 16; \$47.

96. MEXICAN BUFF MARBLE MASK, nose in high relief, eyes recessed, mount pierced. Totanac Culture. (Arcade Gallery). Height 5 in.: 12.7 cm.

DM 916; NF 1.145; Gns. 78; \$229.

112. PANAMANIAN CIRCULAR GOLD DISC, embossed with two small circles around the holes pierced for suspension, circle round the border, three outer concentric rings of dots. Veraguas Culture. (Tritton) Diam. 7-3/8 in.: 18.7 cm.

DM 820; NF 1.025; Gns. 70; \$205.

Cf. Bliss, pl. CVI and No. 253.

114. PANAMANIAN GOLD FIGURE OF A DANCER, triangular headdress, clenched fists, Veraguas Culture. (Tritton). Height 2-3/8 in.: 6 cm.

DM 1.056; NF 1.320; Gns. 90; \$264.

Cf. Veraguas, fig. 109.

115. PANAMANIAN GOLD PENDANT, double-headed eagle, cast in traditional manner, but with no eyes; ears formed as knobs and applied with two gold rings. Veraguas Culture. (Tritton). Height 3 in.: 7.6 cm.

DM 2.584; NF 3.330; Gns. 220; \$646.

Cf. Bliss, pl. XCVIII

116. PANAMANIAN GOLD PENDANT, a frog, stylised double-headed serpent scrolling from its mouth. Veraguas Culture. (Tritton). Height 1-3/4 in.: 4.4 cm.

DM 764; NF 955; Gns. 65; \$191.

Cf. Bliss CIV and No. 222 Veraguas fig. 98a.

117. COSTA RICAN GOLD PENDANT, a woman, circular earrings and gorget, two rattles in either hand. (Tritton). Height 2-1/2 in.: 6.4 cm.

DM 1.308; NF 1.760; Gns. 120; \$352.

Excavated at Santa Clara in the Linea Vieja region of Costa Rica, but is Quimbaya in style.

Cf. Bliss pl. CVIII and No. 261 Lothrop, pl. I, fig. 41 and 42.

118. COSTA RICAN TUMBAGA PENDANT, a fish, upward curving body modelled with a pair of dorsal, pectoral and pelvic fins, pierced with 7 triangular holes, open jaws applied with scrolls. (Tritton)

Length 3 in.: 7.6 cm.

DM 644; NF 805; Gns. 55; \$161

Excavated at Alta Lari, in the High Talamanca region of Costa Rica.

Cf. Linné, p. 128 Veraguas fig. 103a, 104.

122. PANAMANIAN GOLD PENDANT, two frogs, applied with scrolls on either side of their faces, their back pierced with two holes, Veraguas Culture.

(Tritton). Width 1-3/8 in.: 4.1 cm.

DM 588; NF 735; Gns. 50; \$147.

125. PANAMANIAN GOLD PENDANT, an eagle, cast in the traditional style, loop earrings, lower edge of outstretched wings applied with gold dots. Veraguas Culture. (Tritton) Height 4-1/2 in.: 11.4 cm.

DM 2.232; NF 2.790; Gns. 190; \$558.

Cf. Bliss pl. XCVII & XCVIII. Veraguas: fig. 72.

139. WESTERN MEXICAN RED POTTERY FIGURE, seated dog, his tail curled round to the right, ears pricked, Colima Culture, 4th-7th century A.D. (Hochschild) Length 15 in.: 38.1 cm.

DM 1.764; NF 2.205; Gns. 150; \$441.

148. WESTERN MEXICAN POTTERY FIGURE, seated warrior, wearing basket armour, holding club in a horizontal position, crested headdress and decorated with white lines on a red ground. Nayarit Culture, 7th-9th century A.D. (Tritton) Height 7-1/2 in.: 19 cm.

DM 328; NF 410; Gns. 28; \$82.

154. WESTERN MEXICAN RED POTTERY BALL PLAYER, seated, holding ball in both hands, wearing nose ornament and earrings, face painted with scrolls in black, clothing white with black grid designs. Nayarit Culture. (Tritton) Height 11 in.: 28 cm.

DM 564; NF 705; Gns. 48; \$141.

159. MEXICAN RED POTTERY NUDE FEMALE SEATED FIGURE, hands placed above waist, body painted with a black stencilled design, elaborate earrings. Nayarit Culture. (Tritton) Height 24-1/2 in.: 62.2 cm.

DM 1.176; NF 1.470; Gns. 100; \$294.

180. PERUVIAN GOLD SURGICAL IMPLEMENT, crescent shaped blade, handle surmounted by a human figure.



Chimu Culture, 15th century A.D. (Dawson)  
Height 2-3/4 in.: 7 cm.

DM 1.412; NF 1.765; Gns. 120; \$353.

Collection: Stolper, New York.

183. PERUVIAN SILVER BEAKER, cylindrical, concave sides, centre modelled in the form of a human head.

Chimu Culture, circa 1400 A.D. (Sternberg)

Height 7 in.: 17.8 cm.

CM 444; NF 555; Gns. 38; \$111.

Collection: Salazar, Lima.

Cf. Modern Museum, fig. 100; Bushnell and Digby, pl. 45;

Art & Life in old Peru, American Museum of Natural

History, fig. 19A.

204. MAYA GREEN JADE TALISMAN, carved in low relief with the head of a man wearing elaborate headdress, pierced longitudinally for suspension. Quiche Culture.

Early Classic Period, 4th-6th century A.D. (Thompson)

Width 2-1/2 in.: 6.4 cm.

DM 564; NF 705; Gns. 48; \$141.

Cf. Kelemen pl. 239.

208. MEXICAN POTTERY FIGURE OF A KING, very elaborate headdress, being borne by two bearers upon a litter. Huastec Culture. Classic Period, 200 B.C.

-200 A.D. (Montagu) Height 11-1/2 in.: 29.2 cm.

DM 844; NF 1.055; Gns. 72; \$211

Collection: Svelper, New York.

218. MEXICAN GREEN JADE AMULET, in the form of a tejon, pierced for suspension. Mezcala Culture.

(Goldman) Length 3 in.: 7.6 cm.

DM 140; NF 175; Gns. 12; \$35.

220. MEXICAN JADEITE HUMAN MASK, eyes drilled, pierced for suspension. Mezcala Culture. (Floyd)

Height 2-1/4 in.: 5.7 cm.

DM 280; NF 350; Gns. 24; \$70.

235. MEXICAN RED VOLCANIC TUFA standing figure of a warrior deity, bearing emblem in left hand, right outstretched, cloth headdress, Aztec Culture, 14th-15th century, A.D. (Thompson) Height 13-1/2 in.: 34.3 cm.

DM 1.056; NF 1.320; Gns. 90; \$264

Cf. a figure carved in similar style reproduced Burland fig. 7.

241. GROUP OF THREE WESTERN MEXICAN RED POTTERY FIGURES, representing a mother, father, and child, all seated, father playing a drum, simple arched headdress; mother with arms akimbo; child clasping left knee. Archaic Style, Jalisco Culture, 3rd-6th century A.D. (Sternberg)

Heights 9-1/2, 8-3/4 and 5-3/4 in.: 24.1, 22.2 and 14.6 cm.

DM 680; NF 850; Gns. 58; \$170.

Cf. a similar group in the British Museum illustrated in Bushnell & Digby, pl. 27.



Lot 246

246. PAIR WESTERN MEXICAN POLYCHROME POTTERY FIGURES, husband and wife, clothing simulated by white lines on a red ground. Nayarit Culture, 10th-13th Century A.D. (Rowage)

H. 14-3/4 in.: 37.5 cm. and 13 in.: 33 cm.

DM 1.528; NF 1.910; £130; \$382.

Cf. Arsenberg, plates 78 and 79 and Medoni, plates 68 and 69.

248. WESTERN MEXICAN RED AND YELLOW POTTERY FIGURE OF A WARRIOR, conical helmet, tubular garment, holding a heavy spear with triangular head, head turned to the left, upper part of garment painted black, black and red zig-zag designs round his waist and legs. Jalisco Culture, 8th-12th century A.D.

(Topper) Height 15-1/2 in.: 39.4 cm.

DM 1.764; NF 2.205; Gns. 150; \$441.

Cf. Feuchtwanger, pl. 68 and Medoni, figs. 76 and 79.

Total of Sale: 253 LOTS

DM 131.004; NF 163.755; £11,697; \$32,751

#### ABBREVIATIONS

- Bliss - S.K. Lothrop, W.F. Foshag, Joy Mahler, The Robert Woods Bliss Collection of Pre-Columbian Art, 1959.  
Burland - C.A. Burland, Art and Life in Ancient Mexico, 1948.  
Bushnell and Digby - G.H.S. Bushnell and Adrain Digby, Ancient American Pottery, 1955.  
Feuchtwanger - Frans Feuchtwanger, The Art of Ancient Mexico, 1954.  
Kelemen - P. Kelemen, Medieval American Art, 1956.  
Linné - S. Linné and H.D. Dissalhoff, The Art of Ancient America, 1961.  
Lothrop - S.K. Lothrop, Gold and Silver from Southern Peru and Bolivia - Journal of the Royal Anthropological Institute (1937) pp. 305-25.  
Medoni - Gilbert Medoni, L'Art Tarasque du Mexique, 1952.  
"Veraguas" - S.K. Lothrop, Archaeology of Southern Veraguas, Panama - Memoirs of the Peabody Museum, Harvard University, IX, 1950.

SOTHEBY & CO., London  
December 3, 1962

**Gold Snuff Boxes, Watches and Objects of Vertu.  
The property of Sir A. Chester Beatty.**

76. ONE-HANDED VERGE WATCH by Joseph Norris of Amsterdam, with an early example of the balance spring, the pillars in the form of dolphins, the case enamelled on gold and signed *Huau le puisné* fecit, the edge of the case with four small landscape miniatures in keeping with the decoration of the inside of the case, the centre of the dial with Diana and Endymion and the back of the case with Jael handing Sisera a ewer of water. (O'Hana)

DM 8.736; NF 10.920; £780; \$2,184

Collection: Sternberger.

At one time exhibited at the Metropolitan Museum of Art.

87. EXOTIC WATCH AND CHATELAINE mounted with gold and set with precious stones. The quarter-repeat-ing Verge Watch no. 141 signed Cabrier J. London, engraved with a Royal coat of arms, with a gold *champlevé* dial set with diamonds and ruby half-hour marks, the outer case inset with mother-o'-pearl plaques with gold appliqué decoration set with diamonds and rubies and heightened with enamel; the chatelaine similarly decorated, with seal and crank key en suite. (Drager)

DM 15.680; NF 19.600; £1,400; \$3,920

89. GOLD AND ENAMEL WATCH AND CHATELAINE, the watch with verge movement, no. 1163 by John Scott, Gloucester Street, London, with fine white enamel dial and gold hands, the inner case hall-marked 1820, the outer case with diamond push, the edges decorated with a ribbon border containing leaves and blossom in *champlevé* enamel; the back of the watch and the four panels of the chatelaine finely enamelled with sprays of various flowers the chains of the chatelaine decorated to match the edge of the watch, pendant from the chatelaine a crank key, a seal, and a miniature gold and enamel Cross of the Order of St. Louis. (F. Partridge)

DM 14.000; NF 17.500; £1,250; \$3,500

109. LOUIS XV GOLD AND ENAMEL CARNET DE BAL, superbly decorated on either side in *basse taille* enamels with figures from the Italian Comedy after Watteau in blue and green on a vertically ribbed ground, within borders of opaque white ribbons entwined with green foliage, the upper part inscribed SOUVENIR in rose diamonds, fitted with gold pencil and ivory tablet. (S.J. Phillips)

3-1/2 in.: 8.9 cm.

DM 16.800; NF 21.000; £1,500; \$4,200

136. RARE LOUIS XV CAMEO SNUFF BOX of cartouche shape, inscribed on the rim GEORGE A PARIS, the gold sides and bezel chased with fluting on a matt ground and divided by pairs of pilasters set with urns in three-coloured gold, the lid and base formed of convex shell

cameos finely carved in relief with Bacchic revels on the lid, with bathing nymphs and a satyr on the base, contained in a fitted shagreen case, Paris 1764, maker Jean George. (Patch)

3-1/2 in.: 8.9 cm.

DM 26.880; NF 33.600; £2,400; \$6,720

Jean George was received master in 1752 and died in 1765. Three boxes by him, also inscribed on the rim but in script, are in the Louvre, while a fourth, inscribed with the name of his widow, is in capitals as in the present example. See Nocq and Dreyfus, *Tabatières*, nos. 36-39, pls. XXII-XXIV.

146. RARE LOUIS XV GOLD-MOUNTED LAPIS LAZULI SNUFF BOX, of cartouche shape and with tapering sides, the stone of waxy texture and with gold inclusions, the mounts at the top and bottom decorated with a continuous row of tulips and other summer flowers enamelled in polychrome and raised against a matt gold ground, Paris discharge mark 1762-8. (S.J. Phillips)

DM 16.800; NF 21.000; £1,500; \$4,200

For the description of similar box see *Le Livre Journal de Lazare Duvaux*, the Court Marchand-Bijoutier, who, on 17th March, 1753, supplied to the Marquise de Pompadour "une tabatière carrée de lapis, la garniture en or émaillé."

149. LOUIS XV OVAL GOLD BOX by Ducrollay à Paris, inscribed on the rim, with six gouache miniatures after Teniers set below crystal in gold mounts chased with stylised foliage entwined with ribbons, Paris 1758, maker Jean Ducrollay. (Garrard)

2-1/2 in.: 6.4 cm.

DM 22.400; NF 28.000; £2,000; \$5,600

Many boxes by this maker are in the Louvre and are illustrated by Nocq and Dreyfus, *Tabatières*, see especially pl. XV, no. 24.

153. LOUIS XV OVAL SNUFF BOX, the lid, sides and base enamelled en plein with grisaille medallions emblematic of the Arts and Sciences on a three-coloured gold ground chased with acanthus foliage and filled husks, the borders with opaque turquoise blue lozenges, the pilasters carved with putti caryatids, Fermier-General Alaterre, probably Paris 1769, maker perhaps Jean Brissot. (Wartski)

3-1/8 in.: 7.9 cm.

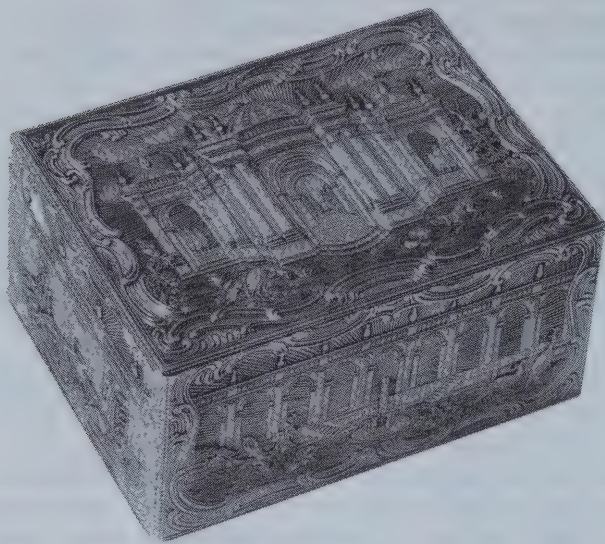
DM 35.840; NF 44.800; £3,200; \$8,960

155. SWISS COLOURED GOLD AND ENAMEL SNUFF BOX of oval shape with floral diamond thumbpiece, enamelled en plein with scenes of lovers in contemporary costume on the top of the lid, the back and the front, the base with a bearded musician and two kneeling attendants, the sides with odalisques, on a quatre-couleur ground chased with trophies of musical, garden and household instruments within a border of foliated ovals centred by a winged angel head, mark DMC below a crown, circa 1770. (Garrard)

2-3/4 in.: 7 cm.

DM 32.480; NF 40.600; £2,900; \$8,120

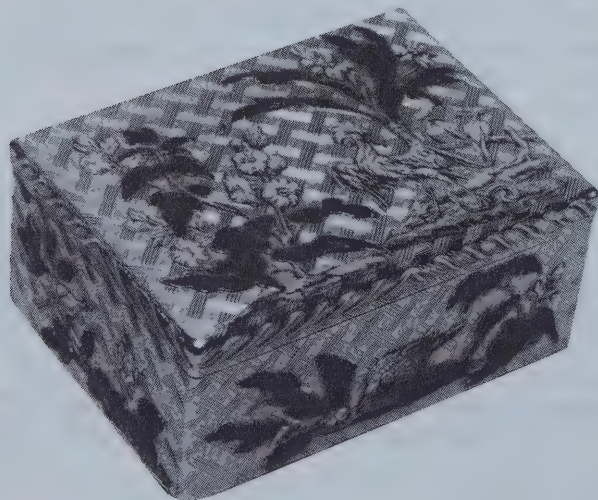




Lot 158



Lot 169



Lot 171

158. IMPORTANT LARGE LOUIS XV ARCHITECTURAL SNUFF BOX, of oblong shape, the lid, sides and base cast and chased in four-coloured gold with Palladian pavilions, arcades and terraces, the combination of the deeply cut sun-ray background and high relief afford an unusual sense of perspective, the gardens in the foreground inhabited by birds and a dog, silver urns surmount the balustrades, the different scenes held within rococo borders, the lid slides presumably for insertion of a miniature, Paris 1755. (Garrard)

3-1/4 in.: 8.3 cm.

DM 95.200; NF 119.000; £8,500; \$23,800

An architectural box made by Pierre-François Delafons in 1748, chiselled in relief with Italianate facades, is illustrated by Nocq and Dreyfus, *op.cit.*, pl. VII, fig. 12.

169. SUPERBLY ENAMELLED LOUIS XVI SNUFF BOX of oblong shape with canted corners, enamelled by Charles-Jacques de Mailly with putti in grisaille in oval and circular medallions flanked by brightly coloured garden flowers on a marbled-blue ground with ribbon ties at the top, within translucent green enamel borders with gold rosettes at the corners, within outer borders of chased gold, enamelled in opaque white and translucent green with bead and reel, and ribbon motifs, the corners with single flowers in enamel, the rim with tulip-shaped green leaves and green, alternating with opaque-white flutes, the interior of the lid with a presentation inscription dated 1827, Paris 1778. (S. J. Phillips)

2-7/8 in.: 7.3 cm.

DM 69.440; NF 86.800; £6,200; \$17,360

Illustrated by Richard and Martin Norton, *A History of Gold Snuff Boxes*, pl. 31. A box in the Louvre also with putti on a floral ground is signed D. Mailly f. (see Nocq and Dreyfus, *Tabatières*, pl. XXX, no. 52); another, also signed, was sold in these rooms 9th July 1956 lot 137. Charles-Jacques De Mailly exhibited at the Salon in 1771, he was in Moscow in 1775.

171. IMPORTANT LOUIS XV GOLD AND ENAMEL RECTANGULAR SNUFF BOX, the exterior surfaces freely decorated with exotic birds, including parrots, popinjays and storks among flowering trees, raised and enamelled in a brilliant palette against a plain gold ground chiselled with a basketwork pattern, the intersections enriched with star motifs, the rim enriched with a blue, pink and white candy-twist pattern, Paris 1749. (Forrester)

3-1/4 in.: 8.3 cm.

DM 67.200; NF 84.000; £6,000; \$16,800

Collection: Baron Henri de Rothschild.

Although without a maker's mark, this box can perhaps be attributed to the well known maker Jacques-Malquis le Quin who made a very similar box in the same year, which is now in the Louvre, and illustrated by Nocq in the Catalogue, pl. XI, fig. 19. The subject matter and treatment suggests the same hand and the only deviation is in the wave-scrolled ground.

Compare also pl. I, fig. 3 in the same Catalogue, a snuff box made two years earlier and decorated with simple floral



trelliswork in the same technique, a freer application of this type of enamelling, which stemmed originally from the Nuremberg workshops of Johann Heel in the 17th century.

157. LOUIS XV COLOURED GOLD CIRCULAR SNUFF BOX, the lid and base chased in four-coloured gold with a garlanded urn in the centre on a trelliswork ground formed of flowerheads in lozenges, the lid with an outer border of key fret and the base with false gadroons, the sides with four similar panels of urns on a diapered ground divided by pilasters in the form of caryatids, the base with a secret compartment opening to reveal a miniature of a woman in décolleté dress reminiscent of the work of Cornelius Höyer, Paris 1765, maker Jean-Marie Tiron called Tiron de Nanteuil. (Foreign buyer) Diameter 2-5/8 in.: 6.7 cm.

DM 26.880; NF 33.600; £2,400; \$6,720

Nocq, in *Le Poinçon de Paris*, vol. S-Z, p. 57, records a notice dated 17th March 1763 describing a lost "boite d'homme . . . avec un secret dessous à ressort d'acier pour un grand portrait."

160. GOLD AND MOTHER-O'-PEARL LANDSCAPE BOX with an all-over engraved peacock-feather ground, inlaid in mother-o'-pearl of various tints, horn and tortoise-shell with architectural landscapes, the moulded rims flatly chased with a conventional leaf and flower pattern, German, mid-18th century. (Colombo) 3-1/8 in.: 7.9 cm.

DM 61.600; NF 77.000; £5,500; \$15,400

163. ENGLISH 18TH CENTURY GOLD AND ENAMEL SNUFF BOX of oval form, the lid, sides and base centred by oval grisaille medallions enamelled by Moser with allegorical subjects and putti amongst clouds, on a lilac ground, those at the sides divided by musical instrument roundels and joined by four-coloured gold swags, that of the lid framed with palm leaves and ribbons from which issue swags held by putti on a deep-blue translucent enamel and striped ground, the whole within chased yellow-gold borders enriched with opaque enamel flower motifs, London 1772/3 by Gabriel Wirgman. (Garrard) 3-1/2 in.: 8.9 cm.

DM 44.800; NF 56.000; £4,000; \$11,200

164. LOUIS XV GOLD SNUFF BOX, of rectangular shape and with canted corners, the lid, sides and base set with gouache miniatures under crystal by Louis-Nicolas van Blarenbergh, signed on the base van Blarenbergh 1757, painted with Bacchic festivals showing nymphs, satyrs and shepherds paying homage to Bacchus and Silenus and engaged in rural pursuits beneath trees inhabited by putti and within bamboo borders, the cagework chased at the top with formal leaf borders, the sides with floral and pilaster ornament, in four-coloured gold, Paris 1767. (Foreign buyer) 2-7/8 in.: 7.3 cm.

DM 64.960; NF 81.200; £5,800; \$16,240

Total of Sale: 171 LOTS

DM 1.389.124; NF 1.736.405; £124,029; \$347,281

PARKE BERNET GALLERIES, Inc.

November 7 & 8, 1962

### Chinese Jades

95. PAIR CARVED FEI-TS'UI JADE BIRD STATUETTES, small crested bird, body bent forward, bifurcated long tail feathers, beside a branch; white jade, head flashed with pale green, body with tints of lavender.

H. 6-1/4 in.: 15.7 cm.

DM 1.760; NF 2.200; Gns 149; \$440.

108. PAIR CARVED SPINACH JADE BOWLS, deep footed with slightly flaring sides; flecks and striations in dark mottling.

Diam. 7-3/4 in.: 19.7 cm.

DM 4.600; NF 5.750; Gns 391; \$1,150.

109. PAIR CARVED SPINACH JADE LOTIFORM DISHES, circular, carved in the form of stylized lotus petals; in translucent polished dark green jade.

Diam. 8-1/4 in.: 21 cm.

DM 3.200; NF 4.000; Gns 272; \$800.

111. CARVED MUTTON-FAT JADE COVERED INCENSE BURNER, three-quarter-round columnar corners, fish, bat and fungus handles hung with loose rings, the body carved in high relief with panels of t'ao t'ieh masks; flat cover, matching corners, each surmounted by a tiny bird; pierced center, crowned by a dragon. Chia Ch'ing.

H. 6-1/2 in.: 16.5 cm.

DM 4.600; NF 5.750; Gns 391; \$1,150.

112. CARVED WHITE JADE BRONZE-FORM COVERED VASE, sloping shoulders with horned dragon-mask handles, body carved with figures and pine trees in mountain settings; knopped finial. Ch'ien Lung.

H. 10-1/4 in.: 26 cm.

DM 5.200; NF 6.500; Gns 442; \$1,300.

120. CARVED WHITE JADE FU LION AND VASE GROUP, standing lion supporting vase with loose-ring handles on its back; highly polished white jade with a few pale mauve and orange splashes. Yung Ch'eng.

H. 8-3/4 in.: 22.2 cm.

DM 4.000; NF 5.000; Gns 340; \$1,000.

121. CARVED FEI-TS'UI JADE KYLIN AND VASE GROUP, striding kylin, its horned head turned to gaze at vase on its back; polished semitranslucent grayish-white jade with splashes of lavender and green. Tao Kuang.

H. 10-3/4 in.: 27.3 cm.

DM 2.400; NF 3.000; Gns 204; \$600.

122. IMPERIAL 'TIBETAN CARVED AND RETICULATED INCENSE BURNER, and lotus stand, bowl with four projecting lotus blossom arrangements, loose rings; domed cover with lotus blossoms on a reticulated (ling lung)



lattice ground of small leaves, lotus-blossom finial. In highly polished semitranslucent white jade. Ch'ien Lung.

H. (total) 9-1/2 in.: 24 cm.

DM 18.000; NF 22.500; Gns 1,531; \$4,500.

### Chinese Early Dynastic Pottery and Porcelain

141. PAIR TERRA-COTTA STATUETTES OF LOKAPALA, splash glazed and spotted in olive green, buff, nasturtium yellow and brown. Some repairs as usual. T'ang.

H. 16-1/4 & 17 in.: 41.2 & 43 cm.

DM 2.160; NF 2.700; Gns 184; \$540.

152. TERRA-COTTA STATUETTE OF A HORSE, buff glaze, traces of red pigment. T'ang.

H. 11-1/4 in.: 28.5 cm.

DM 1.200; NF 1.500; Gns 102; \$300.

153. TERRA-COTTA EQUESTRIAN FIGURE, woman, hair in a double topknot, astride a galloping horse; remains of rose and black pigment. Repaired and restored. T'ang.

H. 14-3/4 in.: 37.5 cm.

DM 4.600; NF 5.750; Gns 391; \$1,150.

154. TERRA-COTTA STATUETTE OF A HORSE, brownish-buff glaze, unglazed saddle, nasturtium brown and green trappings. Some repairs, as usual. T'ang.

H. 20-3/4 in.: 52.6 cm.

DM 4.200; NF 5.250; Gns 357; \$1,050.

### Chinese Jades

338. EMERALD JADE AND DIAMOND RING, kingfisher green jade, platinum mount, pair of small diamonds flanked by baguettes.

DM 4.000; NF 5.000; Gns 340; \$1,000.

385. CARVED BLUE JADE COVERED TRIPOD KORO, horned dragon-mask and loose-ring handles, semidome cover, Fu-lion finial; in highly polished semitranslucent bluish-green jade, darker blue-green mottlings, buff splashes.

H. 5-1/2 in.: 14 cm.

DM 8.400; NF 10.500; Gns 714; \$2,100.

392. CARVED FEI-TS'UI JADE THREE-LEGGED TOAD in pale greenish-white jade, flecks of darker green and orange splashes on the back and beneath. XVIII Century.

L. 13-1/2 in.: 34.2 cm.

DM 4.600; NF 5.750; Gns 391; \$1,150.

396. CARVED WHITE JADE HANGING VASE with a wide low relief band of t'ao t'ieh masks, matching dome cover, U-shaped bail handle; in softly polished wax white jade, gray mottlings on one side. Ch'ien Lung.

H. 8-1/4 in.: 21 cm.

DM 6.400; NF 8.000; Gns 544; \$1,600.

398. PAIR CARVED BLUE JADE CRANES with carnelian agate topknots and eyes, plant scrolling between legs. Neck of one skillfully repaired.

H. 10-1/2 & 10-3/4 in.: 26.7 & 27.3 cm.

DM 4.800; NF 6.000; Gns 409; \$1,200.

399. CARVED ONION GREEN JADE COVERED VASE, t'ao t'ieh masks on two sides, dragon-mask and loose-ring handles; polished pale greenish-white jade. Chia Ch'ing.

H. 10 in.: 25.3 cm.

DM 6.000; NF 7.500; Gns 510; \$1,500.

401. IMPERIAL CARVED AND RETICULATED WHITE JADE PAGODA-FORM INCENSE BURNER, with twenty-six loose rings, low relief panels of foliations and strap-work, stepped domed cover, knob finial; in highly polished semitranslucent pure white jade. Ch'ien Lung.

H. 8-3/4 in.: 22.2 cm.

DM 20.000; NF 25.000; Gns 1,700; \$5,000.

402. FEI-TS'UI JADE BRONZE-FORM VASE with dragon-head loose-ring handles, relief carving, angular domed cover and finial; in limpid sea green, brownish splashes on one side. Tao Kuang.

H. 13-1/4 in.: 33.5 cm.

DM 16.000; NF 20.000; Gns 1,360; \$4,000.

410. PAIR CARVED SPINACH JADE OVAL BOWLS, with four ju-i lappet feet, two handles of bats and fungus with loose rings.

L. 13 in.: 33 cm.

DM 7.200; NF 9.000; Gns 612; \$1,800.

(continued from page 539)

and that he would dispose of it himself. Up to this writing there has been no decision.

Apart from the intriguing aspects of the case itself, it raises anew the old question: How is the value of a work of art to be established for tax purposes?

The experts called as Government witnesses in the Rebay case were reluctant to make esthetic appraisals and said it was difficult to arrive at a fair market value for works that had not been traded in the market. The Government was objecting to a valuation made by the artist, who might have devoted years of painful labor to each picture.

What is wrong, then, with a rule of thumb formula, based on tradings of an artist's work in the open auction market, which says:

Works of art given to museums may be valued at not more than double the average price paid for the five top works of the same artist in the same medium sold at auction in the United States or Europe during the year of the gift.

- Howard L. Katzander

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# INTERNATIONAL Art Market

MARCH 1961 through FEBRUARY 1962

VOLUME I, INDEX NO. 4

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